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Representing The "Real": A Design For *Crime On Goat Island*

by

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Abstract

This paper is the written portion of my thesis in fulfillment of an MFA Theatre Design Degree. Its purpose is to describe and analyze the design approach of the sets, costumes, and lighting for *Crime On Goat Island* by Ugo Betti. This production was performed at the University of Calgary's Reeve Theatre from November 25-28 and December 2-5 as part of the Department of Drama's main stage season. The allocated budget for this production was \$1,700 for the set, \$700 for the props, and \$1,800 for the costumes.

This account of the play's evolution hopes to explore not only the practical considerations of designing a play, but also how effectively what was shown on stage reflected the Designer's ideas about the play. As well, this thesis attempts to discuss the issues of representation that theatre artists face today.

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Introduction

I just remember a story I once heard. It seems there was an isolated house up in the mountains, only women in the house, mother and daughters. Well, a man comes there and before long, he had them all, he took them one by one, made himself master of the house. One day he went down into the basement well to clean it out, and by chance the rope came loose and he was caught down there in the bottom of the well. He shouted and for a few days called out to his women, one by one. But they stayed quiet. Until finally he gave up. (Betti, *The Inquiry, Three Plays*. 28)

The story of *Crime On Goat Island* is simply summarized in the above description written in an earlier play by Ugo Betti. Whereas this anecdote only emphasizes the sex and revenge, the play, *Crime On Goat Island*, like many of Betti's other works, explores the dynamics of human relationships. What preoccupied Betti was how individuals sought to free themselves from socially defined roles as husband, wife, mother, and father through behavior that was outside accepted morality. Betti gives a harsh and unaccommodating view of what is considered the most intimate part of our lives: sexual and familial bonds. What is so enduring about Betti's writings is his concern for the human condition and his quest for the answer to that unresolved question: How should we live?

But it is 'all the rest' alone that truly matter: our toil, our love, and the joy, which, at times, we feel flowing through us like a warm drink, and above all, pain, so real- even that which doesn't come from a physical wound...And then there are our instincts, our needs, and all the judgements we bear on our shoulders, and this implacable shadow of time which slowly rises above us; and our work, and our bread, and death- which we must remember since we must also think of those things which frightens us, because without them we would feel undeserving of that weighty crown above our heads: conscience. (Betti, *Theatre in the Twentieth Century*. 18)

It is our conscience, our ability to distinguish right from wrong, our capacity to look up to higher ideals rather than to succumb to our innate impulses that makes us human. However, as Betti observed, this weighty crown appeared to be slipping.

Born in 1892, Ugo Betti lived in a turbulent time when Italian history was full of political and social upheaval. By the time he wrote *Crime On Goat Island*, he had experienced two World Wars. In his youth he eagerly volunteered for World War I believing with his futurist anticipations that war was the only means of bringing socialism to Italy. However, his enthusiasm was soon tempered by his involvement in the fighting (he was taken prisoner in 1917), causing him to reevaluate his views on humanity. Betti was aware of how the individual was trapped between progressing towards an unnatural, machine-like state of modernity or regressing to an animal state of bestial instinct. After the War, Betti spent the rest of his life as a judge where he continually witnessed his fellow creatures struggling with the sins that exist within all of us. It is undeniable that Betti's writings are heavily influenced by his studies in law and his work as a judge (most of his plays contain some kind of trial), but the issue of justice he confronts the audience with goes beyond secular affairs to higher ethics.

It is all of humanity that Betti questions and challenges through his writings. Religion, more than anything else, crowds Betti's works. More specifically, his struggles with his Christianity permeate his writing (Licastro. xi). For Betti, there could be nothing more insistent in one's life than religion:

The true picture, surveyed in its entirety, induces us to conclude that all, or almost all of the contemporary theatre that counts draws its life from needs which although variously expressed are essentially religious. (Betti, Theatre in the Twentieth Century. 3)

Religion dictates how we should live and what we should live for. In doing so, it sets boundaries between what is right and what is wrong, what is good and what is evil. Betti, in his subversive manner, proposes that, perhaps, such seemingly polemical issues as love and hate, tenderness and violence, salvation and damnation are inextricably connected as variations of the same thing. Jeffrey Burton Russell, in his Mephistopheles: The Devil in the Modern World, gives a concise explanation of this dichotomy within a Christian context:

Since evil is, it must be the will of God. Yet God also wills the good against the evil. Thus it can be said that God wills evil; God wills good; God does not will evil; God does not will good. To our limited understanding some things appear good and others evil, but ultimately all evils are good, since all that God does is good.(36)

Betti extrapolates upon this conundrum of how to distinguish between good and evil in *Crime On Goat Island*, a play written in 1946 towards the end of his life. The main character of the play, Agata, faces her existential moment as she decides whether to live according to the ideals of others or her own. Restless, troubled, and dissatisfied with her life, she decides to rebel against it by violating what society considers proper. Therefore, Angelo, the stranger, merely becomes the means through which she finds a cathartic liberation (Rizzo. ix). In this play, Betti seems to proclaim that what is most important is the discovery of the self because “unhappy are those who never discover themselves, who live their entire life in self deceit believing they are one thing when they are really something else, and thus, in truth, they do not live, they are never born” (Betti, “Essays, Correspondences, Notes”. 84).

In my first reading of *Crime On Goat Island*, I was impressed with the richness and complexity of the language. Such statements as “Nature is honest.

We are not, we embalm our dead” (35) or “Once a drop that has fallen, or a thought been thought, they remain so throughout eternity” (58) are so potent they remained in my mind for days. I was drawn by the beauty of the text and the brooding mystical flavor of the play set in a remote Italian countryside. However, I found the portrayal of women in this play dated which frustrated my present-day sensibilities. As we are entering the twenty-first century, I believe that such themes of unwitting and naïve women who allow themselves to be manipulated by supposed superior males are not only outmoded, but insulting. While I have no doubt that Betti’s intentions were noble as he wished to explore the issues that afflict the human spirit, it can not be denied that he does this within a very male-centred outlook. It was necessary for me to resolve these objections I had with the play if I was going to design it. After some further readings and research about the play and its playwright, the key to overcoming my aversions to the play was through the interpretation of the character Agata. She does not submit to evil. She makes a decisive choice to be evil, and thus, the control lies with her. Marine Warner explains that within a Christian context, the Church suppressed women because they were considered on the side of temptation:

In this battle between the flesh and the spirit, the female sex was firmly placed on the side of the flesh. For as childbirth was women’s special function, and its pangs the special penalty decreed by God after the fall, and as the child she bore in her womb was stained by sin from the moment of its conception, the evil of sex was particularly identified with the female. Women was womb and womb was evil. (57)

Agata uses her innate sin to gain her individual strength. This interpretation of Agata was my way into the play. Therefore, one of the greatest challenges before I could even think about design concepts was how to relate to this piece of work.

To be honest with the reader, my ultimate decision in choosing *Crime On Goat Island* as my thesis production was based more on practical reasons than anything else. For my thesis, I wanted to design sets, lights, and costumes for one production (the reason behind this was due to this Designer's own possessive nature). The small scale of the play that takes place in one location with a small number of characters would allow me to handle all the design components. It would have been more profound for a thesis production if I had been able to choose a play that I had an emotional connection to or a passion for, but such circumstances are the realities of working in theatre, especially as a Designer.

Theatre is a collaborative art form. While I may be the Designer of *Crime On Goat Island*, the design does not emerge solely from me. A major influence on the design comes from the Director. Lary Zappia, a fellow graduate student was to be the Director of *Crime On Goat Island*. He was familiar with the play (unlike myself) and had wanted to direct it for some time. I would argue here that since Zappia had a more personal attachment to the play and I had none, this placed us on an unequal footing as he had preconceived notions of the play. Zappia and I had worked as Director and Designer on a previous production at the University. We were familiar with the other's working styles which proved to be helpful during the early stages of our collaboration. From May through September, Zappia would be away in Croatia and I would be in Vancouver until August. Much of our interaction would be long distance which made communication more difficult since neither of us had access to such technology as e-mail in our new locations. Our reliance on the postal system caused some headaches and confusion due to mail that never arrived at its intended destination. When I

returned to Calgary at the beginning of August all misunderstandings were cleared up as the Director and I faxed each other regularly.

The other obstacle I faced in designing this production was the Director's decision to work from his own translation of the Italian text. Unfortunately, he would be writing his translation at the same time I was working on my designs, and by the time he finished his translation, my designs would be due in the shop for building. So far we had been reading Henry Reed's translation, and the Director assured me that if he had any major changes from Reed's translation, he would notify me. Because I based my designs on Reed's translation it is his version that I quote in this thesis. Zappia's translation was ready when his rehearsals started in early October. I was relieved to find that there were only minor differences in the two translations that had no effect on the design.

This thesis is a documentation of the design process of *Crime On Goat Island* from conception to completion. It will attempt to describe the design evolution through the collaboration with the Director and others who assisted in realizing the design. Theatre, like all other art forms, is subjective. This visual interpretation of *Crime On Goat Island* is a result, in many ways, of the intrinsic responses of the designer that are not easily explained and which do not follow any particular logic. This statement is not meant to dismiss any criticism of my design approach, but is a comment upon the nature of creating. With this said, I would also like to add that the design ideas, no matter how imaginative or how quintessential a reaction from the designer, must have their basis within the context of the script. The Postmodern tendency often imposes ideas from outside the realm of the text which can stifle the play rather than enliven it. The

polychronic characteristic of Postmodernism which keeps an eye looking to the future, but a Janus face to the past, as well as keeping in mind of the present attempts to make art accessible by fusing history with popular culture. While some may argue that, in the case of theatre, such extreme interpretations are necessary in order for the audiences of today to find relevance in the works of the past, they should be done with a clear understanding of the play's intentions. When choices are made without full awareness of the work's context then art is degraded to artifice and spectacle. As this thesis will attest, this Designer was at times guilty of becoming enamoured with the marvels of drama rather than its substance. It is a fine line between attempting to distill the significance of a play through imaginative means and trying to be original for the sake of originality.

Realism and Surrealism

Before I continue the design process of *Crime On Goat Island*, I would like to discuss the issue of reality because such works as Betti's claim to speak to us (the viewers) about our place in the world. The idea that a work of art (whether literary, visual or performance) contains a universal "truth" seems out of place in the Twentieth Century with the growing awareness that "truth" and "reality" have relative meanings. For example, in art, the term Realism – the imitation of the natural world - has undergone numerous changes. In the early Nineteenth Century what was considered "real" was the commonplace and the ordinary. By early Twentieth Century what artists saw as "real" was the canvas and paint (the materials of art itself) that produced the painting (Battcock. xxvi). As Mary Anne Staniszewski explains, our sense of reality is predicated upon

Not only is what we think, say, do, or know shaped by a particular historical moment and culture, but our representations, the way we communicate, are bound to a particular voice – which has a gender, a race, a nationality, a sexual identity, a personal memory, a collective memory. And a history as well. (222)

Therefore, if our reality is shaped by what is external to us, art (specifically theatre in this case) is not as autonomous from social institutions as we would like to believe. We, as theatre artists, must be aware of the context in which we work. First we must recognize that theatre is a form of mimesis of reality: what we see on stage is expected to reflect our condition in life. However, what is shown is a construction that is placed at a distance from the viewer. There are conventions that dislocate the audience from the performance. Thus, the dilemma that faces this mimetic aspect of theatre is that

what is presented on stage must be “real” enough to illicit spontaneous identification of what is being imitated, yet the framework within which this reality occurs assures that no one will take the results as “real” in itself (Danto. 24).

This idea that we are simultaneously working at levels of reality in theatre has always fascinated me. Johannes Birringer describes this peculiar aspect of theatre:

When I spoke of the contradictory space of theatre, I meant to refer to the different realities – the simultaneity of the unsimultaneous – present in theatre productions that take place *in* time and *through* time... Unlike literature, film, painting, or the popular mass media, the theatre must show its physical, bodily existence and its “liveliness”, the volatile progress of its human labor, the contingencies of the space in which it labors, and its schizophrenic awareness of its own reality... This suspension of the time – space or “world” of performance divides the theatre from itself. It cannot hold on to the reality it imagines and produces, and the lived body of work becomes fiction the moment it vanishes. (3-4)

Therefore, my role as a Theatre Designer in this production is to visually create the realities of the play. Through research of paintings and photographs my objective is to convey the appearance of a specific period in time. This means that a Theatre Designer is merely a copyist or reproductionist who takes images of architecture and fashion of a particular time and place, and brackets them within the theatre walls. To leave it at that would mean our field would be doomed to banality. However, as John Berger points out, the very nature of reproducing is also a process of distortion because the objects being reproduced are uprooted from the context in which the originals reside:

An image is a sight which has been recreated or reproduced. It is an appearance, or a set of appearances, which has been detached from the place and time in which it first made its appearance and preserved – for a

few moments or a few centuries. Every image embodies a way of seeing. (9-10)

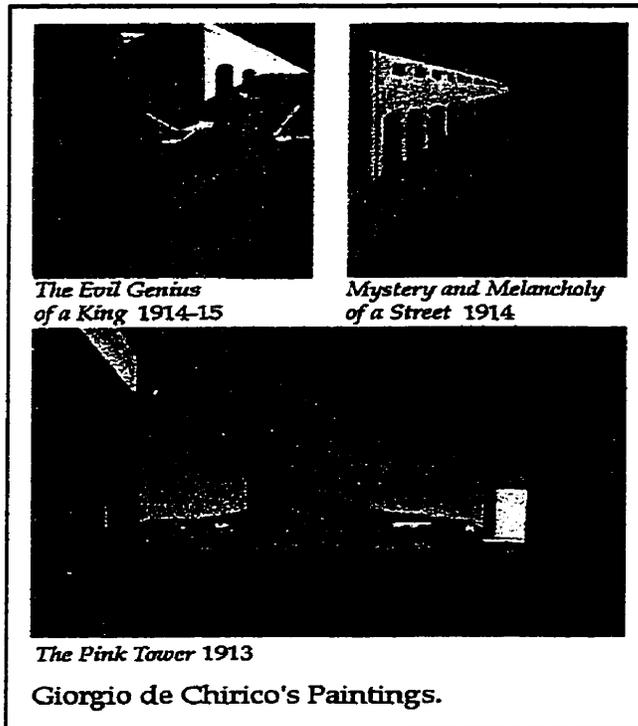
This 'way of seeing', as mentioned before, is determined by society and in theatre there exists a polyvalent fusion of views between the text (for example in this production of *Goat Island* the playwright is an Italian male from the early part of the twentieth century), and the interpretation by the Director (a Croatian male) in collaboration with a Designer (a Chinese-Canadian female) and shown to a late twentieth century audience in Calgary, Canada. It is the combination of all these perceptions that gives a personal presence and pushes the visual reality on stage beyond mere imitation. What I have tried to establish is the evasiveness of the concept of reality.

The art of the Surrealists was to explore the multilevels of reality that existed in objects and to free them from arbitrary conventional associations. Surrealism was not a movement that was antithetical to realism (it did not champion one style over the other such as abstraction over figurative art); instead it was more interested in questioning and revealing how reality was represented. In doing so it sought to show that the value and meaning of an object did not exist within the object, but that its identity was created externally.

As the Surrealist Manifesto states

It should be understood that the real is a relation like any other; the essence of things is by no means linked to their reality, there are other relations besides reality, which the mind is capable of grasping, and which also are primary like chance, illusion, the fantastic, the dream. These various groups are united and brought into harmony in one single order, surreality. (Chip. 414)

Because of its themes of disorientation, interest in metarealities, such as the subconscious, and its emphasis on desire and sexuality, I looked to Surrealism in



formulating my design of *Crime On Goat Island*. I felt there were qualities in Ugo Betti's writing that had strong affinity to Surrealism though I found no evidence of direct contact between Betti and the movement. E. Martin Browne described Betti's work as: "Betti tends toward the bizarre; and clearly prefers to liberate himself from the place in the geographical sense" (Three

European Plays. 9).

Speaking more specifically in terms of *Goat Island*, Betti chose to set this play in a fictitious place - a place that defies any logical explanation as an island that is made up of grassy land surrounded by desert. Yet, while Betti fathoms an imaginary location, he brackets it within a very realistic framework. It is this coalescence of the "real" and "unreal" in Betti's work that connected him to the Surrealist's objectives which, according to André Breton, the leading figure of the movement, was the consummation of "those two seemingly contradictory states, dreams and reality, into a sort of absolute reality, of surreality" (Chip. 414). Of all the Surrealist works, the artist who echoed Betti's existential concerns was Giorgio de Chirico, an Italian painter who was greatly admired by the Surrealists though he was not an active participant in the movement. Through his paintings de Chirico repeats Betti's question of "Why are we here?" ~~What preoccupied~~

~~de Chirico was~~

Above all a great sensitivity is needed. One must picture everything in the world as an enigma, not only the great questions one has always asked oneself – why was the world created, why we are born, live, and die, for after all, perhaps there is no reason in all of this. But rather to understand the enigma of things generally considered insignificant. (Jean. 50-53)

In his Metaphysical paintings of cityscapes or ‘phantom cities’ as they were called due to their enigmatic quality, de Chirico grouped together incongruous objects as a means of stripping away their everyday connotations. This forces us, the viewers, to reevaluate the relationship between things and ourselves. It is the lines, angles, and geometric shapes boldly placed in an askew perspective that become symbols of a greater reality; a reality which emphasizes the disjunction between the people and the structures to the landscape. De Chirico’s paintings convey a “trance-like state of mind, a stilled moment of eternity yet heavy with impending threat or anxiety....Our uneasiness is further orchestrated by the inconsistency of the lines of perspectives: in the past, the laws of perspective assured us of our place in a knowable, measurable world” (Radford. 108). It is through the effect of disorientation that de Chirico and the Surrealists aim to make us question this empirical world. De Chirico’s paintings are at the breaking point of stability as feelings of imminent danger seem to be lurking in those long, hard shadows of the objects in the painting. This sensation of terror and desire effectively captures the atmosphere of Goat Island:

Silvia: Mother, it’s the loneliness, the isolation here that frightens me... being here the whole time like this, bound and chained to the same thoughts the whole time. The most incredible things begin to seem ... ordinary, close at hand... inevitable... as if one were dreaming.... (32-33)

Whereas de Chirico was a Surrealist painter of cityscapes, the Spanish painter Salvador Dali was the other Surrealist artist I looked to because of his

emphasis on the figure. While both artists were interested in the act of disassociating what we 'know' about objects by reinventing them and thus creating a new reality, they did so in different ways. de Chirico's paintings were more lyrical with an eerie ambience of detachment and stillness. Dali's style, in contrast, was a more unabashed madness which Dali believed to be an ideal state of mind and a supreme form of expression. Dali's greatest influence on Surrealism was his fascination with paranoia and hysteria. It is interesting to note that in their exploration of madness, the Surrealists considered women closer to that state. The Surrealist construction of the Female was quite narrow as women were portrayed only as the object of desire who brought on creative inspiration as either a muse or a femme fatale (Batchelor, Fer, and Wood. 212).

While it would be interesting to go into greater depths on this topic of women in Surrealism, such a discussion would be a whole thesis in itself. What I would like to point out is that despite the Surrealists reinforcing a stereotypical representation of women as weak and manic, they saw madness as an act of subversion. It was an act of protest (unconscious perhaps) against social structures and the patriarchal society (Batchelor, Fer, and Wood. 212). Crimes of madness were celebrated by the Surrealists for these were the realities – the underside realities – of modern life. In his paintings, Dali penetrated the human psyche to unleash the repressed images of the mind. What was so evocative about his work was that while he depicted objects of the physical world with exactness and attention to detail, the viewer was uncertain of what was being represented for the objects were dislocated from their expected context and, therefore, they could mean anything at all. As Dali explained

The illusionism of the most abjectly *arriviste* and irresistible imitative art, the usual paralysing tricks of *tromp l'oeil*, the most analytically narrative and discredited academicism can all become sublime hierarchies of thought and the means of approach to new exactitudes of concrete irrationality... My whole ambition in the pictorial domain is to materialize the images of irrationality with the most imperialist fury of precision. (Soby. 10)

Dali and de Chirico's depiction of realism in a surreal way appealed to me as an approach to the design of *Crime On Goat Island*. When I mentioned this to the Director, I could see he was apprehensive as he envisioned the stage becoming a collection of bizarre abstract forms. He agreed that while Betti gives a very detailed and naturalistic description in his stage directions of Goat Island we need not be tied to it:

...in a lonely house, surrounded by barren, sun-baked tract of heathland. The scene throughout is a room on the ground floor – almost a basement- used as a kitchen. A shaft of sunlight strikes in through the bar of a window. Beyond the open door at the back of the stage, the parched, arid countryside can be seen. Other doors lead to the inner apartment of the house. Against one of the walls, in a recess, is a well. (1)

Whereas I felt that since so much of the play had to do with the existential probing of the characters' inner world, a surreal quality to the design would be an apparent direction to follow. Zappia reasoned that even though the house is removed from the city, it still needed to be a "real" environment. We could not overlook the Italian resonance throughout the play, nor could we ignore the references to World War II. Therefore, while we were free to explore the physical nature of Goat Island, we must convey it within the context of the mid-1940s in Italy.

In this debate about how much realism we should convey to the audience, I want to introduce the work of another artist who influenced my

design: Michelangelo Merisi da Caravaggio. Like the Surrealists, Caravaggio provoked his audience by pushing the boundaries of accepted reality. He preceded the Surrealists by three centuries as a religious painter in the Church-dominated society of seventeenth century Italy. At that time the reality represented was an idealized world populated by chubby cherubs and beautiful saints. Caravaggio was attacked for being too "real" by showing the ugliness of death and the dirtiness of the misguided. Like Dali's, Caravaggio's figures are charged with extreme emotions which "intensify and sharpen these crises. He placed them [his figures] in spare but real settings, stripped them of nobility and decorative attractiveness and forced them upon the observer's attention by locating the figures in the front plane of the picture and closing off the background with a wall of darkness" (Kitson. 7). Like de Chirico, Caravaggio used thick, impenetrable shadows that had a very strong presence in the painting. Rather than inviting the observer into the illusion of the painting, both artists created compositions that were space denying and, thus, forced the observer to be aware of the illusion instead of complacently accepting it. This alienating quality of drawing the viewers into the illusion and then pushing them away to reveal that it was a representation of a reality of many realities intrigued me as I was creating the world of Goat Island.

Set Design

The Director and I had settled on the notion of a “real” environment that begins to distort and become abstract as one moves away from the central acting area. We were both drawn to the images of earth: dry, hard, and cracked. Constantly repeated by Eduardo is how arid and stifling the desert-like atmosphere is: “It’s not only the sun, it’s the air as well. It’s the

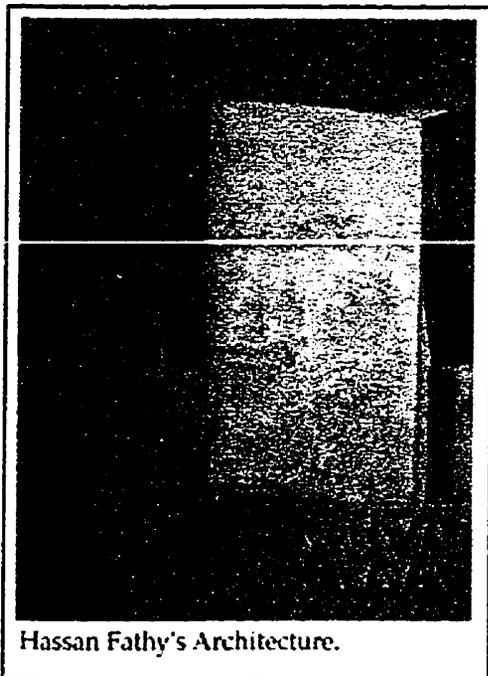
wind: it burns: it burns right into you” (4).

Combined with this idea of the earth is the sense of suffocation. Thus the images of bars and imprisonment were also quite strong. My first preoccupation was with the house itself and I felt that in order to keep this tie to the earth I would change the location from an interior to an exterior setting such as an inner courtyard which is a common feature in Italian houses.

I began with looking at the rural architecture of Hassan Fathy, an Egyptian architect who built with mud and clay. His

structures were both simple and complex in his use of geometric shapes that were either repeated or combined to create unique patterns which reminded me of the structures in de Chirico’s paintings. Fathy’s portrayal of the rural appealed to my vision of Goat Island:

The country offered a simpler, happier and less anxious life than the city could.



Country as paradise, but a paradise darkened from above by clouds of flies and whose streams flowing underfoot had become muddy and infested with bilharzia and dysentery. (Fathy. 2)

Goat Island is a Paradise Lost. For Agata it was a symbol of her and Enrico's love and unwavering commitment to their higher ideals of life. Unfortunately, this utopia they built soon revealed the triviality of their ideals:

Agata: ...I suggested to him – I had a little money of my own – I suggested we should leave everything behind: the city, the risks we ran. A revenge against the world. He kissed me; it was all very moving. And what a farce it all was! The two of us: alone, far away from everything. Our aspirations, our fondness for each other, our sincerity. So we came here. That was how it was.

Angelo: And here?

Agata: Wilderness; and silence.

Angelo: How?

Agata: Every day exactly the same, the absence of any kind of distraction. Perhaps even one's feelings, if they're left to themselves the whole time, begin to wear out. They burn themselves up and become empty. (18)

For the women who live there, Goat Island is a prison. For Agata, it is a place she must endure, but for the others it is a place they wish to flee from. However, in the case of Angelo, the myth of Goat Island has beckoned him to seek it out:

Angelo: Did you know that, in spite of all you say, your husband's thoughts centred continuously on this place, and on this house? Yes. He talked of it so much that after a while I even came to feel as if I had lived here myself. (20)

Through the eyes of Angelo we see a sexual response to the house for according to him, the house "smells of women" (14). Because it is such a visceral act, the concept of scent has very sensual connotations with it. There is something

bestial about it perhaps because animals use smell as their primary sensory receptors. (It is interesting that Angelo does so as well). Betti has masterfully utilized the intangible quality of smell to convey vividly a major sentiment of the play. In another of his plays, *The Inquiry* (referred to in the Introduction), it is through the description of smell that Betti evokes a raw and graphic impression of the relationship between the husband and wife:

Andrea: I have always seen in my wife something quite... earthy – I was about to say animal – something soft and passive... More than once I took my hand away from hers, warm, moist. This has gone on for twelve years now. These twelve years have a smell. The smell of a house, my dear friend. The smell of bed, of dirty underwear, of sweat... of sex, of menstruation... A smell of greasy hair stuck in a comb. The real smell of life, without euphemism. And then, with the babies, the smell of wet diapers... In the end, then, when the funeral has delayed, you catch another odor, just scarcely, and the relatives look in uneasily where the body waits on the bed, stretched out, with the hands crossed on the chest... that's where the new smell comes from, ever so light, and mixes with the other smell of the house. The smell of life. Marriage. Man and Wife. (Betti, *The Inquiry, Three Plays*. 12)

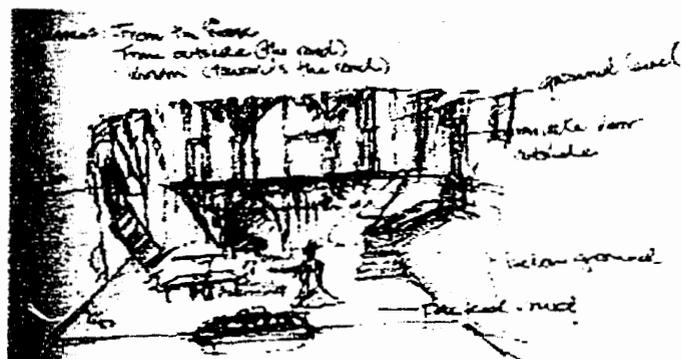
This biting account could easily be coming out of the mouths of the characters from *Goat Island*. I felt the challenge for me was to try to match this heavy weight of history and emotion in my design and communicate that “smell of life” in it.

At this point in my design process, I had quite an extensive collection of images and research. When I met with my Supervisor, Gavin Semple, we discussed our concerns of not hearing from the Director who was still away in Croatia. I had sent him a package of thumbnail sketches and felt that until I received his input, I could not make any further design decisions. So far in my set design, I had created two levels. The majority of the action would occur on

the bottom level. This is because I wanted to show not only are the women away from society, but also they are below it. A ladder is required to reach the window to look outside. The walls are like blocks with rough, uneven edges leaving cracks and holes where strips of sunlight can pierce through. These openings can be places to linger; where one can eavesdrop and watch unseen by the other characters on stage. There are stairs which lead to a gate (the entrance from the outside). The above world is shown through bars. This is where Angelo enters at the beginning of the play and watches Pia below through the bars. Beyond the bars, I was having difficulties imagining the landscape of Goat Island though I knew I wanted it to contrast with the house and have a surreal quality about it.

Semple suggested that I look at the play from a fresh perspective; set all my ideas and research aside and reread the play considering only the essentials. For example, if I was the stage manager getting ready for a rehearsal what items must I have in order for the play to run? As well, I should also consider the actor's space on stage: how does the set facilitate or inhibit movement? I found this to be a very helpful exercise since such practical foresight was always the last thing on my mind. Concentrating on only the necessities brought me back to the play itself for I have a tendency to force every idea that intrigues me into my design as if to show I had contemplated all those concepts. As a result I lose sight of my original intentions and what it was in the play that provoked those intentions.

By the end of August, my set was becoming more defined. The director and I were faxing each other regularly and we were starting to establish the



Goat Island set renderings.

number of doorways required and the position of the entrances and exits. In one of his faxes, Zappia expressed his concern about my enthusiasm over de Chirico's works for he felt they were too urban. This confused me since he had recommended that I watch The Bicycle Thief, a postwar, Neorealist Italian film directed by Vittorio de Sica which has a very urban setting. However, I do think we were wanting the same thing, but not expressing it properly to each other. I wrote Zappia back explaining I had no intentions of a literal suggestion of the city in the set. I wanted to convey the 1940s urbanity through the use of hard, precise geometric shapes and lines. It is by way of such structures (simple repetitive forms) with no ornamentation that de Chirico's paintings and The Bicycle Thief both create that visual impact of despair.

While the collaboration with the Director was productive, I was still not happy with any of my set designs for I found the concept of an inner courtyard was not coming across clearly and the shape of the set was uninteresting. Semple suggested that while I was only showing a part of the house on stage perhaps I should think of how the rest of the house was connected to the space shown on stage. Therefore, a ground plan of the whole house with indications of the road and direction of the city in relation to the house should be my first consideration. Once I had a clear idea in my mind of the overall configuration of Goat Island, I decided to experiment with the shape of the set in relation to the theatre structure by looking at a ground plan of the Reeve Theatre. I discovered a more effective approach when my Supervisor recommended I reread the script as I walked through the Reeve Theatre. It was only then I grasped how to relate my strongest impression of the house. Pia, in the opening of the play,

describes her living conditions as “It’s not a house, it’s a hovel...” (6). **Hovel!** I was trying to achieve this sense of ‘hoveliness’ by creating an upper level. After sitting in the audience of the Reeve Theatre, I came to the conclusion that the solution was not to build up, but to build down. **Hovel!** means down. The Reeve floor consists of 4’-0” X 4’-0” traps which are held in place by a scaffolding. The actual ground level is 6’-0” below the stage level. I quickly wrote to the Director this sudden insight about lowering the stage floor. He responded favorably, but also raised the question of whether lowering the floor would interfere with the ability for the actor to go down the well which he felt to be a vital action in the play.

By the time Zappia returned to Calgary, I had experimented with different models to see what shapes, textures, and colours would have the kind of presence I was looking for. In my finished model, Goat Island consisted of a series of walls. While the idea of setting the play in a room did not appeal to me and I tried to fight against it in my design, I decided to play with the very essence of what makes a room – the walls. The stage right wall would be a series of slabs jogged together. It would be made of stucco which would appear as the most bottom layer. Pieces of plaster would float among the stucco as if the rest of the plaster layer has crumbled off and these pieces could come falling down any minute. It has been neglected, as if almost on purpose:

Agata: I no longer even care about the house here, or the walls falling down. (20)

This stucco wall is the wall of the house. There is an archway with stairs that lead up to the other rooms. I kept with the idea of holes and cracks in the walls. The stage left wall is the barrier – it marks the separation from the outside



(1)



(2)



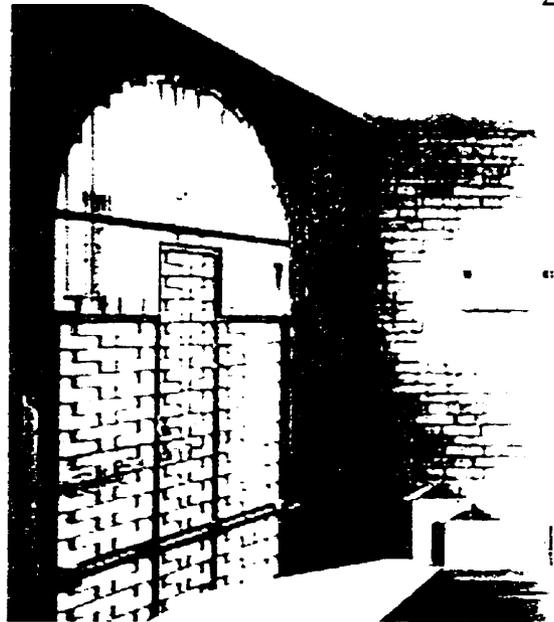
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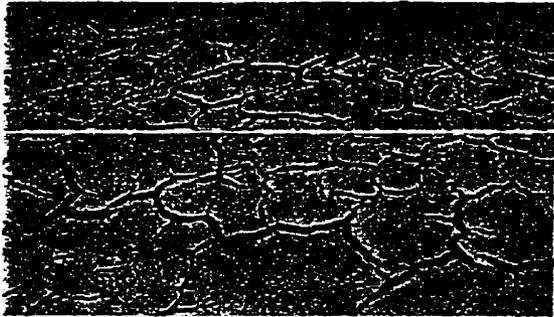
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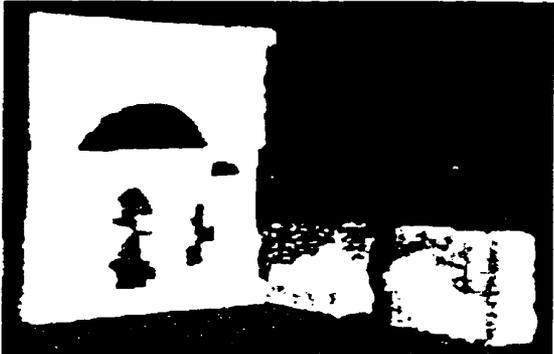
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(7)

Research Images And Set Models:

- (1) Bars from Carlo Scarpa's Olivetti Showroom
- (2) Italian house
- (3) Door from Carlo Scarpa's Olivetti Showroom
- (4) Wall textures
- (5) Cracked mud
- (6) Set model version #1
- (7) Set model version #2
- (8) Final set model

world and the house. It consists of a top layer of old bricks crushing a bottom layer of rocks. Along the exterior side of the wall are platforms which give an impression of a sloping hillside. Actors enter from upstage right passing first the window then descend to the door. Thus when Angelo speaks to Pia for the first time, I imagined him to be kneeling down at the window to question her. This emphasizes the notion that they live in a hovel. To further underscore the raw earthiness of this set, I envisioned the floor made of hard dry mud with many cracks. Real mud was needed because I wanted the bumpy, uneven, tactile texture that I felt painting couldn't imitate. Everything downstage was to be about textures, and in contrast, the upstage area was to be stark. I decided to leave the back wall of the Reeve Theatre open into the Reeve Secondary so that all the audience would see is a vast dark space (this is the landscape of Goat Island) and cutting into this void and the set is a large white smooth wall. Similar to de Chirico's paintings, this metaphysical object breaks up any sense of reality in the picture.

When discussing this with my Supervisor, he equated this metaphysical wall with a gallery wall which frames a piece of art work and confines it within the context of Object. Therefore, by framing this enclosed courtyard the Goat Island illusion is shattered and the meaning of the space changes from a house to being a combination of textured planes. Initially I had an opening in this wall (or Monolith as I came to refer to it) for the practical reason of allowing actors to enter and on a more conceptual vein to reinforce the idea of a gallery wall. However, after discussing it with the Director, he felt the doorway would confuse the audience since it gave the sensation of another building, and thus,

ruined the sense of isolation. He was also concerned that it was not monumental enough in comparison with the rest of the set. As a result the doorway was omitted and because it was now a solid structure the monumentality was clear. The Monolith became a palette for me to play on and experiment with. Unlike the other walls which served specific purposes (as a house, a barrier) the Monolith could be many things: a screen, a sky, a gallery wall, a sea which enabled me to speak about the different levels of realities that exist simultaneously in theatre.

The other set piece which required much thought and deliberation was the well. I knew from my first meeting with the Director that it had to be functional. The shape and texture of this piece consumed me for some time. In my initial brainstorming, I had imagined it to be at the edge of the stage. The front facing of the well opened so the audience could see the actor descending. However, when I decided to lower the stage floor this idea was crossed out. The fact that the well was fused with symbolism in its dualistic role as life giving (the only source of fresh water at Goat Island) and as a deathtrap in which it also becomes Angelo's burial mound made it almost too overwhelming to envision. After searching through endless books and making sketch after sketch, I came up with a pyramid-shaped object made up of stones and rocks with moss growing in between. The Director, on the other hand, felt very strongly that the design reflected the wells he had seen while he was in Italy during the summer. It was also his opinion that the sides of the well must be upright and not inclined since the actors had to lean over it. As a result, the shape changed into an askew square where the sides did not meet at 90 degrees angles.

The placement of the well was also important. I purposely avoided putting it in the centre of the stage since I felt that was too obvious. I decided to place it along the stage right wall against the first slab which was jogged back. This location worked best because it was still downstage, close to the audience yet off to the side so it didn't interfere with sightlines. A carved devilish gargoyle was added to give it a touch of ornamentation since carved stone reminded me of cemetery headstones.

Both the Director and I were pleased with the set design when I presented him with my final model. His only suggestion was the addition of grapevines to strengthen the exterior feel of the set. I agreed with his comments for I had played with the idea of grapevines myself at an earlier stage of my design. I felt that the grapevines should look dry and fruitless with only the branches left entangled and twisted together. There was nothing left in Goat Island that has not been touched by death.

Set Construction

The journey from the inception of a design to its actualization is an unpredictable one. The ability and technology available to transform the imagination into reality have the greatest bearing on the final outcome of the project. It is important to realize that there will be obstacles which will hinder (or enhance) the realization of the design. Some obstacles are too big (such as availability of time, limited budget resources) and the design must change to work around these conditions. Changes are unavoidable, but acceptable as long as the integrity of the design remains. There are times, however, under this

stressful construction period when the Designer finds it difficult to keep in focus what the original design intentions are. This is why good communication with the technical staff is essential.

My first meeting with the technical staff (Don Monty as Technical Director, Lisa Roberts as Wardrobe Manager, Werner Karsten as Props Manager, and Martin Herbert as Head Carpenter) was on September 14th when I presented my design for approval. This meeting was unusual because the Director, who was at this point still away in Croatia, had not seen my final designs even though we were in constant contact with each other. Nonetheless, this meeting was productive as the focus of my design shifted from concepts and aesthetics to practical breakdown of how we were going to make the design happen. Changes to the design were already being suggested. First of all, my request for packed dry mud as my floor was denied for structural maintenance of the Reeve Theatre. Monty explained that any particles of dirt that fall through the floor get lodged in between the piping (the piping makes up the scaffolding which holds up the stage floor) and damage it. I explained my reasons for wanting real mud and it was suggested I experiment with other materials such as vermiculite or carpet to achieve a similar effect.

The other major concern was the Monolith. Due to its immense size, Monty thought it would push the cost of the set beyond the budget. While building the whole object would be too costly, however it was possible to erect it by combining existing pieces that were in the theatre stock. The Reeve possesses six moveable flats that are 6'-0" wide, 18'-0" tall, and 1'-6" deep. If I placed these flats side by side flush against each other, I could create the illusion of my

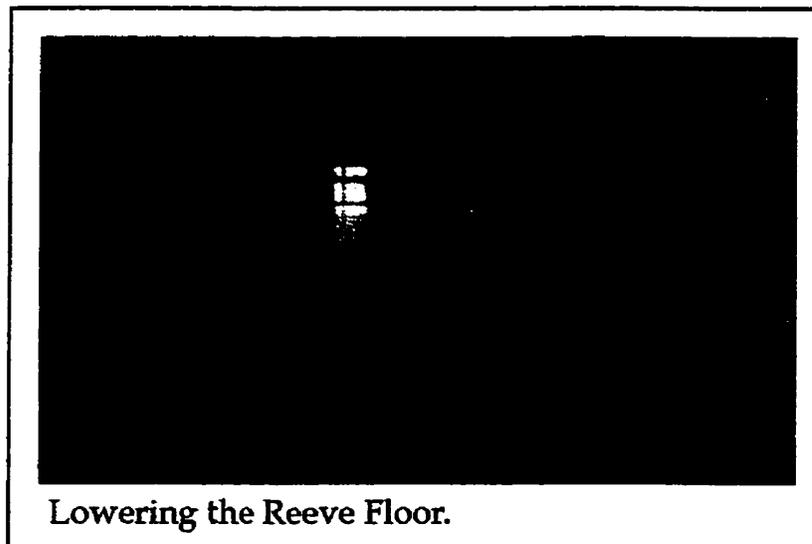
Monolith. My only hesitation was I would lose the smoothness and totality of a single mass since there would be a line where each flat butted against the other. With the assistance of Semple, I went into the Reeve and lined up the flats to see what kind of presence these flats had when grouped together. I decided that I could incorporate these new attributes into my design. The discussion then moved on to the other walls and the options available to texturing them. Since it was the initial meeting, no definite decisions were made on the approach.

The meeting ended with Herbert taking away my rough draftings of the set to determine a cost estimate for building materials. By the end of the day, Monty informed me that the estimation of the building cost fell within the budget. Thus I was given a temporary approval pending that upon the Director's return he would not have any drastic changes to add to the design. As mentioned previously, my meeting with the Director resulted in only minor modifications.

On September 21st, I submitted my final drawings to the shop. Construction was to begin immediately. In the meantime I was still gathering information about texturing the set and starting to realize what a tremendous undertaking it would be. I met with Werner Karsten and Douglas McCullough separately to discuss what options were available. Karsten suggested that the brick and rock wall could be cut out of Styrofoam. The brick pattern would be produced with acetone. When the acetone is applied to Styrofoam, it eats away the surface. I could control the depth by the brush size and the amount of acetone I used in a specific area. Regarding the stucco wall, McCullough indicated that the quickest and most economical method was to use a ceiling

sprayer. In order to create the thicker areas of the plaster remnants I should first glue pieces of Styrofoam in the shape of the plaster on to the wall, than cover it with the spray. Even though I was starting to formulate my approach to texturing the walls, I was still worried about the results.

It was decided that the stage floor would be lowered in the middle of October and I needed to give the technicians a ground plan of what biscuits needed to be removed. This meant I had to make a final decision on how low the stage floor had to be placed. I determined the height by first considering the most downstage piece in the set which was the pile of goatskins where Agata sits at the end of Act I to wait for Angelo's return. The goatskins were two feet back from the edge of the stage. The most I could move this pile upstage was another foot otherwise it would be too close to the table and lose its effect. Therefore, the logical placement of the stage was two feet six inches bringing it down to the same level as the first row audience seating. As well, the height of the well was now set at two feet which meant there would be a total of four feet six inches of space for the actor to climb down and sit unseen by the audience.



As a result of the timing of the lowering the floor, I had to paint the moveable flats in the first week of October because they were too tall to be moved next door into the painting area of the prop shop. Thus the only place to paint them was in the theatre itself. To describe the Monolith as a white wall is in some ways misleading. Semple observed, because it is such a massive structure hovering over the set, it would not be wise to paint it white. In the night scenes or on occasions when I would not want to light the Monolith, it would still bounce light that was shining in other areas. Therefore, the colour I chose was a pale blue gray which would deaden the amount of light bouncing off the Monolith, but is subtle enough to appear whitish under the right colour lights.

I brought my model to the prop shop as my reference for painting the walls. Because the set was so textured, it made more sense to work off the model than off painter's elevations. The bricks would be made from sheets of 0'-6" thick, 8'-0" long, and 4'-0" tall Styrofoam, while the rocks would be made from one foot thick Styrofoam. The division where the bricks ended and the rocks began was conceived as broken and irregular. Both Karsten and Herbert argued that in properly constructed houses of this type, the separation between the brick stratum and the rock stratum was quite even. I felt that the idea of the rocks crumbling under the weight of the bricks was more evocative for the play, but Karsten felt he should build it to look like the actual houses. He did consent to a two inch drop of the rock layer underneath the window area. Whereas the bricks were created with acetone, the rocks required more hands-on work. As with the bricks, I sketched the pattern of the rocks on to the Styrofoam with charcoal.

Karsten then cut into the Styrofoam with an electric saw to give a basic relief of the rocks. I then worked on each rock with a knife and wire bristle brush so that they didn't all look smooth and uniform. I felt like Michelangelo carving his sculptures in which the form was already present in the block of marble waiting for his hands to intuitively bring it out. There was a magical quality in witnessing the transformation or perhaps it may have been the snow of Styrofoam bits floating around me and up my nostrils that made me feel that way (especially after fourteen feet of it).

Once I got the rocks to the shape I wanted, Karsten recommended that I coat them with the Elastomeric Polymer, a plaster-like substance that dries into a hard surface. This would protect the rocks from chipping since they were closest to the actors' height. I started off by covering the whole form with a dark gray, then a watery wash of orange for contrast. Once the paint dried I had three student helpers (each with a different colour: pale beige, brown, and light green) sponging over each rock so that some rocks had a dominating colour. The next morning I went over all the rocks with a wash of gray to give the entire piece a sense of uniformity. What worked well was that the orange coat of paint still emerged through the other layers of colour adding a rusted, aged quality to the rocks.

As for the bricks, the photograph that inspired this wall and which I heavily relied on for textures and colour was not as useful when it came to painting the bricks. The Director felt that the colours of the bricks in the photograph were too red compared to those in Italy. He gave me a postcard from Italy that had the appropriate colours to use as my reference and I also

looked at books of Italian villas to gain a better understanding of the colour combinations which created a pale salmon orange hue in those bricks. Once again, I started off by painting a coat of gray over the whole surface, making sure I filled every crater and crack with the idea of the mortar as the undermost layer. I then covered the gray with a loose wash of pale orange, and once it dried, splattered a pale beige and a soft lime green to give it a worn-down appearance.

I was very pleased with the progress of the painting and texturing thus far, but this did not alleviate my apprehensions about the stucco wall. The ceiling sprayer was a new tool for me. I was told that renting it would be an additional cost and the longer I had it in my possession the higher the cost. I decided a week would be sufficient. I asked Monty to arrange for its arrival on October 12th since I was told at the production meeting that the technicians were expecting to set the walls in the Theatre on October 19th. I had scheduled my time around that week and was hoping to lay out and glue the Styrofoam plaster-like pieces on the wall before the arrival of the sprayer. Unfortunately, due to limited space available in the prop shop, the wall sections were not laid out until the day of the sprayer' arrival, and to make the situation even more frustrating, due to miscommunications with Karsten the plaster pieces were not glued until the 14th of that week meaning I had already lost two days.

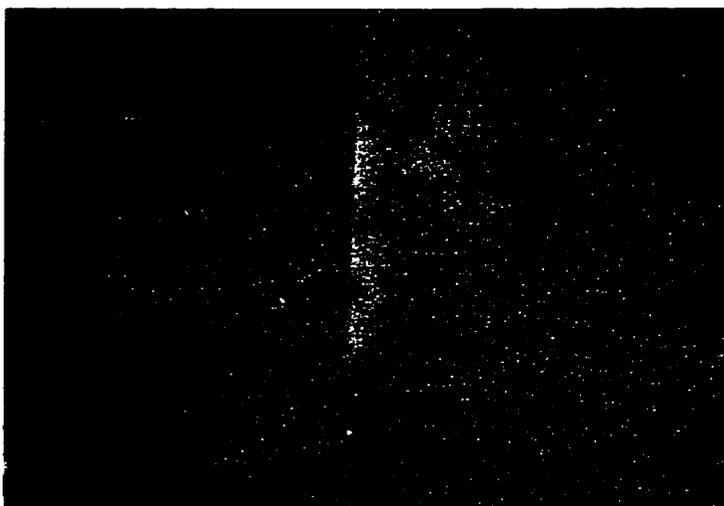
Before I attempted the wall sections, I met with McCullough who gave me a short lesson on how to use the sprayer and the secret recipe for creating my crumbling wall. A mixture of ceiling stucco, glue, old paint (for thickness), and water were the ingredients in this concoction. McCullough and I experimented with the consistency of the mixture, as well as playing with how to make cracks

and lumps in the wall once the material was sprayed on. This introduction to the sprayer was very helpful for I soon realized in this initial demonstration that the ceiling sprayer, as with most paint tools, was quite a temperamental instrument. It was certainly not a job I could accomplish on my own for it was quite a heavy device attached to a long air hose. Luckily, I had a couple of student helpers who were not only energetic, but strong. The texturing was completed in that week as I had planned. I then moved on to the next phase of its inception: the painting. I used a paint sprayer to apply varying colours of yellow, beige, and brown over the complete surface and a gray/brown on the edges to convey a time worn, weathered effect. To highlight the plaster remnants I covered them with a dark coat of gray and to accentuate the cracks I used a deep purple as a shadow colour. The fusion of these two contrasting attributes: a soft misty wash (produced by the paint sprayer) over the hard crusty surface gave the wall an intense sun-baked quality. Once it was painted, the wall was a very dynamic structure as the subtle ranges of colour played off against the fine gritty texture. The following week both sets of walls were moved to their places in the Theatre. Despite all the frustrations involved, the satisfaction of mastering a new tool, meeting the deadline, and tackling quite an enormous structure was gratifying.

My next task was the floor of my set. Because I wanted the same granular gritty erosion in the walls to spread into the floor, I felt just painting the floor was not enough. It was important for the audience to see the grooves in the ground that the cracks had left in the mud. Herbert and I discussed possible solutions and came up with an idea that I thought would work. We started off

on a sample of masonite before venturing onto the actual floor of the set. On the piece of masonite I sketched out the cracked mud pattern which Herbert then followed cutting out jig-saw puzzle-like shapes. I glued these pieces to another sample of masonite hoping it would give an impression of the cracks. Over it I laid two types of cheese cloth (a gauzy mesh and a thicker muslin weave) then spread a mixture of paint, glue, and vermiculite on top. The combination of all these different elements seemed to have a vivid tactile quality that I sought. However, the eventual transfer from my sample piece to the set underwent some revisions. I was informed that if there was an actress walking barefoot across the stage, the muslin weave cheese cloth could not be used. Because of its roughness it would cut into her feet. I was left with only the gauzy cheese cloth which did not have as prominent a grain as the muslin. After further discussions with Herbert and my Supervisor, I decided to cover only the outer edges of the floor with the jig-saw shapes and paint the cracks into the rest of the area with the cheese cloth covering the entire floor.

When it came time to paint the floor, while it was clear in my mind what I wanted and I even had an image to work from, the painting, for some peculiar reason, went in a completely different direction than I had intended. Perhaps it was fatigue or I was preoccupied with other aspects of the design, but rather than painting the cracks I painted the jig-saw shapes, and thus what was emphasized on the floor were these shapes making it look like a flagstone ground. Before I painted in these shapes I had covered parts of the stage with the gauzy cheese cloth. Since I did not have enough to cover the entire floor, I



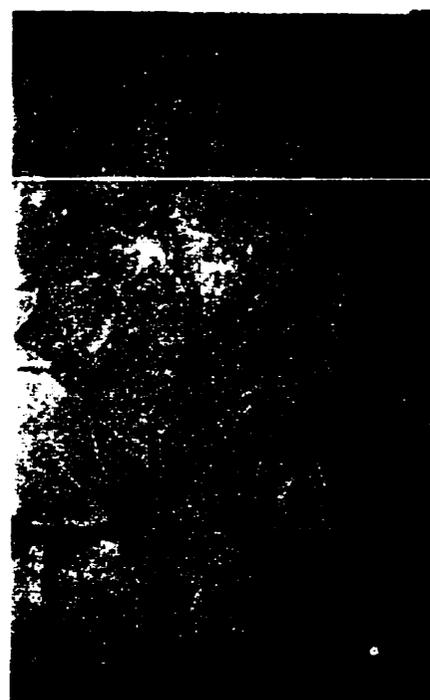
Stucco wall.



Brick wall.



Rock wall.



Floor.

ripped up strips of the cloth. The creases and folds that the fabric made combined with the raw unfinished edges created an interesting pattern that I liked by conveying the impression of the cracks in an abstract manner. Unfortunately, this effect was obstructed once the jig-saw shapes were painted on. I then spent the next couple of weeks trying to tone down these shapes for when they were combined with the walls rather than complimenting the textures, they competed with them lessening the impact of the walls.

Now that the principle parts of the set were painted I still had the smaller details to attend to, such as the well. Only two sides of the well needed to be covered with Styrofoam since the other two sides were against the stage right wall. I worked closely with Herbert as he carved the stone shapes and gargoyle.



Gargoyle on well.

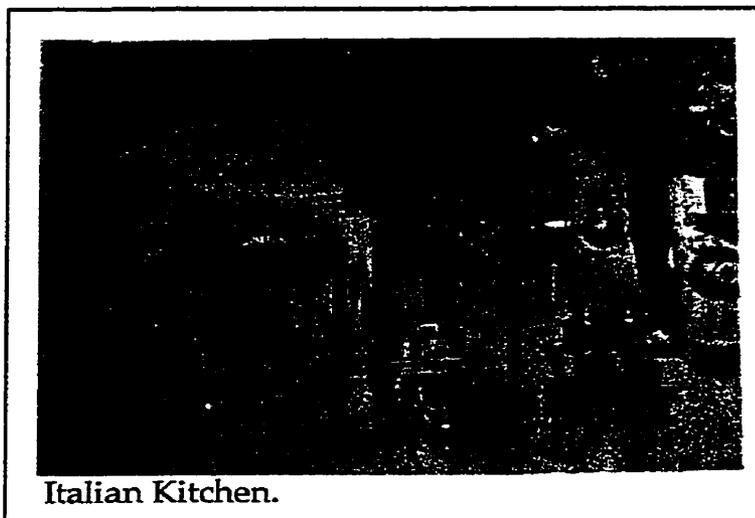
The gargoyle was placed on the front facing of the well and was not intended to be in high relief for I wanted the sense that it had worn down over time. To differentiate the stones of the well from those of the stage left wall, I used a warmer colour (pale rose), instead of the gray, as its overall wash.

The last addition to the set was the grapevine branches. When the Director and I requested these, Monty's response was to find branches from outside since that would not add to the cost of the production.

However being that the weather in Calgary was unpredictable, we could not depend on natural branches that were not covered in snow, so it was decided they would be made. It was Herbert who came up with the ingenious idea of how to produce some twisted, thin branches. Strips of canvas were sewn together forming one inch diameter tubing. Inside this tubing was stuffed flexible wire wrapped with a band of foam to give the branches some bulk. Once these were made, I coated them with primer to stiffen the tubes and then painted them an intense blue and variations of brown creating a mottled effect. After they had dried, Herbert took the longest of these branches and attached them to either side of the stage left wall. The two ends were tied together and suspended over the middle of the set about ten feet away from the stage left wall. I then bent and twisted shorter pieces of the branches and passed them to Herbert to tie to the suspended branches. The appearance was strikingly organic, yet foreboding. It looked as if it came right out of a Salvadore Dali painting.

Props and Furniture

The courtyard in which the play occurred was quite sparse with only a table, four chairs, and a shelving unit. Because the characters spend much of their time in this space I felt the items on the shelves should reflect how the women used this space. I discovered some excellent pictures of old Italian kitchens and used them as my guide when I was pulling props. The Director and I discussed at length the placement of the chairs. We decided that in Act I and Act II there would always be only three chairs around the table and the fourth chair would be off to the side, separate. In Act I, this would seem logical



as there are only three women living here they would only need three chairs at the table. In Act II, there are now four people living at the house, but still only three chairs around the table.

We thought the exclusion of the fourth chair echoed the instability of the relationships among the characters. In the third act, the Director wanted to contrast the chaos of the second Act by tidying the stage and leaning the three chairs up against the table.

The other necessary prop was a pile of goatskins. The placement of the skins was close enough to the audience that it was important for them to appear like the real thing. In the props' storage loft there was an assortment of furs which we picked through and had Karsten spray the ones we selected the right colour and smoothness. The location of the pile of skin on the set was made with the stage directions in mind that Agata

Advances into the room, and stands motionless for a long time listening. Then she goes to the door, takes off the chain, and opens it. She comes slowly back. Then she goes over and sits on the pile of skins; and waits. (25)

This was the dramatic closure of Act I. The position of the goatskins close to the audience for effect determined the amount that the stage floor was lower. Unfortunately, once in rehearsals, the Director found he did not like his actress sitting on the pile of goatskins for it appeared crude

so he moved her to the table instead, leaving the pile unused. Thus the pile of goatskin was less pivotal in the action of the play, than in the design of it.

Costume Design

The overtones of seduction are very prevalent as a means of interaction between the characters in *Crime On Goat Island*. However, the form of seduction explored in this play goes beyond the usual sexual conquest. It is more an issue of power and control. On the surface, it appears that Angelo is the seducer as he maneuvers his way into the house and the bedrooms of the women. Emanuele Licatrotto, in his book, Ugo Betti: An Introduction, describes the character of Angelo as the outsider “whose disturbing presence provokes those characters [the women] to acts of discovery about themselves or the unbearability of their surroundings” (85).

While Angelo’s presence certainly arouses the feelings of desire in the women, he is not the most powerful influence over them. Both Pia and Silvia are well aware of their unhappy existence before the arrival of Angelo, but they continue to live at Goat Island. They remain in this state of futility and endure the pain of loneliness because they have been persuaded by a greater seducer, Agata:

Pia: My sister-in-law is a woman we... all admire very much. I have always felt very small beside her. When the shutter bangs at midnight, it says: Agata! Agata! (9)

It is obvious that Agata instills a sense of fear upon those around her. She has such a dominating personality that even the house calls her name.

Pia: The whole place is called Agata. We owe her the privilege of being allowed to rot ourselves away here. (7)

The idea of Agata as the embodiment of the house combined with the heavy religious strain in the text led me to my first conception of Agata. Traditionally,

the image of the Virgin Mary represents the idea of the Church as sheltering her believers. In a similar, yet perverse fashion, Agata drapes her heavy hands over the others and they follow her blindly. In the various images of the Virgin Mary we see her personified in manifold and, at times, conflicting metaphors. She is both “the bride of God and the mother of God” (Bernard. 10). The image of Agata is constructed in the same manner. Like the Virgin Mary, Agata is both the sacred mother

Silvia: ... I remember when I was little. I was in love with you, I'd like to have given up my whole life for you...

...But to me you've always been the best thing in the world! Everything on earth was sweet and clean when you were there! (35-36)

and the ultimate sexual fantasy.

Angelo: ...I have thought of you unceasingly; I have desired you all this time. That is the reason I have come all this way to find you; I would have been unhappy in any other place. Night after night you approach my bed, undress, and we are together. (22)

It can even be argued that Agata seduced Angelo to remain at Goat Island, and in some ways orchestrated the events that unfolded after his arrival. Not only does Agata prostitute herself, but her daughter and sister-in-law as well.

Through this self-inflicted suffering and anguish, Agata at least gives meaning to her life:

Agata: Rather than chaos, I still prefer to think of punishment. A punishment inescapable, too. So that one doesn't have to think about it any more. (19)

Punishment will signify that her actions have consequences for what is more despairing than to realize one's life and the choices one makes in that life are immaterial.

After further thought and research into Christian female saints, I realized Agata resembles the Mary Magdalen. Even more they are both identified as social outcasts for using their sexuality as a means of liberation in a patriarchal society. The Mary Magdalen is in a sense an independent woman as “she alone stands out undefined by a designation attaching her to some male as wife, mother or daughter, and she is the only one [of female Christian saints] to be identified by her place of birth. It is therefore as an *independent* woman that she is presented” (Haskin. 14).

In a similar vein, Agata is Goat Island as she rejects any of the traditional roles that society has forced upon her. She has renounced her ties to her husband and her child because such labels as “wife” and “mother” have only allowed her to exist, but not live:

Agata: Your mother. A signed document: a receipt. Your mother.
 And because of that, no longer alive. Your mother. Quietly
 embalmed. (34)

However, whereas the Mary Magdalen became the symbol of repentance by abandoning her licentious ways, Betti resigns Agata to being unyieldingly unrepentant and she embraces her sexuality.

In my research for images of Agata, I was attracted to Dali’s painting *The Madonna* with its suppressed eroticism and Caravaggio’s painting *Death of the Madonna* because it lacked the grandiose portrayal of a supposed noble death of the Virgin Mary. In Caravaggio’s version the glorious Queen of Heaven dies a very human death, “swollen up and with bare legs” (Kitson. 101). It was even rumored that Caravaggio used a prostitute as a model for the Virgin (Kitson.102).



Caravaggio's *Death of the Madonna*
1605-06

Salvadore Dali's *The Madonna*
1950

I wanted to push this juxtaposition of worldly and otherworldly to add greater depth to Agata's decision of allowing herself to succumb to evil not as a sign of weakness, but as a sign of stoically accepting her fate. Therefore, the idea of Agata being in bare feet throughout the play would mark her out from the other two women and also give her a closer connection to the earth in her progression towards a more bestial state.

At first, I envisioned Agata at the beginning of the play cloaked in a deep sapphire robe (the colour of the Virgin). In Act II she would be in red (the colour of the Mary Magdalen). I had thought of dressing the three women in highly stylized costumes each having her own colour which represented the different faces of the Mary Magdalen. Silvia would be in

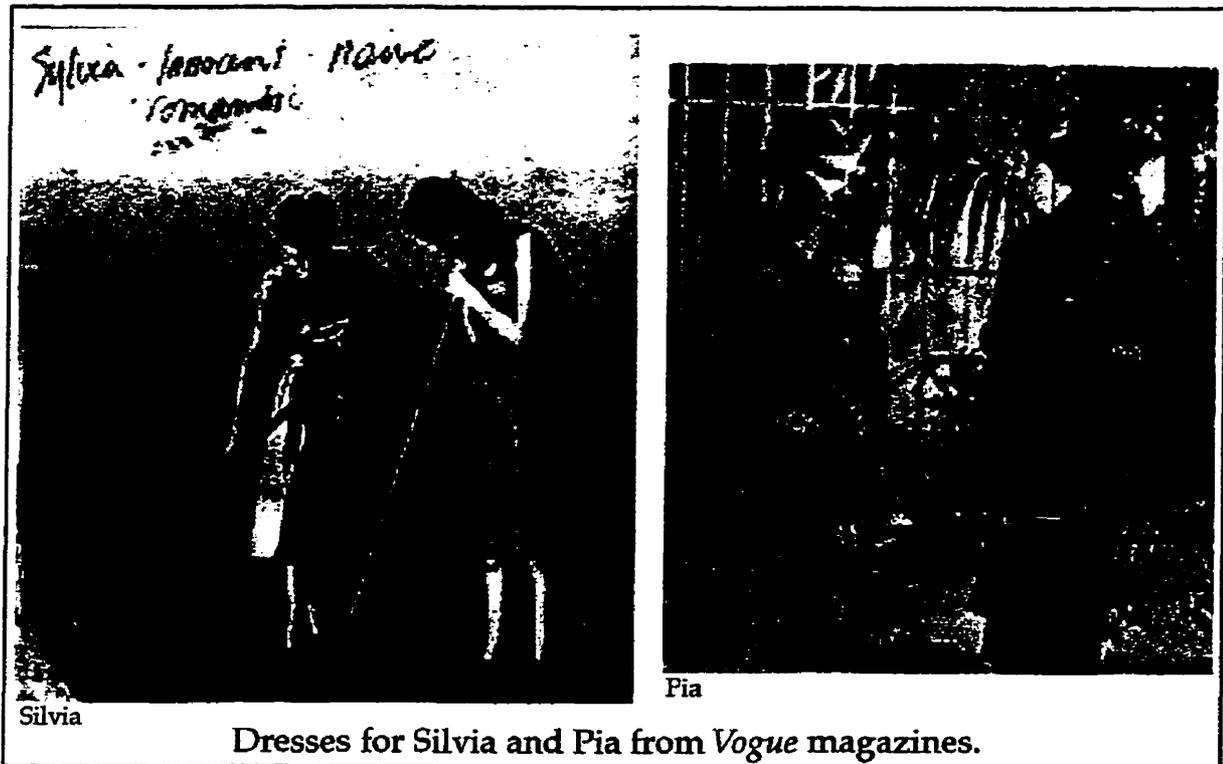
white in Act I and then a yellow as an indication of her lost innocence and disillusionment over discovering that her mother was not a flawless being. Pia, I perceived in purple as she is vanity; more concerned with the superficial excesses of life (dancing, expensive clothes, and high society) than with discovering her inner truth. Even though she has given herself to Angelo, it is not like Agata's conscious decision of embracing sin. Pia has given into lust, but not depravity. When she fully comprehends the destructive nature of Angelo's presence, she is horrified, but what is even more appalling for her is Agata's insistence that this evil continue:

Pia: But what on earth are you all doing? What is it? Are we all going mad? You swine! You cheat! You miserable sponger!
(44)

I eventually came to the conclusion that Pia and Silvia should be dressed in contemporary 1940's attire which shows that they are still part of society and have not abandoned it like Agata. Pia, in complete contrast, is desperately trying to hang onto any signs of civility that she can find. Her clothes should date from the late 1930's to the early 40's as if this is all she has left of her once glamorous life. Silvia should be in a summer dress whose soft, sheer fabric reflects her youth and naivete.

I made watercolour renderings of the three women's costumes and found that the contemporary attire worked well for Silvia and Pia, but Agata came across too medieval in my eagerness to convey the two Marys in her. It was Betti who guided me to this Gothic presence in my design for in his essay "Religion and The Theater" he observed that

If our epoch has affinities with any other, it is more with the passionate Middle Ages than with the brilliant and tolerant



Renaissance. In the same respects, our epoch, too, is lag for universal systems, and it is not so much preoccupied with living and prospering in them, as in fighting for them, in asserting that they are universal and absolute: in a word, religious. (Betti, *Theatre in the Twentieth Century*, 14)

I soon realized that I took him too literally. When I faxed my discoveries to the Director, he confirmed my thoughts. Whereas I was swept away by all the religious metaphors and symbolism in the play, Zappia was more inclined towards a documentary-like approach. Just because Agata has all the qualities of Mary the Virgin and Mary Magdalen does not mean she has to look like them for the audience to understand all these inferences. What she is- a woman from a post-War Italian village- is different than what she does- struggling with a personal moral dilemma. Zappia suggested that instead of looking at religious paintings I should look at traditional Italian costumes.

It was at this point that I rethought my design approach and traded in the Madonna paintings for *Life* magazine photos from the 1940s. While I did follow up on the Director's suggestion of looking to Italian costumes for inspiration, I found these costumes too peasant-like. They did not impress me as the kind of clothing Agata would wear. She has left the city, but not for the country so she could become a milkmaid! So far in my design process I have gone



Agata: Rendering #1.

from being completely convinced that Agata was going to mirror the Marys to being uncertain of how she should appear. The only ideas that seemed possible were my choice of colours (blue and red) and that she would not be wearing any shoes.

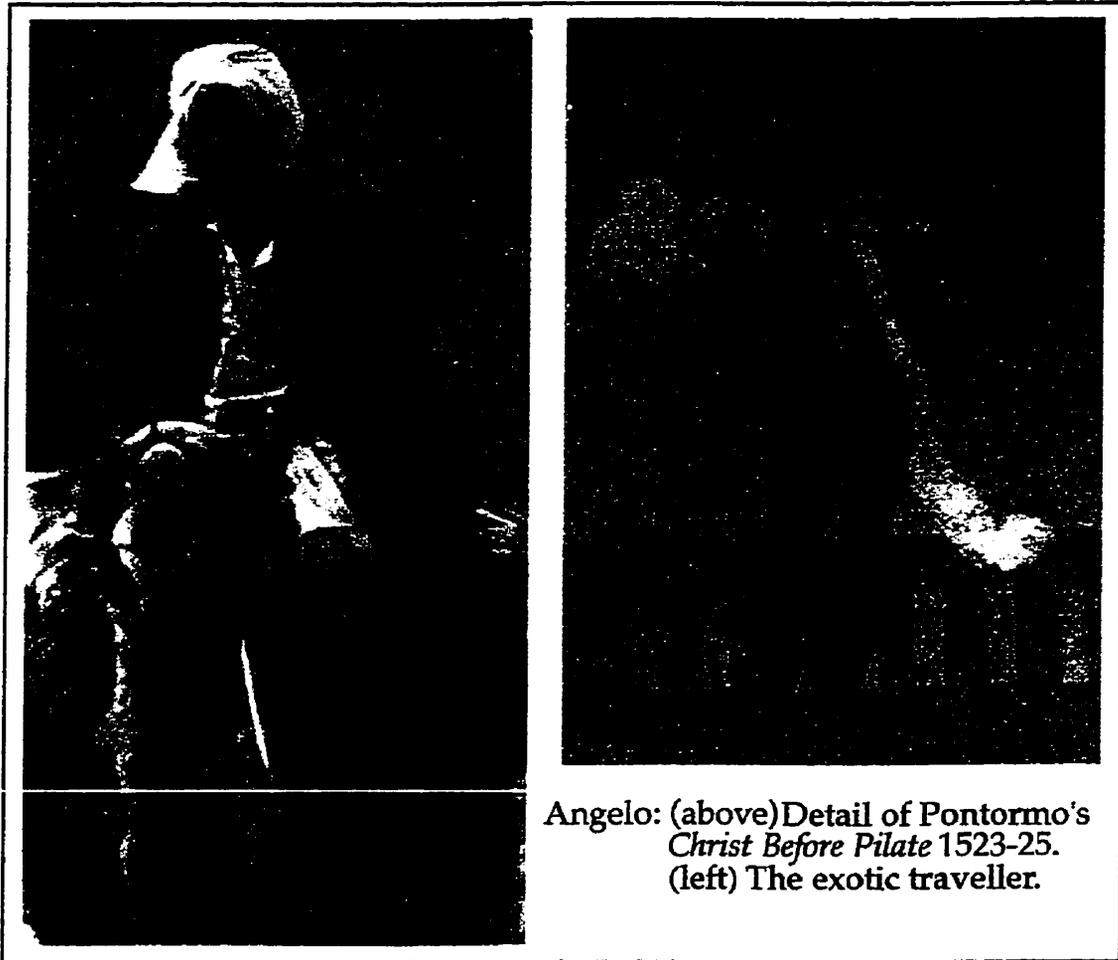
As for Angelo, with that name, it can be of no surprise that in my first images of him I referred to Biblical art works. The obvious comparison is to Lucifer, the fallen angel. They both have the qualities of evil and arrogance tempered by a charismatic attraction. There is an air of mystery surrounding Angelo so that one can never feel fully comfortable with him. Throughout the play, Betti, never reveals his past. Angelo tells the women stories about his adventures, but they remain only stories and

any truth to them is speculative. There are never any specific references to a place or a time, only general statements:

Pia: Where do you come from?

The Man: Miles away... it is very hot in my country: as hot as it is here.
(7)

The only concrete assertion that he offers is that he spent time in Africa at the prison camps with Agata's husband, Enrico. Perhaps he did become close friends with Enrico and is fulfilling his dead friend's wishes or perhaps he's telling another story. All that we are certain of is that he loves to talk and convince others he knows what he is talking about. In my communications with the Director, he felt strongly that Angelo remain a mystery, that any articles of clothing or personal item I gave him should be nonspecific because he is an enigma. On one occasion I suggested of putting Angelo in a military jacket as a connection to his involvement in the war. Zappia replied that the war could just be another story or straightout lie. Rather than trying to associate Angelo to an event or place, the Director seemed to favor the exotic, almost tribal attributes in Angelo's costume to mark him as a foreigner. It was then I thought of him as a traveller collecting items he needed as he goes. Therefore, his attire should be quite eclectic and tattered as if discarded on the street and salvaged by Angelo. His clothes should not fit his body: a contemporary suit jacket that is too big with rips and tears, pants that are too short with stains, sandals with creases, a tunic for that exotic flavor, and a handkerchief wrapped around his head to keep the sweat out of his eyes as he makes his journey. This image of Angelo on a pilgrimage to reach Goat Island made me think of colours from



Angelo: (above) Detail of Pontormo's
Christ Before Pilate 1523-25.
(left) The exotic traveller.

frescoes which are rich yet faded. I looked at the frescoes of Jacopo da Pontormo and his washed-out blues and purples provided an interesting complement to Agata's bold colours.

The Director was pleased with this interpretation, but felt Angelo could be more exotic still by wearing a turban. He did not like the handkerchief because he believed it looked too modern. I thought that a turban was too extreme, but we both agreed that until we cast the actors we would keep ourselves open to all the options available.

As for the character of Eduardo, who drives to Goat Island from town delivering the groceries, his costume reflected a lower-class workman: a work

shirt, vest, trousers, working boots, and a tweed cap to keep the sun off his face. I found many examples of such clothes in 1940's magazines and the photography of Augustus Sanders and Lewis Hine. In designing his costume watching the film, The Bicycle Thief, was very useful.

Although the costumes for the other characters were coming together, my approach to Agata was still unresolved. After many sketches I still could not come up with an image that worked for me. As my costume deadline was looming closer, I brought my renderings and sketches to Lisa Roberts, the Costume Manager, to keep her informed about my progress. By this time, I had two outfits each for both Pia and Silvia. Angelo would also have a second outfit in a sense that by Act II he would have taken off the jacket and tunic as well as his head wrap, and be wearing only a shift on top. Roberts was quite certain that all the costumes could be pulled from the University's costume stock or borrowed from other theatre companies, thus reserving time for making Agata's costume. Hearing of my perplexities over Agata, Roberts told me about her extensive collection of 1940's patterns. She suggested that I look at them for ideas about Agata's costume. As I looked through the patterns I became more familiar with 1940s tailoring (such as shapes of cuffs, collars, and necklines), and how I could combine these details with my Mary images to create a unique statement about Agata. I had been trying to force a religious medievalness onto her costume when the solution was to work from within the parameters of the play. Instead of working against the style of the 1940's as I had been doing, I should have been using it as my starting point. In Roberts' filing cabinet I found a pattern dated 1940 which also reminded me of Caravaggio's *Death of the*

Madonna. The neckline had an interesting shape and the bodice had a pleated layer which emphasized the bosom giving it an erotic, but not overtly sexual appearance. There was also an understated sexuality in the cut of the dress, and yet its basic shape was quite simple. I based my rendering upon this pattern.

My intention was that Agata would only have one outfit throughout the play other than a shawl for Act I and Act III. The reason for this decision was to strip away any connotations of temporalness attached to her. While the other characters show the passing of time through different outfits Agata is beyond time. Like the paintings of the Virgin Mary and the Mary Magdalen, Agata is timeless. This concept of Agata is where I had the biggest clash with the Director.

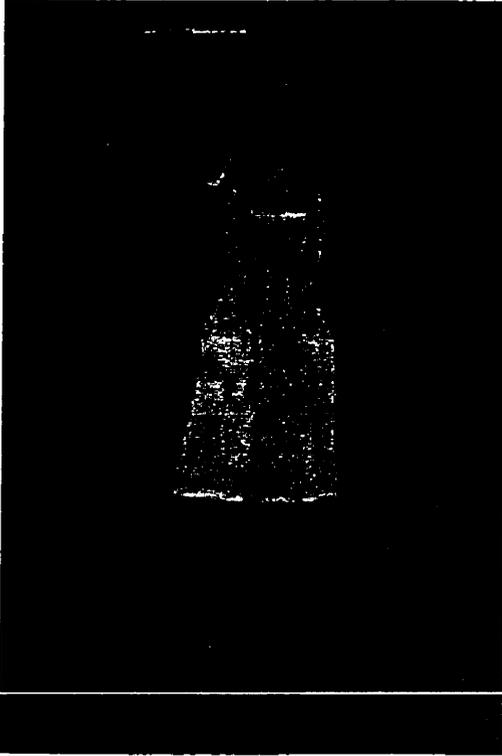
Costume Construction

My time in the costume shop went very smoothly because the design of the costumes was quite straightforward and uncomplicated. This was a welcome balance to all the commotion in the paint shop. My first weeks in the costume shop were spent as if on a treasure hunt as Roberts and I went in search of the 'perfect' costumes for the play. To be more accurate, I should rephrase that and say 'near perfect' since the most important fact to remember when pulling stock is how exceedingly rare it is to find an article of clothing that exactly matches your renderings. Therefore, the key points to keep in mind when you are 'on the hunt' are what aspects of the costume (colour, shape, style) are essential in capturing the character's personality.

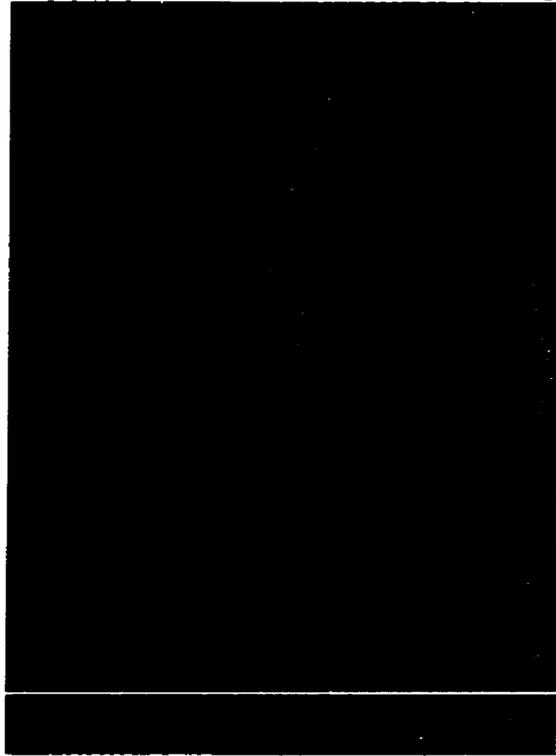
On our first pulling excursion Roberts and I visited JVC at the Calgary Centre for the Performing Arts. There, I found an abundant selection of dresses for Pia and Silvia, but little for the men. Roberts assured me not to worry since the University costume stock has a big collection of 1940s men's wear. In the following weeks, I was down in the University costume storage room and emerged with an assortment of clothing for Angelo and Eduardo, and even more dresses for the women. My selections were now ready to be put to the test in costume fittings with the actors.

The first fitting was with the actress who played Pia, Sarah Patterson, a second year Drama student. Whereas in my rendering, I had envisioned her in a blouse and skirt of dark, muted colours (greens and browns) the outfit that the Director and I responded to was the first outfit she tried on. It was a dark brown, one-piece dress. The crisp and structured tailoring along with the pinstripes gave her a meticulous quality that was very much Pia. Because Patterson is young and attractive, we felt she needed to look more mature and plain to be believable as Pia. I thought putting her in heavy, wedge-heeled shoes and pulling her hair back in a loose ponytail would make her appear older. The Director and I debated about wrapping a head scarf around her hair which is what I had in my rendering. In the end we decided that it did not work with the dress we chose for her. Over her dress we wanted an apron since the Director had decided to start the play with Pia kneading dough.

For her second costume in Act II, we were again pleasantly surprised by one of the dresses that I had pulled. This outfit contrasted well with the first dress. Whereas the first dress had a straight shape and dark colour, the



Pia played by Sarah Patterson.



Renderings of Pia.

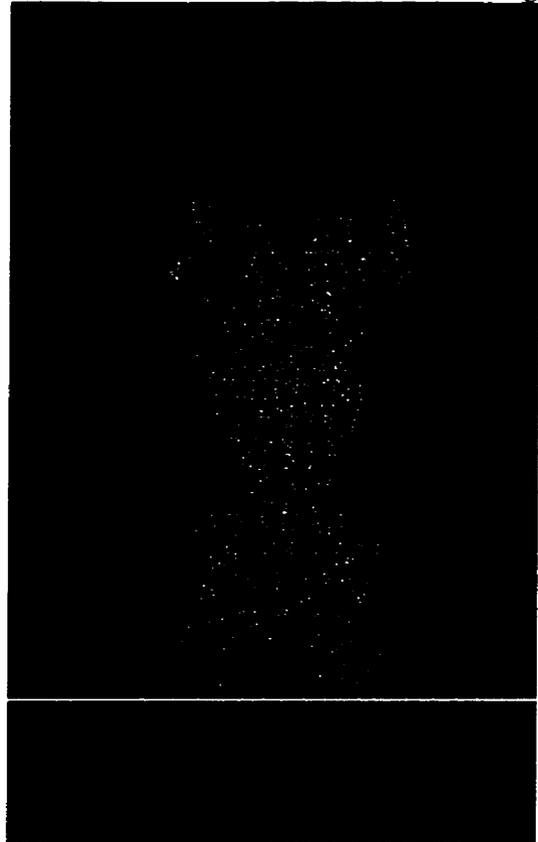


second dress was brighter (a rusty red with yellow and green flowers) and had a softer flowing line. This outfit had a robe-like appearance as it wrapped around her body snapping close at the front left side. It conveyed the right amount of sexuality and flamboyance that I wanted, but was formal enough for the Director. To contrast the first and second costumes further, we decided the actress should wear her hair in a loose bun in Act II, and to emphasize that she is showing off, she should have brighter lipstick and a strand of pearls around her neck. Her heels should also be less plain, so we chose an open toe pair with tassels.

Our second meeting was with Silvia played by Brianna Moench. Moench, like Patterson, looked very young, but in this case we did not need to hide it. This fitting went exceptionally well because the dress that stood out for Silvia's first outfit was one that was almost identical to my drawing. The colour, pattern of the fabric, and the sheerness of the material matched my conception of the costume very closely. When she pulled her hair back into a tight ponytail my rendering came to life.

For her second outfit, the one that was the most interesting was a solid white dress that hugged her body and had a more seductive cut in the neckline. We all liked the way in which the sensuous shape of the dress juxtaposed with the 'virginal' white. When she was wearing this dress, her hair would be down. Throughout the play she would wear sandals which spoke of summer and youth.

The character Angelo was played by Danijel Margetic, who was quite a tall and big actor. We had already found a pair of sandals that fit him and both



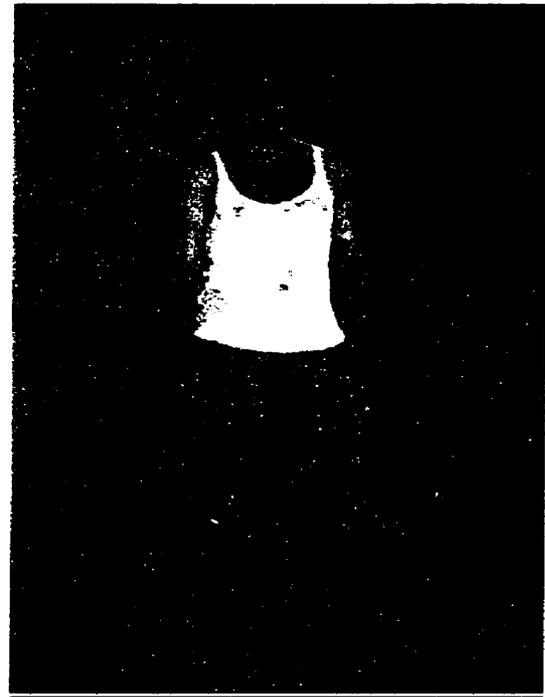
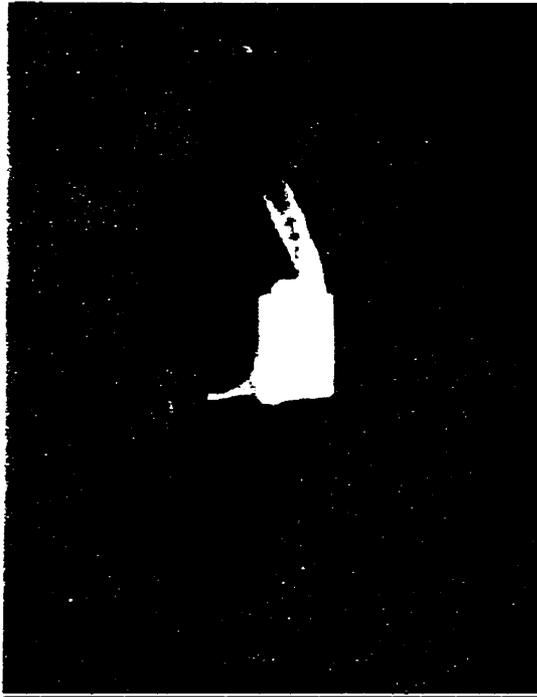
Silvia played by Brianna Moench.



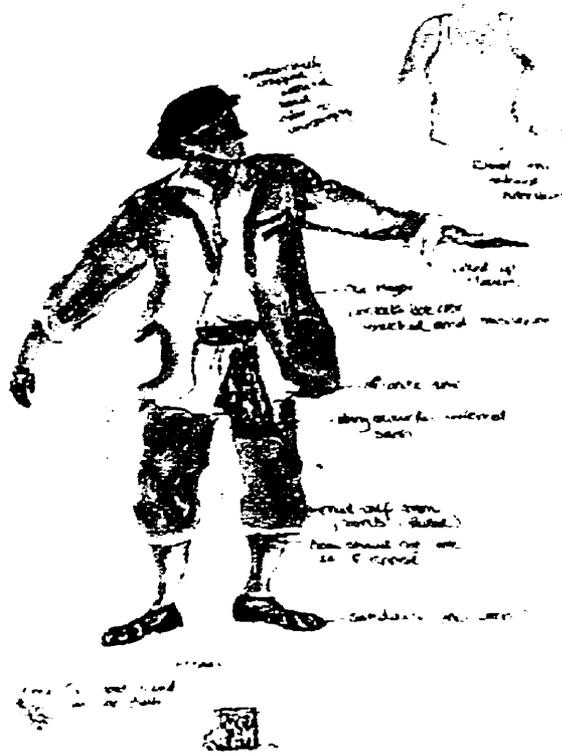
Rendering of Silvia.

the Director and I liked the look of them. Unfortunately, many of the tunics and jackets that I pulled for him were so small that he couldn't even get into them. However, I was relieved to discover that the pants I pulled for him fit well since there were fewer pants to choose from than tops. I decided that Angelo's costume should not only be eclectic, but also nonspecific in period so that when the audience saw him, his clothes would not read as being from the 30s, 40s or any other decade. What pleased me most about Angelo's costume were the colours. They came very close to matching the frescoes of Pontormo. I found two pairs of pants that had a rich yet faded quality. The first was a pair of shin-length trousers in a deep magenta hue. A subtle checked pattern woven into the fabric added depth to the colour. The second pair, in a soft faded green, went down to his ankles. The pants both worked so well that the Director and I decided to have Angelo wear the magenta pair in Act I and the green pants in Act II. Over the green pants, Margetic tried on a variety of shifts. The one the Director preferred was made out of a netting material which I thought looked too modern, but the Director insisted it would go with the rest of Angelo's attire. We decided to add some holes in it and have it sewn up to make it appear that the women have been taking care of him. The tunic that I pulled for him had a tint of peach which again reminded me of Pontormo's colours and along the collar was rusted yellow embroidery with fringes adding a touch of exoticism.

Roberts suggested that since we were having such difficulties trying to fit the actor with a jacket that would look awkward on him, it would be easier if we took him down to the storage room with us to try on the collection of



Angelo played by Danije Margetic.



Rendering of Angelo.

secondhand coats in the University stock. This proved to be a serendipitous move. The actor was so excited by the novelty of playing dress up that he was like a child in a candy store grabbing at anything and everything that caught his eye. While it felt like pandemonium keeping up with Margetic's energy, this frenzy of activity enabled the Director and me to view ensembles we would never have imagined. In this haphazard method of pulling costumes we found an old suit jacket that worked well to complete his nomadic image. At one point in Margetic's masquerade he put on a tattered white straw fedora. The Director screamed as if he had stumbled on to a pot of gold saying this was the hat for Angelo and to forget about the turban. I was happy to eliminate the turban as one of our design options and when I had a good look at the actor in the fedora with the worn jacket over the tunic and pants with the sandals, the concept of the exotic, the eclectic, and the ambiguous crystallized before my eyes. It became obvious once he had on his costume that his hair was too tidy for his transient state. Margetic's hair style was a chin length bob. We decided that he needed a 'bad' hair cut. Rather than sending him to a salon, I was volunteered to be the untrained hairdresser. I appreciated that the actor accepted our request to chop up his hair. However, I think we both found the first cut a bit distressing. By the end of the session he looked like a truly disheveled vagabond.

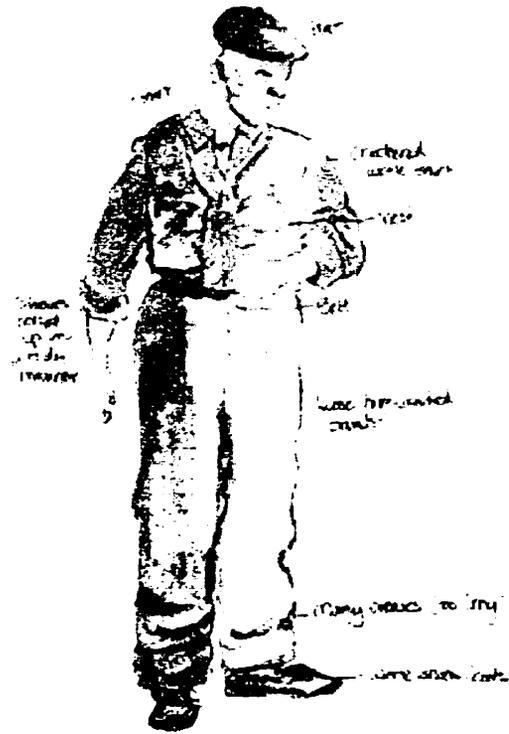
In our last fitting session we met with Stephen Waldschmidt who played Eduardo. There was plenty to choose from for his costume, so it was just a matter of putting it together. The biggest concern with this actor was how to make him look like an old man. The tweed cap that was part of his costume hid the majority of his hair and we thought he could gray the edges with some baby

powder. I had a meeting with Douglas McCullough and Barbara Budenz, the student make-up assistant, about giving Waldschmidt a fake beard. We discussed how the beard should look quite full, mostly white with some streaks of orange which is the actor's natural hair colour. McCullough and Budenz spent an afternoon working on the actor to make the beard. When the beard was combined with the make-up and cap the transformation was amazing. The Director's only concern was that the actor's young hands destroyed the illusion. To prevent this from occurring, I gave Waldschmidt a pair of black fingerless work gloves which also visually reinforced the notion of his life as a laborer.

The Director and I were amazed at how successfully our fittings had gone. I was even more pleased that the outfits we found matched my renderings very closely. The only person we had left was the actress who played Agata, Lindsey Hodgson, a fourth year Drama student. Her fitting was put off for a later date because her costume was still being made. I spent much time with Lisa Roberts and Halina Supernat, the Assistant Costumer, browsing in fabric stores. The fabric for the dress was not difficult to find. One of the fashionable fabrics that season was raw silk in bold colours. When I saw it in the stores, its coarse texture appealed to me for Agata. Furthermore, there was a depth to the fabric because it consisted of two colour threads woven together. The red was entwined with a black; thus the folds in the fabric gave off rich deep shadows. I thought this would look very effective on stage especially under the right lights. I decided it would be intriguing and Daliesque if I used a different type of material for the bodice part of the dress. In the dress pattern there is a piece that covers the stomach which lies beneath the pleated layer. I thought the fabric for



Eduardo played by Stephen Waldshimdt.



Rendering of Eduardo.



Research image for Eduardo from an Lewis Hine photograph.

this piece could be in an animal print motif of the same shade as the dress.

After much searching we found a material with abstract lines that was animal-like, but more subtle than the popular tiger and zebra prints. The last piece of fabric we needed to find was for Agata's shawl. I knew I wanted it to be in blue, and to comply with the Director's request for a touch of Italian peasantry, it should also have some kind of embroidery around its edges. Supernat and I looked everywhere from sari fabric stores to upholstery boutiques, but none of the fabrics looked right especially when held up against the red raw silk. I finally found the perfect material at an upscale fabric shop in Kensington. It was a navy blue velvet with a faint flowered pattern that was only noticeable when picked up by the light. The richness of the velvet worked well against the raw silk, and it had a suggestion of grandeur that would be appropriate for Agata. We added blue fringe to its edges and Roberts indicated that if I still wanted the hint of embroidery I could use fabric paint to pick up the flower pattern.

I was delighted with the fabric choices and the direction we were going with Agata's costume. It seemed it would match Angelo's costume since they both did not speak explicitly of a specific period. However, whereas my purpose was to juxtapose Agata and Angelo as two equal forces battling for control over each other, the Director wanted to make the dynamics between them unequal. While Zappia seemed supportive of portraying Angelo as enigmatic, he was very hesitant about giving the same qualities to Agata. Initially in our discussions, he seemed to agree with my views of Agata as having an air of incomprehensibility, but later on he would then insist that everything about her should be easily discerned by the audience. He kept trying to make her conventional. For

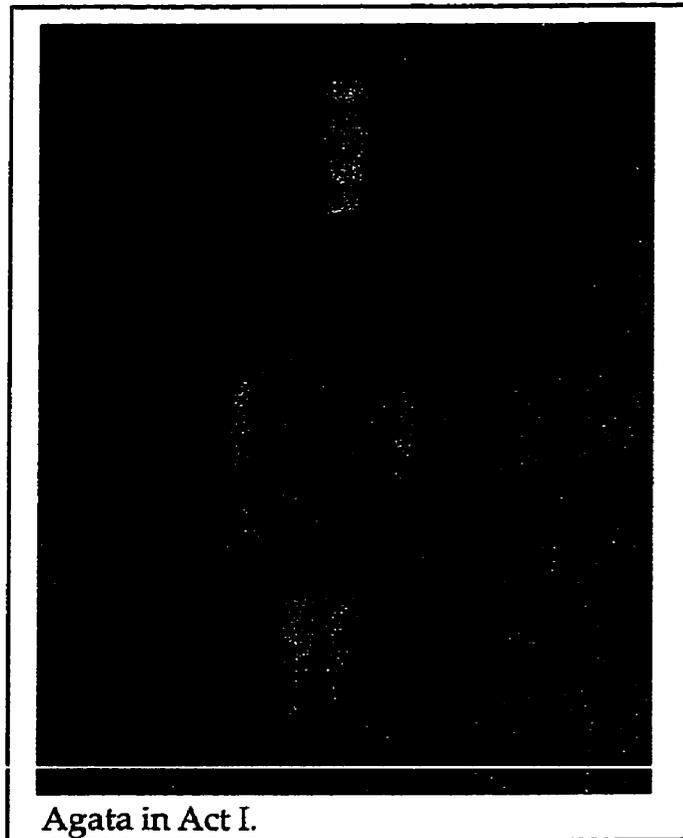
example, in one of our initial meetings he suggested that Agata should begin the play in black as a sign that she was a widow in mourning. I strongly disagreed since she would be the last woman to follow such social expectations, especially when I doubted that she would be saddened by the loss of her husband. As she indicates, he was dead to her even before he left her:

Agata: My husband wanted to run away from me. I am a woman who has been... 'left'. Though, in fact, I was alone even while he was here. (17)

Our biggest disagreement arose over footwear for Agata. My preference was for bare feet throughout the entire play, but Zappia felt she should be wearing shoes during parts of the play, particularly in Act I. His reasoning was that at that time it was considered very improper for a woman to walk around in bare feet in front of a stranger and even more so a stranger she wants to seduce. My argument all along was that Agata is improper. She gives no considerations to social decorum. Given the manner of their relationship, the more improper she is, the more enticed Angelo will become. This impasse ended when Zappia pointed out a line in the text at the beginning of Act III when Agata remarks: "That is why I took my shoes off" (50). His other justification was that when Agata enters in Act I she has just come from the post office; therefore she could not have walked in bare feet for two hours to town and back. As a result of these details in the play, Agata is only in bare feet in Act III.

The biggest digression from my design, however, was when the Director insisted on adding another outfit for Agata. Again the motivation for him was to make her common like the other women. He felt that it would seem odd if the

other characters had on different outfits in Act I and Act II and Agata remained in the same dress throughout. To me, that made perfect sense as she is beyond everyday petty issues and more concerned with watching others blindly lose control. The Director, however, found this unacceptable. Much to my disappointment another dress was added for



Agata in Act I.

Act I. Keeping her colour scheme in mind, we purchased a light cotton, sleeveless summer dress in red. Because we felt that this dress made the actress look too young, we decided to have her wear the shawl during the entire first act. Many of the subsequent decisions regarding Agata were decided by how old it would make the actress look since she had to appear older than the other two women. Her hair would be pulled into a low bun for Act I and let down in Act II, but parts of her hair would still be held back in a barrette. I also talked to Hodgson about darkening her hair because she had streaked her auburn hair with blonde highlights over the summer and I felt it was too glamorous for Agata. As with the actress who played Pia, I dressed Hodgson in thicker wedge-heel pair of shoes to make her appear more mature. Finally, I conferred with Budenz in regards to Hodgson's make-up. We thought drawing some wrinkle

lines on her forehead and around her eyes, as well as some frown lines around her mouth, would help to age her. My only concern was the lines should be subtle as I didn't want them to look too artificial.

While Agata's costume was where I had concentrated much of my research, because I felt such a strong response to the complexities of her character, her final costume was the one that least resembled my design expectations.

Lighting Design

The lighting design is usually the last component to enter the production design process. While the set and costumes are more tangible in that they occupy space and we can witness their progression from model and drawings to final product, lighting is less substantial. However, it is arguably the most crucial in uniting the overall style of the production. As I was working on the set and costumes, lighting was always in the back of my mind because for me it is the lighting that ultimately gives life to the other two design components.

In my preliminary meeting with the Director about the play, the lighting was mentioned only briefly as the Director thought he would probably like to use oil lamps and play with the time of day. In one of the early stages of my design research, I reread the play breaking down the progression of time within each act and the relation of time between the acts. Because of Eduardo's complaints in the opening scene, I determined that Act I starts off in late afternoon when the sun is still beating down from the sky. By the end of the act, it is early evening and darkness has settled. Act II is three months later, but the time of day echoes Act I. Act III which is two days later, is a reversal of light to dark as it begins with early morning and ends with dawn. In one of my correspondences to the Director I outlined this time frame for him and he agreed with my chronology.

Given these established parameters that the lighting must fulfill, I was then free to experiment with generating the mood of the production. My initial thoughts were to contrast the hot burning landscape with the cool and dark inner

courtyard. The Director and I decided this contrast between warm and cool could be taken a step further by incorporating it into the movement of time. For example, in Act I the ambience should start off quite cool and build in intensity and warmth as it becomes darker with night through the use of many lamps on stage. Then for Act II, even though the passing of day to night is similar to the previous act, the reverse should occur. The act should start off very bright and saturated with light then slowly fade to a cool, stark environment. The lighting for Act I and the most part of Act II is naturalistic in the sense that the sources of illumination seem to come from a logical place, whether it is sunlight or lamp light. Both the Director and I felt, however, that as the tension in the play mounts and as the characters' actions reflect a hallucinatory state of mind, the lighting could become more abstract.

During the rehearsal period, the Director thought of inserting pantomimes throughout the play in which the characters act out their subconscious desires. To indicate this change from reality, we thought of shaping and molding the light in a more surreal fashion. However, as the rehearsals evolved, the Director felt his initial idea was now out of place with the direction of the play. Instead, he decided to underscore certain dialogues in the play through more stylized blocking and lighting. This was the case in Act II when Angelo and Agata were left alone together. As the conversation here turned to folklore about the Devil and women, Agata makes her final decision to side with the Devil. The Director staged this scene as if Agata and Angelo were in a dance circling each other. Agata turns the gramophone on, and as the music starts, the actors begin to talk and move slowly to the rhythm of the music. The general wash of lights dim

and an obscure glow illuminates the well as if beckoning Agata to make the ultimate sacrifice and commit the crime of murder. When it came to creating that enigmatic and mystical atmosphere, colour was very important. For the scene I just described, I chose to light the well with a very unnatural colour: a pale green which radiates a cold and brutal sensation especially when lighting the face.

Another example of this is at the opening of Act III, Agata sits alone staring at the well. To isolate her figure, I shone a deep red light on her. She, unlike the other two women, ponders the consequences of their actions on a higher supernatural level. Whereas Pia and Silvia worry about the possibility of Angelo's screams attracting the attention of people passing by, Agata is consumed with incorporeal thoughts:

Agata: ...And the little butterfly on that terrifying globe has to wear away the whole globe till nothing remains of it. And when it has worn away the whole of that it has to wear away other globes: so many that you cannot count them. And when it has destroyed every single one of them... even then, eternity will still not have begun. The idea of eternity eludes human thought. Or perhaps it is the opposite idea that eludes human thought. (49)

She alone comprehends the severity of their actions.

In the closing scene of Act III when Agata shuts the door and turns her back on her worldly obligations, I felt there should be a drastic change in the lighting to echo her inner tumultuous existence rather than the outside world. The lights go dark as she drags her chair to the well. When the Director and I discussed this final scene, I suggested that Agata kneel beside the well and rest her head on it. This would be a very evocative image if I then backlit them creating a luminous outline around her and the well. However, the Director decided to have Agata sit on the chair beside the well. While I could still achieve

the backlit effect, the visual connection between Agata and the well was broken. In the darkness, there was no longer a sense that the space was Goat Island; it was a void.

Rather than lighting the walls in the closing scene, I played with the negative spaces, lighting the hole in the walls. I gelled the lights with a dark amber orange transforming Goat Island into an inferno. On the opposite wall of the Monolith I had an effects projector cast the image of moving water . Because the play examines the polarities of such issues as life and death, it seemed fitting to couple the images of fire and water. The Director and I had discussed the image of water before in relation to the idea of having water in the well reflecting onto the stage. After I had come up with the concept of the Monolith with its many levels of meaning it seemed appropriate to project the water image there. I wanted to keep the image quite ambiguous, thus when the image appeared it could be interpreted as moving water or moving sky.

Much of my attention as lighting designer was spent trying to express the multiple manifestations of the Monolith. Again, de Chirico's paintings came into my mind as I wanted to capture the haunting mood of stillness. I remember reading a description of his art as a portrayal of a weary and melancholic landscape with the "atmosphere of an afternoon in autumn when the weather is clear and the shadows are longer than they have been all summer because the sun stands low in the sky..." (Radford. 106). What fascinated me in de Chirico's paintings was the intensity of his skies. The de Chirico sky did not appear as an atmosphere consisting of soft, floating, penetrable gases, but instead it seemed hard and solid. Using rich, deep blues and ambers, I attempted to recreate this

Lighting Design Sketches



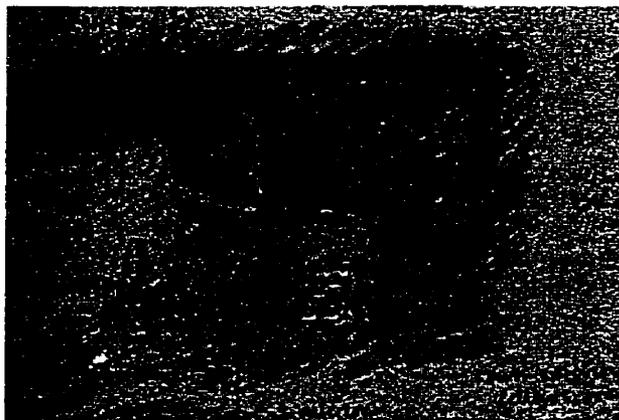
Preset and Intermissions.



Late afternoon.



Early evening.



Night.



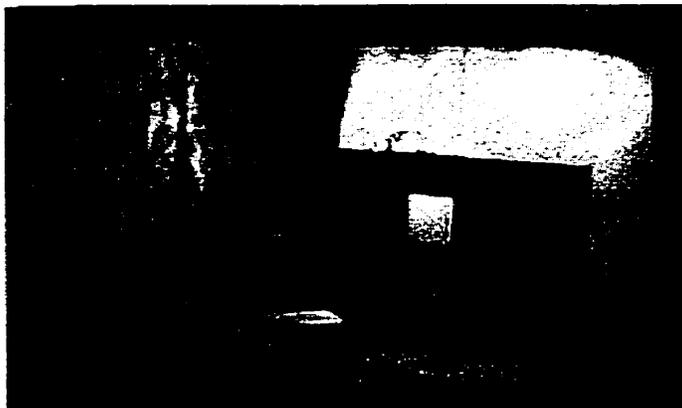
Special for closing scene.

rigidity of colour across the Monolith surface. At the intermission this "sky" disappears and the Monolith becomes a white gallery wall framing the set. To achieve this effect I shone soft yellow lights on the Monolith. Another potential interpretation for the Monolith was as a screen. At the time I was designing *Goat Island*, I was also taking a Multi-media course in animation and quick-time movie making. I wanted to incorporate what I had learned from the class into the design of the play and test how feasible it was to combine animation into live theatre. I admit that I used very little animation and it was certainly not an integral part of the play, but it added another dimension of reality to the set. When I mentioned this idea to the Director he was very interested in experimenting with this medium in the design.

Earlier in my research I had collected some drawings of women's faces to aid in my visualization of Pia, Silvia, and Agata. What attracted me to them was their varying countenances of pain, sorrow, and despair. These were the images I wanted to animate. First I scanned them into Photoshop where I manipulated the images and then exported them into the animation program Premier. Here, I played with rotating these faces across the screen with superimposed Latin text scrolling down the screen as the faces were turning. I had imagined subtle sounds of screaming and weeping accompanying the animation. With the assistance of one of the actors, Danijel Margetic, I converted the movie clip into a video and brought it to the Theatre to test the effect on the Monolith. The Director and I liked the animation projected across the Monolith, but I still needed to work on adjusting its size and making the images more distinct, in particular, the women's expressions. I eventually filtered out the colour and

used high contrast to sharpen the lines. After further discussions with the Director, we decided to use the animation only at the beginning of the play as part of the Prelude he had added to the script. The sequence of actions in the Prelude starts with Angelo walking on to a dim stage. He goes to a pair of boots which are in a spotlight and takes off its shoelaces. He then walks across the stage stopping in the middle and looks up to watch the animation on the Monolith. While all this is happening, there is an Italian folksong being played in the background. The combination of the music with the animation and action set a mood of abandonment and loneliness.

In my general wash, I decided to keep the front lights cool whereas the side and backlights were warm. The passing of time from day to evening would be created by having the strongest intensity of lights starting at stage right and moving across to stage left. The Director was very concerned about creating a slow gradual shift from day to evening. Furthermore, he preferred a more unevenly textured lighting so that the actors would walk in and out of shadows. To achieve this, rather than using patterned gobos across the stage, I discovered that the grapevine branches cast shadows on to the set. So when it came to setting the cues, I built my lights around the shadows that the grapevine created and filled in with other lights to pick up the actors' faces. The Director felt very strongly that in the night scenes the lighting should remain quite dim because he wanted to accentuate the ominous mood. We disagreed on how dark to go as I felt it was just as important that the actors' faces are not so lost that the audience would have to strain their eyes to see them. The Director felt the darker the better. It took many rehearsals to find a happy medium. While I was not



Preset and Intermissions.



Late afternoon.



Evening.



Closing scene.

completely happy with how the actors were lit, I was pleased with how well the set played off against the lights. In particular, the lights picked up and emphasized the modulations of the stucco wall's gritty texture.

Production Observations

In the early weeks of November, the various components of my design began to assemble on stage. The final addition to the set was the hillside that was upstage of the brick and rock wall. Mostly due to cost restrictions, the hillside would be composed from platforms already in the Theatre stock. Once the walls were up, Herbert and I tried to come up with a configuration to create a hillside out of these platforms. We decided to use three overlapping 8'-0" by 4'-0" by 0'-6" platforms. I also wanted the sensation of a broken irregular ground so the platforms rested on uneven legs causing them to tilt. My initial idea was to cover the areas that could be seen by the audience with Styrofoam carved to look like rock and earth. However, when we had the hillside set up in the Theatre, I realized that because it was further upstage towards the Monolith it should echo the geometric quality of the Monolith. I then decided to paint it black so it receded into the darkness of the Reeve Secondary.

I liked the look of the abstract hillside, but the illusion was destroyed when the actors walked on it. Zappia had directed the actor playing Eduardo to walk loudly because he wanted the audience to hear his approaching footsteps. Therefore, the actor would stomp on the platforms which produced a very hollow wood sound that I found distracting. The hillside now could be perceived as a porch or plank walkway. What I also noticed during rehearsals was how visually unflattering the separation between the bricks and the rocks on the stage left wall looked. The straightness of the line read so strongly as I sat in the audience that it made the wall look artificial and the physicality of it was lost.

Because everything else was quite organic, the straightness seemed very awkward and misplaced. To offset this effect, I tried to break up the line by blending colours from the bricks into the rocks and vice versa. I also nailed small Styrofoam fragments painted to appear like plaster remnants on the wall to disrupt the line. Under the lights the line faded, but still was not completely unnoticeable.

The other part of the set that I felt to be weak was the floor. Even under the lights it did not work well with the rest of the set. Because it looked like flagstones some audience members thought the space was inside rather than outside. I think if I had painted it to look like the cracked mud as I had intended there would not have been this confusion. Because I wanted to give the floor the same tactile qualities as the walls, it seemed the floor was trying too hard to imitate the walls. What I failed to realize was the horizontal plane of the floor has a different visual relationship to the audience than the vertical plane of the walls. While powerful in the walls, the literalness did not translate to the floor. I had recognized this during the painting of the floor when I had laid down the gauze fabric, but did not realize it in time before I started painting over it. The most difficult principle to understand in painting is knowing when to stop.

Despite these drawbacks, I thought the set made a bold statement in the Theatre space. Lowering the stage and opening up the Reeve Secondary remarkably captured the play's isolation. I felt that the holes in the stucco wall could have been used more effectively as places to eavesdrop. From certain seats of the Theatre you could see Pia listening at the stairs as the other characters

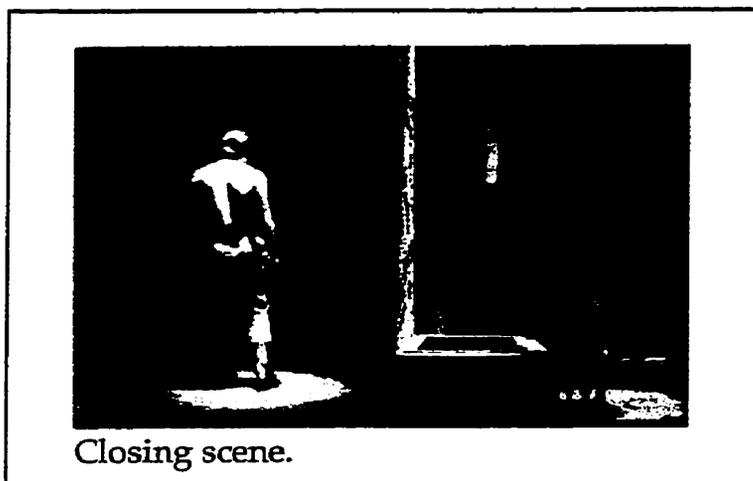
argued downstage. Unfortunately, the Director and I did not utilize these situations to their fullest potential.

The dialogue of abstraction and realism within the set was a reciprocal one because while the courtyard had a very real and naturalistic appearance, its underlying shape and configuration also encroached upon the abstract. The angularity and geometric form of the walls mirror that of the Monolith producing a strong sense of unity. This interweaving of the abstract and the realistic was more difficult to achieve in the lighting and the two styles seemed more pronounced here than in the set. At times, this explicit transformation was effective in the production. For example, the illusion of evening worked well with the reality of the play itself. This was followed by a surreal effect of moving water across the Monolith which worked as a dramatic closure reflecting the characters' inner reality. Then the lights became brighter erasing the illusions created (the Monolith was just a wall) and the audience was exposed to the realities of the theatre's conventions.

Because I had such an intimate involvement in the whole production, I lost that fresh perspective of unfamiliarity. Therefore, I found it very enlightening, even surprising to listen to comments of those watching the play for the first time. At one of the performances I attended, I overheard a woman asking her friend at Angelo's entrance in Act II if he was the same man from Act I. To me the connection should have been so obvious that the question shocked me. However, when I studied the two acts I could understand her confusion. Angelo's appearance is quite different. In Act I it was difficult to see his face, both because of his hat and his hair. This was a problem I noticed in rehearsal

that was never fully resolved. The costume crew tried a variety of hair styling products to keep Angelo's hair back, but it would constantly fall into his face. To make matters worse, the actor had a tendency of speaking down making it even more difficult to see him. In Act II his hair was completely slicked back and he had on a different costume. To the Director and me this metamorphosis was explained by the fact that after three months of living with the women Angelo should appear settled in contrast to his nomadic lifestyle in Act I. I think it would have been better to have kept him in the same pair of pants so at least there would be a noticeable connection in his costume from act to act.

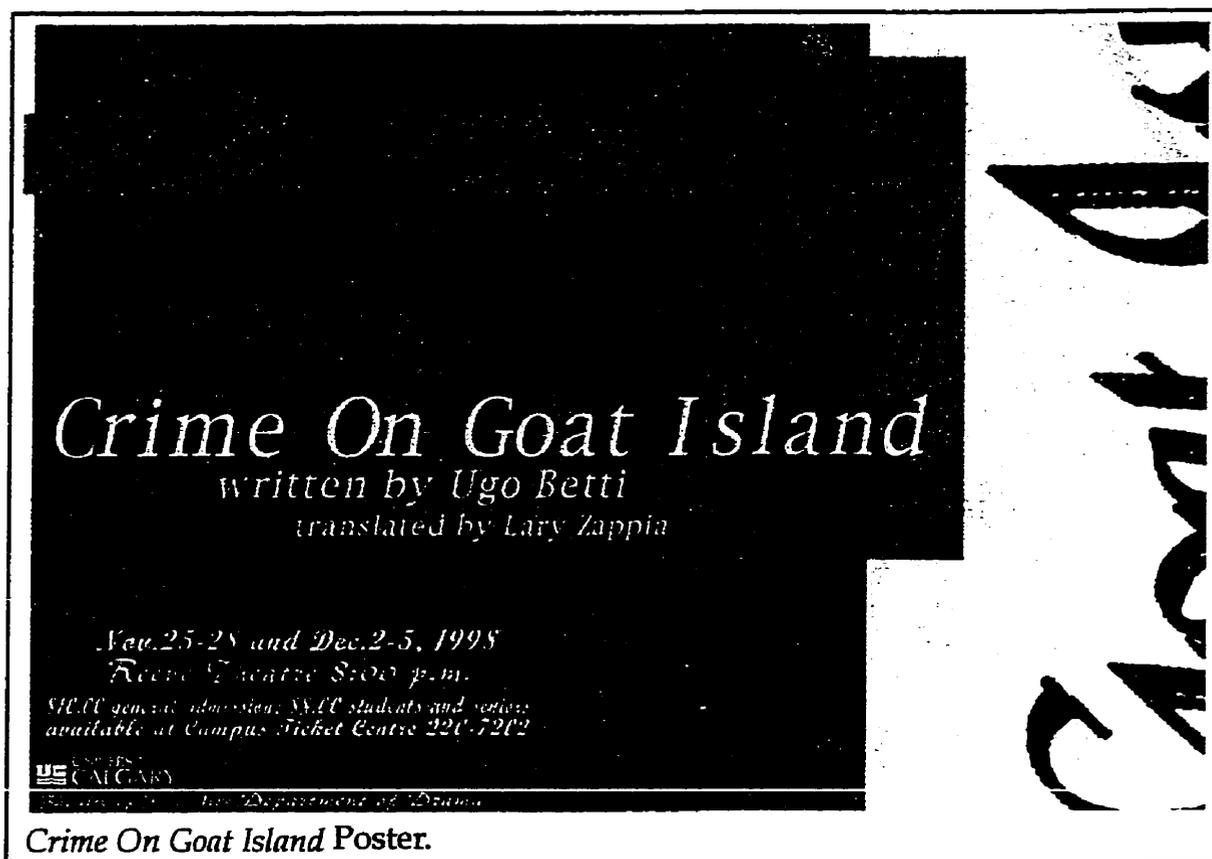
My biggest misgiving of the whole production was the final portrayal of Agata. I felt that by the opening, my costume design aided in making her appear weak and submissive rather than defiant which was my original objective. While her authority over the other two women is discernible at the beginning of the play, her power seems to diminish as the play progresses. Therefore, her final act of disobedience seems to be a sign of desperation and not a challenge to the established patriarchal society that has entrapped her. This is underscored in the closing when Agata sits in the darkness awaiting her punishment. Angelo, it seems, will be the one commanding the punishment as he stands over her and looks down at her. During her life she was dominated by her husband and now it looks as if Angelo will take his place as he slips on Enrico's boot. Angelo retains his aura of mystery throughout the play, but Agata's indescribable traits were all defined by the time she stepped on to the stage. Because Agata's stature



no longer carried the same eminence, her dilemma also lost monumentality. She no longer came across as a woman grappling with issues of truth and evil, but with petty aversions. It seemed that her dominant motive was to rid the house of the other two women so she could have Angelo all to herself. We no longer got the sense that Agata's self-willed seclusion was an escape from society where nature was allowed to reign over reason.

Another unexpected response was the audience's reaction to the video animation in the Prelude. The comments were basically negative as most people did not understand how it fitted into the play. I personally liked it and do not regret including it in the production. The only fault that irritated me was that during every performance I attended, the animation was off-centre and projected too much to the right of the Monolith which I felt lessened the impact of the Monolith as a film screen.

This multi-layering of meaning in the Monolith tied in well with the poster I designed to advertise the play. While the poster is usually the first piece of information the public encounters about a production, it was the last component in my design process. Because the design of the play came



to centre around the concept of textures in both set and costumes, the poster was also a series of textures. Disparate images from the hardness of a weather-beaten concrete wall, to the fragility of ancient writing paper to the sensuousness of flesh decorated with henna were combined. The three faces I used in the video projection were also included for I felt their expressions were so captivating, they would draw the viewer into the picture. I highlighted the area around their eyes with a brilliant swatch of blue I had taken from one of de Chirico's paintings. The overall composition was very effective; I especially liked the letters that are only partially visible on the right edge of the poster. For me, the poster was an excellent summary of the play.

It has always fascinated me as a designer how my designs are interpreted by others. The opening of a production is one of the more conflicting

moments for a designer. There is a feeling of relief and accomplishment in seeing a design realized, yet there is also a sense of uncertainty. For while the designer's involvement has ended, the production is still evolving during the performance. The design is now a separate entity, independent of the designer.

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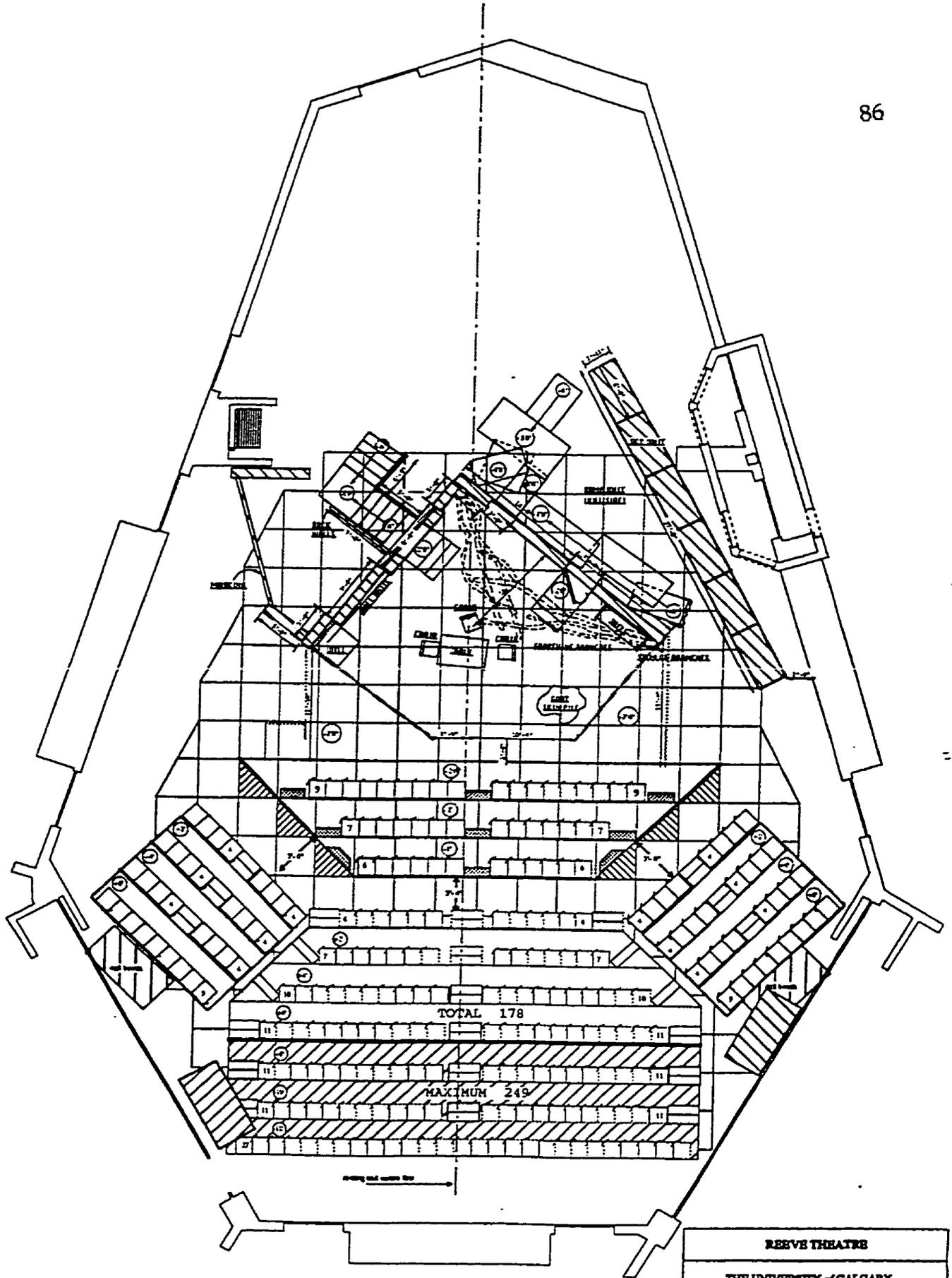
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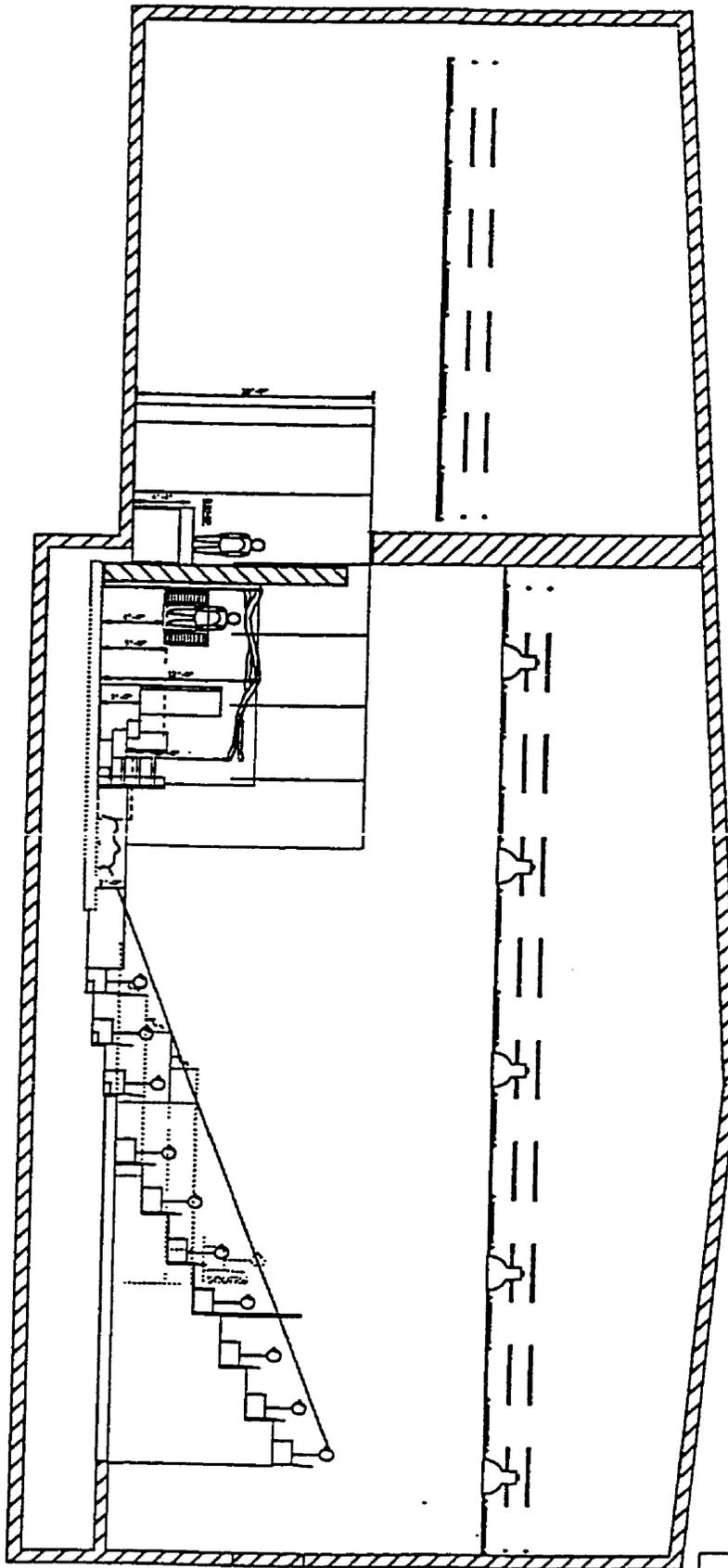
"Wall texture": photo by Anni Elliston, 1998.

Crime On Goat Island in performance: photos by Gavin Semple, 1998.

Appendix

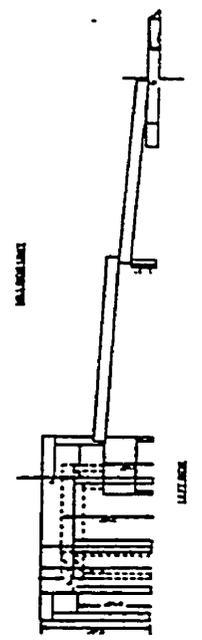
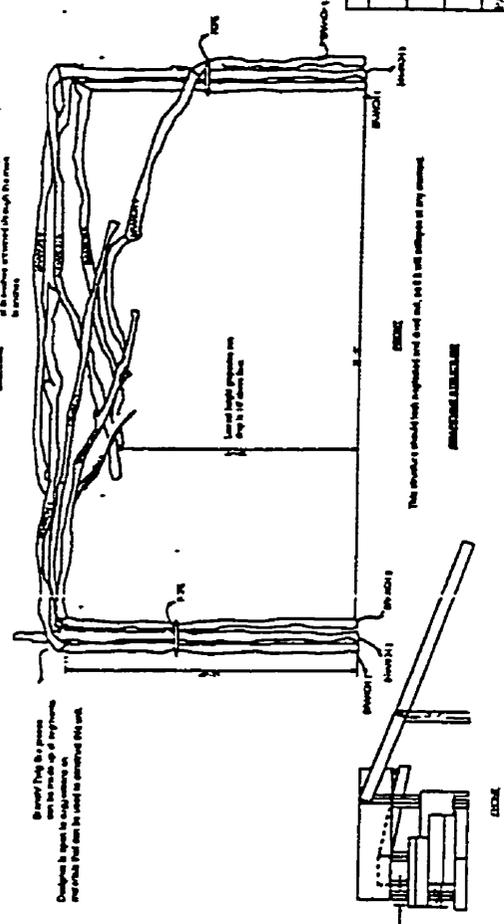
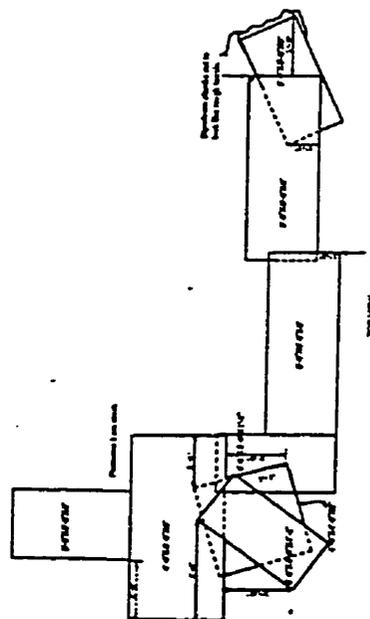
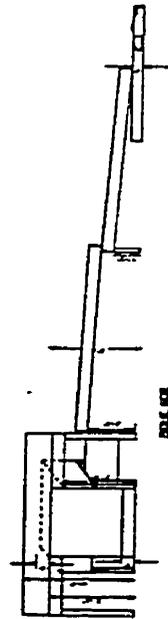
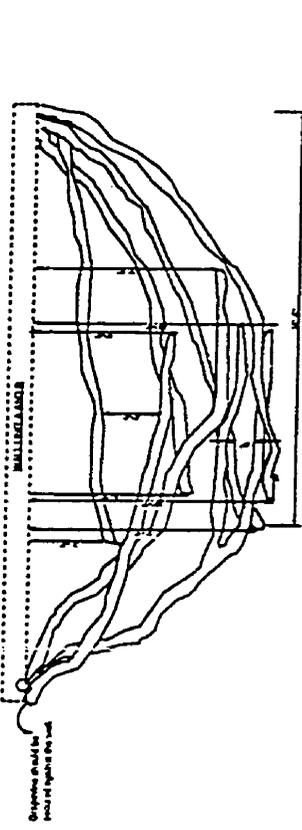
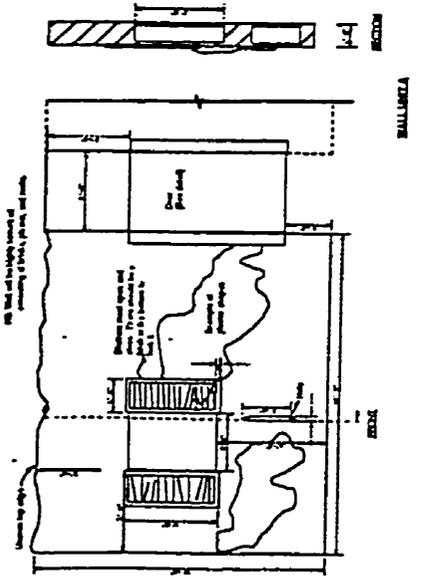
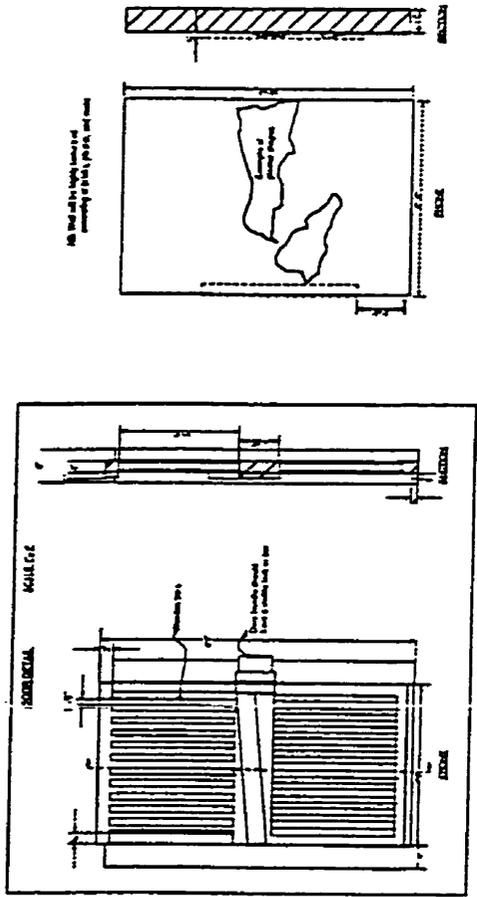


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THE UNIVERSITY OF CALGARY		
CRIME ON GOAT ISLAND		
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PAGE: 1	DESIGNED BY GEOFFREY L. L. AND S. J. L.	DATE September 1994

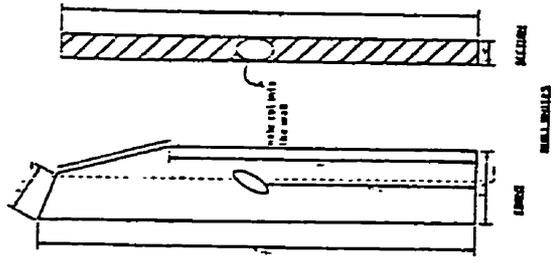
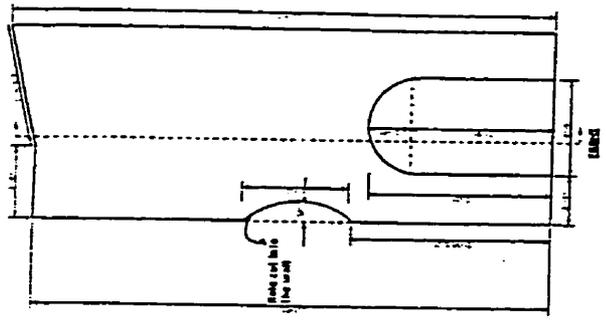
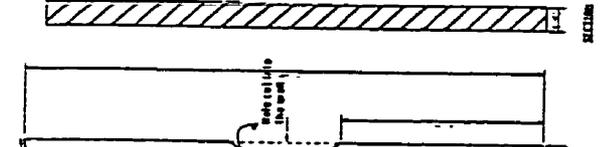
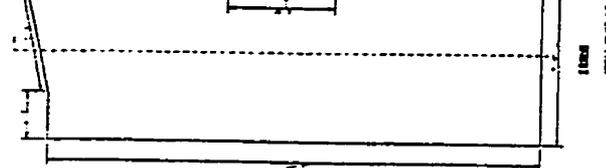
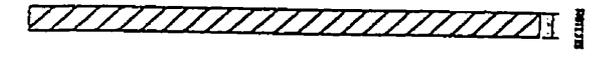
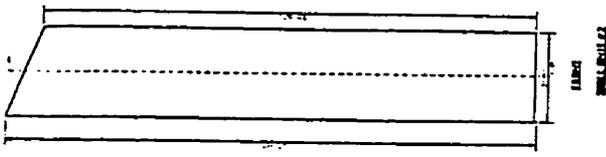
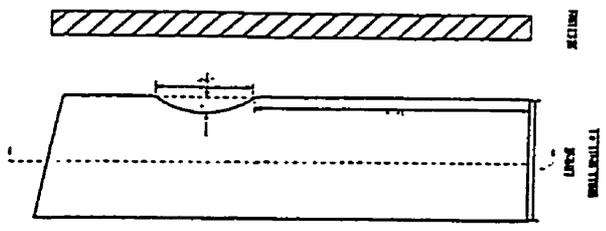


REEVE THEATRE	
THE UNIVERSITY of CALGARY	
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SCALE 1/20 scale	DRAWN: Len Long DIRECTOR: Len Long
PAGE: 1	GROUND PLAN AND SECTION
	DATE September 1960

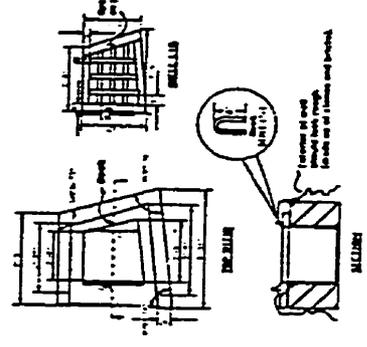
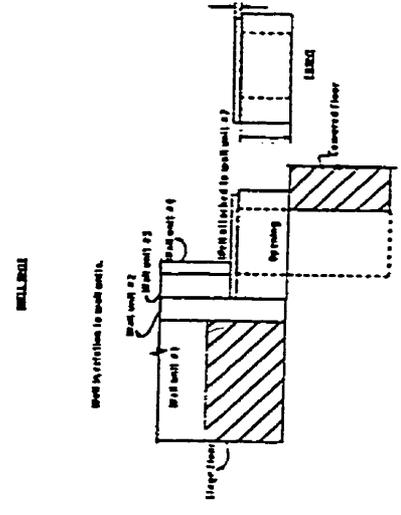
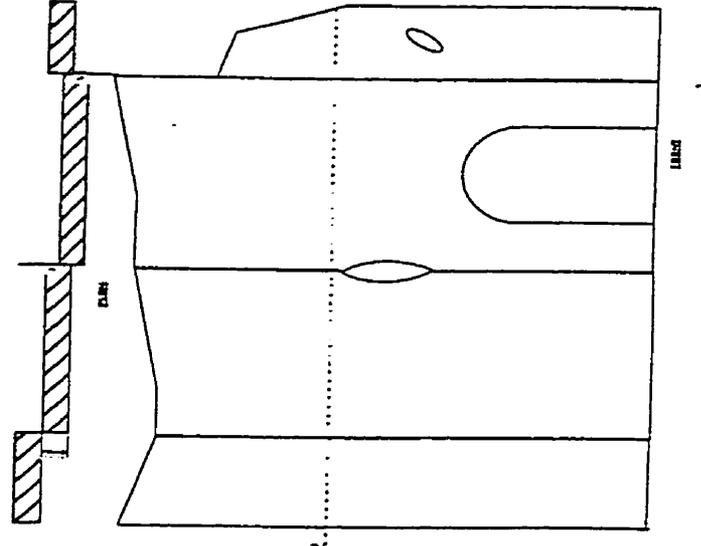
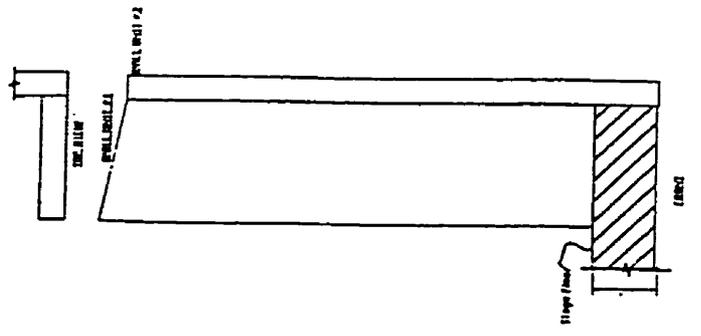
SERVO THEATRE		THE UNIVERSITY of CALGARY	
CRIME ON GOAT ISLAND		ROAD 177-41	
PAGE 3		ELEVATIONS	
1/8" = 1'-0"		1/8" = 1'-0"	
1/8" = 1'-0"		1/8" = 1'-0"	



NOTE: Wall units are shown to be standardized to look much like the picture showing all elevations of the back wall and front wall.



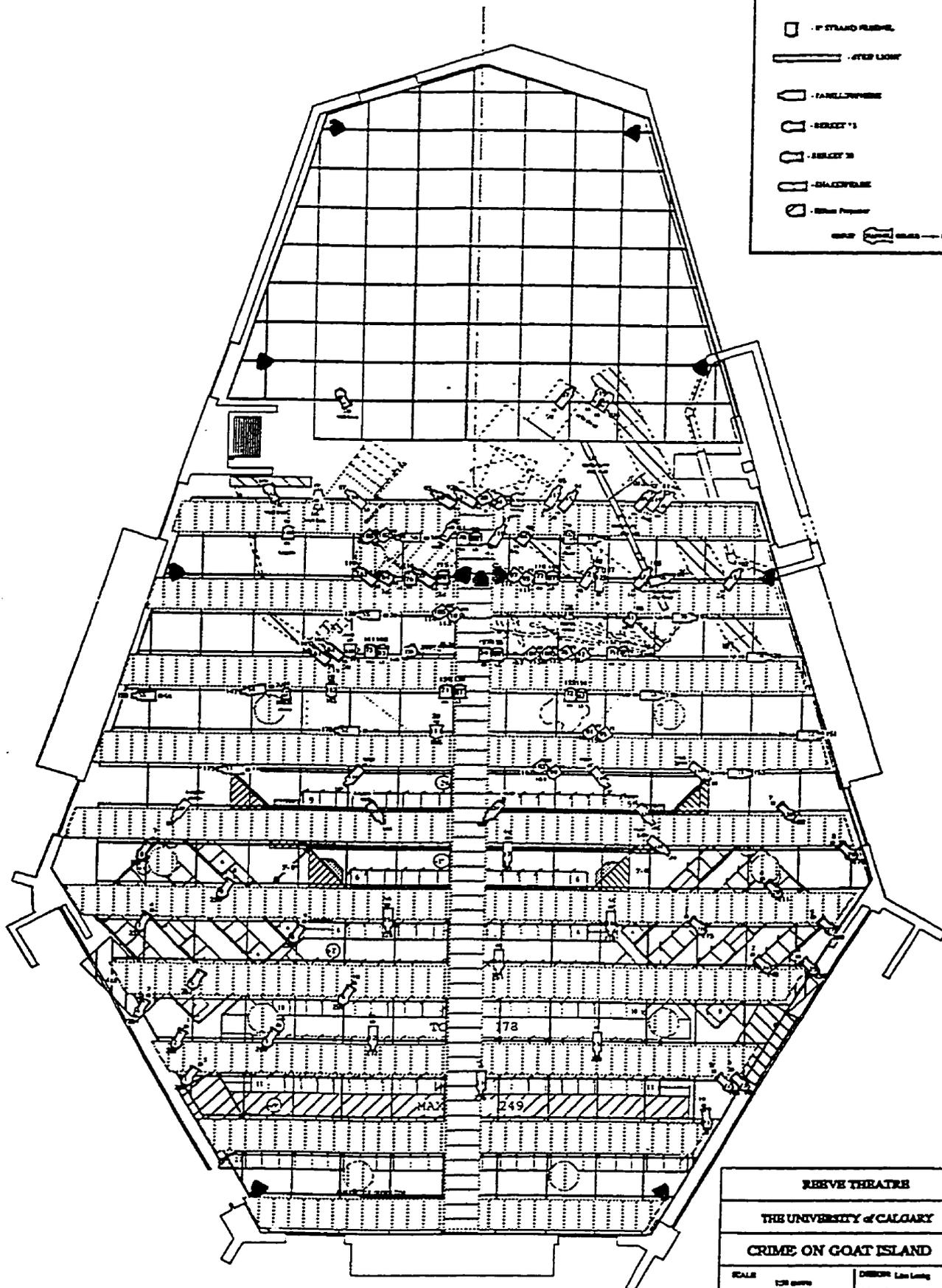
NOTE: Dimensions between outside wall units refer to each other.



PERYS THEATRE	
THE UNIVERSITY OF CALGARY	
SCENE ON LOCAT ISLAND	
SCALE: 1/4" = 1'	DESIGNER: Tom Long
PAGE: 3	CONTRACTOR: Long Design
ELEVATIONS	DATE: 1/1/71
	Prepared by: Tom Long

LEGEND

- - F. STAIRS PLUMB
- - JETTED LIGHT
- - FANLIGHT
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- - SELECT '2
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REEVE THEATRE		
THE UNIVERSITY OF CALGARY		
CRIME ON GOAT ISLAND		
SCALE	1/8" = 1'-0"	DIRECTOR: Lee Loring
		DIRECTOR: Lay Zeng
PAGE: 5	LIGHT PLOT	DATE: December 1998

**Crime On Goat Island
Light Cues**

CUE	DESCRIPTION	PAGE	TIME	NOTES (channel #
1	Preset: shaft of sunlight through window and door. Gobos, twig shadows. Wall unit "white". Spotlight on shoes.			Wall unit: striplights (yellows: 131-132, 127, 115-119, 121-122
2	House to half.			
3	House to black. Stage goes dark, spotlight remains on shoes.			Ch.127
4	Video projection, spotlight on Angelo. Lights on set as he crosses the stage.			Video monitor, 128-130, 127, 111-112, and lights between 31-37.
4.5	Black			
5	Act I begins. Late afternoon. Sunlight from SR, through window and door. Hint of light from house. Shadows from twigs.			Wall unit: 95-98, 99-102. Window: 115, 117-118, 119, 121-122, 61-67 (strongest channels sub7), 114.
6	Sunlight moves from SR to Centre upstage. Wall unit changes from Chirico blue to Night blue. Light from window and door get warmer. Shadows from twigs change	p.9	10 min.	Wall unit: 91-94, 103-106. Window:116-118. Door: 120-122. 41-47 (strongest channels sub 5), 114 stays same.
7	Sunlight moves from Centre stage to SL. Shadows of twigs change direction again.	p.13	10 min.	31-37 (strongest channels sub2 116 and 120 intensify. Wall un. and all other channels remain the same.
8	Spotlight on table fades in.	p.16: "Madam, down there you had..."	30 sec.	123-125
9	Night.	p.16.	10 min.	Toplights dominate (71-88). Wall unit: 91-94 and striplights. Warm fills dim (sub 4,5, 7) cool fills (sub 6) intensify.
10	Sylvia enters and places lamp on table.	p.17		Channel 84
10.5	Lamp placed near well	p.17		Channel 83
11	Lamp placed on door step near gramophone.	p.17		Channel 87

Crime On Goat Island Light Cues

	Pia exits with a lamp on the table, lights dim.	p.19	30 sec.	81-88 dims except for 83, 84 and 87.
12	Sylvia exits with lamps from table and door step, lights dim further.	p.19	30 sec.	81-88 dimm more, except for 83.
13	Agata takes lamp from well to table.	p.19	50 sec.	83 fades out as 84 intensifies. 123-125 stronger.
14	Agata blows out lamp.	p.19		84, 123-125 out. 74 left on, 116 (window) and 120 (door) on Wall unit: moving water effect.
15	Black except water effect.	p.19		Wall unit: 139
16	Intermission: house lights up. Similar to preset.			Wall unit: striplights (yellows). 131-132, 115-119, 121-122.
17	House to half			
18	House to black. Light from house quite bright so is light from door and window. Afternoon to evening (similar to Act I, but brighter).	Act II		114, 115-118, 119, 121-122. Channels 61-67 and 41-47 (sub and 7) dominant. Wall unit: 95-95 99-102.
19	Table area grows brighter as Angelo and Pia dance around it.	p.21	2 min.	Channels 123-125.
20	Change in daylight. Sylvia and Agata are left alone.	p.23	10 min.	Channels 41-47 and 31-37 (sub and 5) dominate. Lights remain bright around table. Wall unit: 91-94, 103-106.
21	Night. Quite darker than the previous scene.	p.28	12 min.	Channels 21-30 (sub 3) dominant. Lights around table, window (116) and door (120) strong. Wall unit: 91-94 and striplights
22	Eduardo departs, lights dim, twigs show more shadows. Uneven, textured light.	p.34		Faint hint of gobos (131-132).
23	Angelo goes in well, spotlight on well comes up.	p.36	1 min.	Channel 113, faint hint of water effect 139 (perhaps stationary
24				

Crime On Goat Island Light Cues

	After Agata says "We should throw him the rope now", Stage goes black except for light on well and the Wall unit.	p.36		
25				
25	Second intermission: House lights up. Wall unit: "white" wall. Gobos up and light(s) from a steep angle on the twigs.			Wall unit: striplights (yellows). 131-132, twig shadows: 21, 23, 35, 41.
26	House to half.			
27				
27	House to Black. Night to dawn. Very dark and ominous. Lights shining through the holes of SR wall. Light on well.	Act III		Wall unit: 91-94 and striplights night blue. 141-143, 113, 114 very faint 116 and 120.
28				
28	Spotlight up to reveal Agata sitting DS.	p.37	20 sec.	Channels 133-135. This cue will be linked to the previous cue.
29				
29	Sylvia enters, lights fill in.	p.37	20 sec.	Channels 1-17 dominant fill lights, 86 up slightly.
30				
30	Sylvia places lamp on table.	p.38		Channel 84 up.
31				
31	Pia enters, lights become warmer.	p.39		Channel 81-88 bring up 10-15%.
32				
32	Sun is rising: dawn.	p.40 "My God, he really is frightened".	30 min.	Channels 31-37 (sub4) goes up to 40%.
33				
33	Dawn	p.41 "He has fallen".	10 min.	Wall unit: 91-94, 99-102. 115 119 faint as 116, 120 go out
34				
34	Spotlight on Agata fades when she steps away from the chair.	p.42-43		Channel 133-135 out.
35				
35	Sylvia, Pia and Agata stand around table.	p.43		Channels 123-125 up to 30%.
36				
36	Agata is alone. Sylvia and Pia just ran out. All lights dim to black except light on well and table.	p.47	30 sec.	Channels 84 and 113 on. Wall unit: 95-102 very faint.
37				

Crime On Goat Island Light Cues

38	After Agata pulls chair to the well and sits down, backlight comes up.	p.47	Channel 140
39	After she says her last line, spotlight on shoes.	p.47	Channel 126 and 139 (water effect).
40	Black.		
41	Lights up for curtain call.		

Crime on Goat Island
Instrument Schedule

C. C.	USE	COLOUR	SUB	TYPE	NOTES	POSITION	CIRCUIT	DIMMER
1	FRONT - 1	53	1	BERKEY 12		3	265	1
2	FRONT - 2	53	1	BERKEY 12		1	266	2
3	FRONT - 3	53	1	BERKEY 12		6	268	3
4	FRONT - 4	53	1	BERKEY 12		2	264	4
5	FRONT - 5	53	1	BERKEY 12		5	262	5
6	FRONT - 6	53	1	BERKEY 12		10	256	6
7	FRONT - 7	53	1	BERKEY 12		4	237	7
8	FRONT - 8	53	1	BERKEY 12		9	230	8
9	FRONT - 9	53	1	BERKEY 12		8	234	9
10	FRONT - 10	53	1	BERKEY 12		7	196	10
11	45 FRONT	60	2	PARA 170		1a	276	11
12	45 FRONT	60	2	PARA 170		6a	272	12
13	45 FRONT	60	2	PARA 170		2a	280	13
14	45 FRONT	60	2	PARA 170		7a	251	14
15	45 FRONT	60	2	PARA 170		5a	226	15
16	45 FRONT	60	2	PARA 170		3a	218	16
17	45 FRONT	60	2	PARA 170		4a	92	17
21	RIGHT SIDE	53	3	BERKEY 12		10	287	18
22	RIGHT SIDE	53	3	BERKEY 12		3	285	19
23	RIGHT SIDE	53	3	BERKEY 12		6	286	20
24	RIGHT SIDE	53	3	BERKEY 12		2	240	21
25	RIGHT SIDE	53	3	BERKEY 12		9	239	22
26	RIGHT SIDE	53	3	BERKEY 12		1	215	23
27	RIGHT SIDE	53	3	BERKEY 12		5	209	24
28	RIGHT SIDE	53	3	BERKEY 12		4	211	25
29	RIGHT SIDE	53	3	BERKEY 12		8	179	26
30	RIGHT SIDE	53	3	BERKEY 12		7	180	27
31	45 RIGHT	2	4	PARA 170		1a	153	28
32	45 RIGHT	2	4	PARA 170		2a	151	29
33	45 RIGHT	2	4	PARA 170		6a	130	30
34	45 RIGHT	2	4	PARA 170		7a	126	31
35	45 RIGHT	2	4	PARA 170		3a	103	32
36	45 RIGHT	2	4	PARA 170		5a	104	33
37	45 RIGHT	2	4	PARA 170		4a	83	34
41	BACK LIGHT	16	5	FRESNEL 8" STR.		3a	106	35
42	BACK LIGHT	16	5	PARA 170		1a	105	36
43	BACK LIGHT	16	5	PARA 170		2a	102	37
44	BACK LIGHT	16	5	FRESNEL 8" STR.		4a	86	38

**Crime on Goat Island
Instrument Schedule**

45	BACK LIGHT	16	5	PARA 170		6a	84	39
46	BACK LIGHT	16	5	PARA 170		7a	82	40
47	BACK LIGHT	16	5	PARA 170		5a	EEVE SE	41
51	45 LEFT	53	6	PARA 170		1a	175	42
52	45 LEFT	53	6	PARA 170		2a	170	43
53	45 LEFT	53	6	PARA 170		6a	150	44
54	45 LEFT	53	6	PARA 170		7a	147	45
55	45 LEFT	53	6	PARA 170		3a	120	46
56	45 LEFT	53	6	PARA 170		4a	94	47
57	45 LEFT	53	6	PARA 170				
61	LEFT SIDE	16	7	PARA 170		1a	145	48
62	LEFT SIDE	16	7	PARA 170		6a	144	49
63	LEFT SIDE	16	7	PARA 170		7a	119	50
64	LEFT SIDE	16	7	FRESNEL 8" STR.		5a	118	51
65	LEFT SIDE	16	7	PARA 170		2a	116	52
66	LEFT SIDE	16	7	PARA 170		4a	93	53
67	LEFT SIDE	16	7	PARA 170		3a	92	54
71	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	B	139	55
72	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	E	135	56
73	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	A	141	57
74	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	D	137	58
75	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	H	132	59
76	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	C	117	60
77	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	G	110	61
78	TOP LIGHT	64	8	FRESNEL 8" S	COOL FILL	F	91	62
81	TOP LIGHT	13		FRESNEL 8" STR.		B	138	63
82	TOP LIGHT	13		FRESNEL 8" STR.		E	134	64
83	TOP LIGHT	13		FRESNEL 8" STR.		A	140	65
84	TOP LIGHT	13		FRESNEL 8" STR.		D	136	66
85	TOP LIGHT	13		FRESNEL 8" STR.		H	131	67
86	TOP LIGHT	13		FRESNEL 8" STR.		C	115	68
87	TOP LIGHT	13		FRESNEL 8" STR.		G	109	69
88	TOP LIGHT	13		FRESNEL 8" STR.		F	90	70
91	"SKY" WAL	77	12	FRESNEL 8" S	NIGHT BLUE	W1	160	71
92	"SKY" WAL	77	12	FRESNEL 8" S	NIGHT BLUE	W2	132	72
93	"SKY" WAL	77	12	FRESNEL 8" S	NIGHT BLUE	W3	111	73
94	"SKY" WAL	77	12	FRESNEL 8" S	NIGHT BLUE	W4	88	74
95	"SKY" WAL	71	11	FRESNEL 8" S	CHIRICO BLUE	W1	159	75
96	"SKY" WAL	71	11	FRESNEL 8" S	CHIRICO BLUE	W2	133	76
97	"SKY" WAL	71	11	FRESNEL 8" S	CHIRICO BLUE	W3	112	77
98	"SKY" WAL	71	11	FRESNEL 8" S	CHIRICO BLUE	W4	89	78

**Crime on Goat Island
Instrument Schedule**

99	"SKY" WAL	6	9	FRESNEL 8" S	DAWN	W1	161	79
100	"SKY" WAL	6	9	FRESNEL 8" S	DAWN	W2	136	80
101	"SKY" WAL	6	9	FRESNEL 8" S	DAWN	W3	113	81
102	"SKY" WAL	6	9	FRESNEL 8" S	DAWN	W4	95	82
103	"SKY" WAL	9	10	FRESNEL 8" S	DUSK	W1	162	83
104	"SKY" WAL	9	10	FRESNEL 8" S	DUSK	W2	137	84
105	"SKY" WAL	9	10	FRESNEL 8" S	DUSK	W3	114	85
106	"SKY" WAL	9	10	FRESNEL 8" S	DUSK	W4	96	86
111	SPECIAL	8		FRESNEL 8" ST	EXTERIOR	2B	165	87
112	SPECIAL	8		FRESNEL 8" ST	EXTERIOR	1A	143	88
113	SPECIAL	87		FRESNEL 8" ST	TOP LIGHT	WELL	142	89
114	SPECIAL	13		PARA 170	DOORWAY	FROM HOUSE	97	90
115	SPECIAL	11		BERKEY 20	WINDOW	SUNLIGHT	EAVE SE	91
116	SPECIAL	6		BERKEY 20	WINDOW	MOONLIGHT	EAVE SE	92
117	SPECIAL	8		PARA 170	3	WIN. SPREAD	85	93
118	SPECIAL	8		PARA 170	4	WIN. SPREAD	87	94
119	SPECIAL	11		PARA 170	DOOR	SUNLIGHT	81	95
120	SPECIAL	6		PARA 170	DOOR	MOONLIGHT	80	96
121	SPECIAL	8		PARA 170	5	DOOR SPREAD	108	97
122	SPECIAL	8		PARA 170	6	DOOR SPREAD	107	98
123	SPECIAL	99/16	13	FRESNEL 8" STR.		TABLE	79	99
124	SPECIAL	87	13	PARA 170		TABLE	169	100
125	SPECIAL	87	13	PARA 170		TABLE	158	101
								102
126	SPECIAL	99/321		FRESNEL 6" STR.		AG.'S SHOES	101	103
127	SPECIAL	99/321		FRESNEL 6" STR.	RAISED STG.	ENR.'S SHOES	146	104
128	SPECIAL	60		FRESNEL 8" ST	RAISED STG.	ANG./PRESET	98	105
129	SPECIAL	99/16		PARA 170	RAISED STG.	ANG./PRESET	197	106
130	SPECIAL	99/16		PARA 170	RAISED STG.	ANG./PRESET	206	107
131	SPECIAL	GOBO		PARA 170	SR WALL		186	108
132	SPECIAL	GOBO		PARA 170	SR WALL		155	109
								110
133	SPECIAL	26		FRESNEL 8" ST	CHAIR	ACT III	79	111
134	SPECIAL	87		PARA 170	CHAIR	ACT III	185	112
135	SPECIAL	87		PARA 170	CHAIR	ACT III	193	113
136	WALL	9/6/71/77		STRIP LIGHTS	FLOOR	"SKY"		
137	WALL	9/6/71/77		STRIP LIGHTS	FLOOR	"SKY"		
138	WALL	9/6/71/77		STRIP LIGHTS	FLOOR	"SKY"		
139	SPECIAL			ASK DON	WALL	WATER FX	148	114
140	SPECIAL	10		BERKEY 12	WELL	AGA. ACT III	98	115