

THE UNIVERSITY OF CALGARY

A Designer's Journey:

Set and costume design for Approaching Zanzibar

by

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ABSTRACT

Approaching Zanzibar

Jenni M.H. Juurinen

This paper discusses and documents the concept, development, and construction of the set and costumes for Tina Howe's Approaching Zanzibar, which was produced at The University of Calgary on October 21-24, and October 28-31, 1998.

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1. INTRODUCTION

We tend to see conflicting aspects of a situation at the same time, blending the tragic, comic, noble and absurd...We don't get from A to Z in a straight line.

Tina Howe¹

My thesis paper is a recapitulation of the process of designing set and costumes for Approaching Zanzibar. It is written from a point of view of the designer and in order to give the reader an insight to the process that was at times very personal and intuitive.

Designing a production is always a journey, and it is never a journey in a straight line.

¹ Howe, Tina. Approaching Zanzibar and other plays. New York: Theatre Communications Group, 1995. xi.

2.THE PLAY AND THE PLAYWRIGHT

To most people, American playwright Tina Howe is the author of "Painting Churches", a play published and performed in 1983. It won her several awards and was televised by American Playhouse. Tina Howe started her playwriting career in the late sixties. Since then, she has written about a dozen plays in total. Approaching Zanzibar, her ninth play was published and first performed in 1989.

Most of Howe's plays concentrate around the American nuclear family, portraying the joys and the disappointments of daily family life. According to Howe, family life has been over-romanticized in drama and films and she wishes to move this veil away. In order to do so, she writes about the "little" things in life, such as the daily meals or the quarreling children, topics that are not always discussed in modern American plays, yet true to life.

Tina Howe has often been criticized for being too radically feminist. This is mainly because she writes about women and their world in a way that has not been done before. Howe does consider herself a feminist writer and writes often about women in their different ages and roles in a society. She has successfully touched on subjects such as motherhood, giving birth and menopause. In Approaching Zanzibar the female characters range from nine years of age to women in their sixties and eighties.

The influence of an artist in the society and importance of creation have also interested Tina Howe. In most of her plays an artist, often a female artist, is always present as one of the characters. Howe explains this:

If I were asked who do I perceive as the modern day hero, I would again and again point to artists, whether they're visual artists or poets or whatever.²

Besides employing the subject matters of feminism and artistic characters in her plays, a common characteristic for Tina Howe's drama is the influence of the absurd. After studying in Paris during the sixties, Howe has said to have found her true nature as a writer. On many occasions, she has mentioned being greatly influenced by surrealist painters and even more by absurdist playwrights, such as Beckett, Pinter or most of all Ionesco, who Tina Howe does not call an absurdist, but an ultimate realist. Ionesco himself agrees to that:

I'm a realist, the complete realist. There are many levels of reality. For example there is the reality of the dream world, just as "real" if not more so than so called everyday reality.³

In Tina Howe's plays surreal and absurd elements become part of the reality of daily life. Simultaneous actions and different ways of seeing things often create comic and absurd situations. This comic overtone usually compensates for the darker topics, such as losing creativity as an artist or even dying. Her plays still occasionally lean towards the absurd, though it may not be the strongest element in her more recent work.

The play Approaching Zanzibar could be said to be a new turn or an experiment in Tina Howe's line of work. On the surface, it is a realistic play about common and amusing things that happen when a family of four goes on a car trip. However, it is also a play about the "big picture", revealing the innermost meanings of life and being part of it.

² Barlow, Judith. "An interview with Tina Howe", Studies in American Drama 1945-present. volume 4, 1989.166.

³ Lamont, Rosette. Tina Howe's secret surrealism... Modern Drama, v.16, n.1, 1993.28.

After always using a single, more conventional setting in her plays, Howe now chooses to explore with multiple settings. As well, she expands her cast by incorporating people of different ages and cultures. Within this new frame, she once again takes a close look at American family, but more than that, at our fears and perceptions of life itself.

The comic elements in Approaching Zanzibar are strong, and absurd elements, such as role changes and the play with gender, carry on Howe's interest in exploring different realities. Different people, different generations see things differently, and there are as many realities as there are people. In all of Tina Howe's drama and in the fictional world of Approaching Zanzibar single true "reality" does not exist.

Approaching Zanzibar was first performed in 1989 in New York by Second Stage Theatre. The director was Tina Howe's long time collaborator, Carole Rothman. The first production did not get very enthusiastic reviews and enjoyed only a brief run in New York theaters. It was generally said to be too abstract, metaphorical and symbolic. Heidi Landesman designed the production following the style of the play's own artist, character of Olivia Childs. The big sheets of canvas were used to suggest mountains, rivers and other geographic locations. According to The New York Times review, also the design was too abstract and made audience too aware of scene changes.⁴ After its New York production, Approaching Zanzibar has only been performed on smaller stages, mainly in Universities.

⁴ Rich, Frank. Portents and Epiphanies. New York Times, May 5th, 1989.1.

ACT I

Approaching Zanzibar is a road play, a play about a family of four on a car trip across the United States. The purpose of the trip is to visit an elderly and dying aunt who is suffering from terminal cancer. The Blossoms: Wally (Wallace) Blossom, a classical music composer, his wife Charlotte and their nine year old daughter, Pony and Turner, their twelve year old son, begin their car trip from the state of New York. Their destination is Taos, New Mexico. All the scenes in the play seem to be almost randomly chosen places along Blossom's trip but together they give us an symbolic overview of life's cycle.

The first scene opens with the family on their way, driving in a car. Anyone who has gone on a family trip can easily relate to this scene with the children quarreling in the backseat and the parents trying to maintain control. This scene reveals the purpose of the Blossom's trip and demonstrates their interrelationships with each other. The conversation encompasses Charlotte's brother and his family, the dog left behind in a kennel and Olivia, the dying aunt and a great artist, who "decorates the desert with sails and builds fabric mounds and circles."⁵ Charlotte wonders if they will get to Taos in time to see her alive. The dialogues between the children and the parents continuously intervene, and they talk over and at the same time with one another. This gives the scene a real life feel and Howe utilizes this element throughout the play.

The first stop in the play along the journey of the Blossoms is a rainy day outside their tent two days later. Each of the characters is facing fears and challenges in life and this scene reveals some of them. Charlotte, who is middle aged, suffers from menopausal hot flashes and hears an imaginary baby crying outside in the woods at night. She is telling her encounter with

⁵ Approaching Zanzibar, 21.

the baby from the night before while Turner and Pony stand on their heads and talk about how the world looks so funny upside down. This scene displays an important theme in the play: The world looks different to each of us (even without standing on our heads). The scene ends with a surreal element of Turner and the whole family "hearing the earth turning" and "people singing".⁶ These two surreal and magical elements are not further explained in the play, but left open for audience to imagine.

One strong aspect in Approaching Zanzibar is its cyclical nature. Everything in life and in the world of the Blossom's seem to run in cycles. The old are replaced with newborns, the life starts again and again. People are connected even when they are strangers, things and places remind us of something that we have experienced before.

These above ideas are strongly presented in scene three. The Blossom family has reached a lookout point in the Blue Ridge mountains where they meet an interesting group of people. Randy Wands, his three-week old baby, grandmother Palace St. John and her grandson are strangers to the Blossoms and to one another, but connect in meaningful ways: The little baby turns out to have been born on the same day as the Blossom's dying aunt and Fletcher, a deaf boy, is a psychic and can foretell the future. In the end of the scene, Fletcher signs a long prophetic speech about the future of Randy's baby while his grandmother translates.

To add to this absurd and odd situation, Tina Howe illustrates Charlotte's menopausal hot flashes with her obtrusively fanning her open blouse. At the same time Pony is eating a nearby wild flower. What makes this absurd, is the fact that while people on some scale react to Charlotte exposing herself, no one in the family finds alarming that Pony eats the flower. Only Turner finds it embarrassing.

⁶ Approaching Zanzibar, 17 & 18.

As the play progresses, the tensions and relationships among the Blossom family members become more apparent. While fly fishing together in scene 4, Turner and his father, Wallace have an opportunity to experience something unique together. Turner, like most boys his age, admires his father and is trying hard to please him. Wallace, on the other hand, chooses to be busy in his own thoughts. At one time the great composer, he now has a hard time facing the fact that young men are passing him, and that his creative mind does not work as it use to:

Wally: Then poof, it was all over. Grandad and Mamie both got sick, I was put in charge, and ashes, ashes, we all fall down. Though I can't blame everything on them. I just lost it, that's all. it can happen to anyone. The trick is to accept it and go down gracefully, right old buddy? Blub, blub, Blub...⁷

The setting of the last scene of Act I is midnight in Smoky Mountains. Pony and Turner are left alone in the darkness of the night in the tent, when their parents have gone for a walk. They are conversing about Olivia. Turner plays his guitar, but Pony, the youngest and smallest of the family is occupied with her fear of death and dying:

Pony: What if she dies in front of us? What if she turns blue and starts gasping for air...? (*she makes lurid strangling sounds*) What if she wants to be alone with us? What if we're locked in the room with her and she comes after us...? What if she falls and dies right on top of us...?⁸

Act I ends with a reminder of how microscopic we are on this planet and how we are constantly surrounded with miraculous things presented us by nature.

⁷ Approaching Zanzibar, 32.

⁸ Approaching Zanzibar, 39.

Turner is trying to calm down the fearful Pony by showing her the sky full of stars outside the tent:

Turner: (*Returning for Pony*) They're amazing.
come on, give me your hand.⁹

ACT 2

Act two begins with the Blossoms, Charlotte's brother Scotty, his wife Joy and daughter Amy (who looks like a boy), sailing on a lake close to Oklahoma City. On this beautiful and sunny day Charlotte and Scotty are remembering their happy childhood. Together they tell over again an absurd story about their father and a lion. Other characters seem to know this story already and participate in the storytelling. At the same time, Turner, who is not actually very brave when it comes to things that boys usually do, learns from Amy how to sail. Amy, Scotty's daughter, whom Howe mentions in the character list to be played by a boy, throws an interesting twist in gender into the play. The Blossom's make fun of her in the beginning of the play but when she is present, only Pony asks her mother briefly: "Are you sure she is not a boy?"¹⁰

In the same scene, Pony's core need is exposed. Up to now Pony has been in the shadow of her older brother. Her craving for attention is finally "fed" by Scotty's pregnant wife Joy as she and Pony talk about where life begins and Pony is allowed to touch and feel the kick of her unborn baby.

The play with gender and roles, that Howe starts by introducing Amy, is further developed in scene two. While travelling in the car somewhere east of Amarillo, Texas, we find the Blossoms engaged in a similar interactive dialogue as in the very first scene. This time though, not only the role, but also

⁹ Approaching Zanzibar, 40.

¹⁰ Approaching Zanzibar, 46.

the gender of the role that they play, is different from earlier. The parents are the children in the backseat and Pony is the father driving the car while Turner is the mother suffering from menopausal hot flashes.

This scene can be seen purely as absurd, or it can tell something about the way we can take or accept a role, imitate our parents, know the characteristics of our closest friends and family. In the play this scene does not contribute to the actual plot. It mainly just presents a rerun of the opening scene with a new hierarchy. It is not clear whether this is an absurd change in actual roles or an imaginative game played out by the family.

When the Blossoms finally arrive in Taos, New Mexico, Olivia is lying in a big bed and cannot even recognize them. She confuses Charlotte with Scotty, Pony with Turner and so on and seems to be way past her bohemian life as a renowned artist. At first, Olivia, now 81, is seen as dying and in the end of her life circle, but later she is perceived to be vibrant and strong. She becomes a symbol for the joy of life. Olivia and Pony connect in the end in a special way and become kindred spirits. Pony's youth and energy pass over to Olivia and at the same time Olivia's strength and courage ease Pony's fears about death and dying.

These soul mates eat flowers from the vase beside Olivia's bed and tie the ends of the circle. Olivia sees her past self in Pony and shares her beloved story of Zanzibar, the island of her dreams and memories.

The play ends with Olivia and Pony playing the game geography while both are in motion bouncing on Olivia's big bed. For Pony, who is in the beginning of her life circle, the world is still small, whereas for Olivia it is places like Egypt or Shanghai and even paradise.

In their own way, each one of the Blossom family members faces and overcomes their fears during the car trip. Charlotte and Wally struggle in their mid-life crisis as to what to do next. Charlotte faces the reality of not being able to have any more children; Wally is afraid of losing his ability to create, to

compose music. Pony, who in the end becomes the central character in the play, faces her fear of death by meeting Olivia. Turner on the other hand learns practical skills such as sailing.

All the other characters in the play represent the variety of people that we all encounter in our lives. They represent different age groups, different cultural backgrounds and all of them somehow touch the lives of the Blossoms.

The journey, that the Blossoms take, ultimately becomes a symbol of a life journey. The parents go through their childhood by discussing the memories that places and people bring into their minds, and at the same time they are building memories for their children, Turner and Pony. The name Zanzibar mentioned in the end of the play and in the title becomes a symbol for many things: the memories, death, the last stop on a journey from A to Z or perhaps the symbol for life itself.

The fact that Howe uses multiple settings gives the play much of its mood and atmosphere. They give a sense of time and movement from place to place, the feeling of travelling. Contrary to new and exotic landscapes presented in settings, Tina Howe describes the very common and recognizable things of a family trip such as fishing and sleeping in the tent. Due to this, the play may seem at first to be lacking a plot, but by giving everyday family happenings greater exposure and importance, Approaching Zanzibar becomes an invitation to find the value and worth in those "little things". Wally captures that perfectly in the end:

...The last thing I wanted to do was drive to New Mexico to watch another relative die. But the closer we got, the better I began to feel. I mean, look at us... we drove over two thousand miles and we're still talking to each other. We had a few laughs and saw some dynamite scenery. It was a great trip, a great trip! ¹¹

¹¹ Approaching Zanzibar, 67.

Overall, Approaching Zanzibar is a cheerful story filled with symbolic meanings and visual images. It is not a realistic play in the conventional sense because in the world of the Blossoms magical and surreal things happen.

3. DESIGN CONCEPT

Approaching Zanzibar offers a definite challenge to the set designer.

Relatively short scenes in eight different locations, ranging from mountain top to driving in a car, need workable and well thought out design solutions. The origin of my design concept and solutions for staging the show, lay in the series of conversations with the director Sarah Ferguson, my own research and talks with my supervisor, Douglas McCullough and the director of technical services, Don Monty.

I knew very early on that Approaching Zanzibar was to be performed in the University Theatre. It is a semi-circular, steeply raked auditorium with seating for about five hundred people. My first reaction to the space was that I wished to get rid of the feeling of being in an auditorium and bring the action and the actors downstage close to the audience. I was well informed about the unfortunate technical factors, that all the rigging was upstage behind the proscenium and that the sight lines from side sections A and F of the auditorium were poor. Otherwise, the space seemed to suit the play well. Both the director, Sarah Ferguson and I liked the theater's circular shape and the possibilities this created.

When Sarah and I first met to discuss the production in April 1998, we seemed to have a very similar reading of the play: this was a joyful play about life and its precious little moments so often ignored in literature, but remembered by people as being important. It was also a play about past memories and the struggle to face the big issues such as life decisions and death. We both enjoyed the comical and fantasy elements in the play and agreed that they should be further explored and enforced. Sarah stated that the audience should feel that they are also participating in taking the trip. In

order to achieve this, Sarah wished to use the center and upstage areas as little as possible and block the scenes close to the audience.

We agreed that since this was a play of multiple settings, that could be easily done in a movie, but not on stage, we would have to lean towards a practical, minimalist solution rather than realism. The script itself suggested a few set pieces that seemed essential. The director and I did not want, nor see it possible to discard them. First, we needed a set piece that would function as a car, and secondly, we needed a big bouncy bed, preferably a trampoline for Pony to do her flips and jumps on in the end.

In order to portray the various locations mentioned in the script, and at the same time make the scenes functional and interesting, I started shifting towards more surreal and abstract design. This affirmed one of the questions that the play raised of perceiving reality. Each of the characters in the play has a very different approach to life and a different perspective in looking at the world. Sarah and I started to talk about manipulating our usual perception of the world in order to make the audience rethink what is real and who's reality are they looking at. This supported the idea of surreal in design.

Sarah was researching and extremely interested in gaze-theories and feminist criticism at the time when we started the process. I, on the other hand, had come across Richard Foreman's designs, which experimented with the logic of our normal perception. Both the gaze-theoreticians as well as Richard Foreman are interested in the means and ways that our gaze shifts, asking the question, who is the one who looks and who the one that is been looked at. Theatres have experimented with gaze-theories before for example by using live videotaping of the performance while acting on stage, by having the audience area lit and by having men play women's roles or women men's.

The director's inspiration in applying some of the gaze-theories was to place some of the scenes in the middle of the audience and the last scene in Act I in

complete darkness. By doing so, she wished to change the direction of the audience's gaze and experiment with what happens and how an audience reacts when there is nothing to look at.

I found Sarah's ideas very interesting and we started to discuss alternative design solutions that would bring actors closer or into the audience, as Sarah preferred. At first, we thought of using video or slide projections to present options for the audience's gaze, but dropped the idea later. We wished to work on the theatre's own means and conventions rather than compete with cinema or T.V. I suggested manipulating the size of the set pieces. For example, would the car be too small and the bed too big ? This alone would cause the audience to question through which character's eyes is the scene being portrayed. Are the things seen for example from the children's perspective? Or does the perspective constantly shift?

I also suggested using levels or platforms on the sides of the stage to create more acting area in front of the proscenium. I had heard that platforms had been built over the audience areas in the University Theatre before, and wanted to investigate if it was possible to do something similar. Sarah was thrilled about the idea and possibilities of these as acting areas.

The absurd in Approaching Zanzibar had interested me since the very first read. The world of the play and the action were frequently out of the ordinary, but characters reacted to it as if it were normal. This gave me an idea to create a set that was also absurd in nature rather than realistic. The manipulation of the sizes of the car or bed already suggested that. The Blossom's world in Approaching Zanzibar would appear real to them and they would react to it as if normal. The audience, on the other hand, would have to draw their own individual conclusions about the reality presented to them.

Contrary to the surrealism in the set, Sarah and I both agreed that costumes should connect the characters to the real world or the world that we and the

audience consider normal. We ruled out using surreal or fantastic costumes because of a possible cartoon look. What we ultimately hoped to achieve was that the fantastic and surreal would invade the realism or vice versa.

Sarah and I spent a lot of time discussing where to place the properties on the line of realistic versus surreal. We decided that they should link with costumes and be realistic. The script does not suggest many props but we chose to limit them to the minimum. Since the structure and theme of Approaching Zanzibar is a cycle and Sarah planned on blocking the scenes in a cyclical way, I decided on "circulating" the props. Often in life something that we see reminds us of something else that we have seen before; in the same way the props would travel from scene to scene. Their usage would change or they would regroup themselves differently forcing the audience to make connections (consciously or unconsciously) between scenes.

Much of this above idea about stage properties came from my research into Richard Foreman's work. He believes that by presenting the same image or picture to us in a different context, the audience is forced to receive the image differently. In his own designs, Richard Foreman may place a small model of a theatre with a tree in it at the front of the stage. By having a real tree appear in another scene in a different context, he forces the audience to rethink and build a connection.

With these special interests and ideas in mind and having the freedom and limitations of space that the University Theatre offered, the director and I decided that Approaching Zanzibar would be a perfect play to experiment with lot of these ideas. We hoped that the production would include the following concepts: the shifting of perspectives, the use of the audience space as acting area in some scenes, the use of levels or platforms and a certain minimalism and simplicity in design. Besides these, Sarah and I wanted to create a cheerful production that would take the audience on the trip with the Blossoms.

4. DEVELOPMENT OF THE DESIGN

The first production meeting took place in May 1998. The show was to open in the University Theatre on October 21, the following fall. The budget for the show was \$ 5000: \$1700 for the set, \$700 for props, \$1800 for costumes and \$100 for make-up. I was informed that the construction period would be six weeks for the set and four weeks for the costumes. Head carpenter Martin Herbert would supervise the set construction; Lisa Roberts would build and supervise the costumes; and properties would be headed by Werner Karsten. Don Monty and student assistant Leslie Biles would design the lights. Casting of the show would not be completed until September 11, 1998.

This arrangement gave me plenty of time to research and develop the set, but I felt that it would have been more beneficial to have known the cast in order to complete the costume sketches. However, as often in theatre as well as in this production, it was not possible and my costume designs had to remain flexible.

When designing any play or show, I always try to do as much research as possible before and during the design process. To me this usually means looking through a lot of pictorial material that I feel connects with the production. Since I have not done a lot of travelling in the United States, not to mention a car trip across the country, my first research project was to familiarize myself with a map of the United States. I also looked at photographs of the North American landscapes in order to get an idea of the locations mentioned in the script. After this, the play seemed to start opening up to me "backwards", starting from the end. Relatively soon I had an idea for the last two scenes taking place in Olivia's house in Taos, New Mexico.

Besides looking at the pictures of landscape in this area, I also researched North-American art, especially concentrating on the art of Georgia O'Keeffe, who both the director and I saw as an obvious inspiration for the play's own artist, the character of Olivia Childs.

I was especially intrigued by the fact that Georgia O'Keeffe had lived and spent most of her life in Texas and New Mexico and seemed to have a similar personality to that of Olivia in the play. O'Keeffe's work also helped me to understand the landscape and lifestyle in the Southwest. One of the books I found, called "Intimate Landscapes: The canyon suite of Georgia O'Keeffe", consisted of O'Keeffe's watercolors of the landscape in and around Texas. Most of them are abstract, representing the colors, light and atmosphere of the desert. I was drawn to their bright, warm colors, loose strokes and joyfulness.

For some reason colors often come to me before shapes, and these watercolors of Georgia O'Keeffe, along with some of her other paintings, were a major inspiration for me in choosing the color world for this production and design. I wanted Approaching Zanzibar to look like a hot summer day with warm and dusty colors.

The director and I met several times in May and June to continue our discussions and further develop our ideas and plans for the set and costumes. What became somewhat of a routine was bringing in several pictures and paintings to show Sarah with a notion: "I think this might have something to do with our play." She would then take them and look at them and then get back to me with further comments or ideas. When I showed her the O'Keeffe paintings, she was immediately drawn to the colors. They became my starting point for the design.

I suggested placing the last two scenes outside in the desert instead of having an interior that the script suggested. I felt that the character of Olivia has become part of the powerful landscape surrounding her and that it

should feel like her bed sits in the middle of the sandy, dusty desert. Or maybe the desert has moved in and now surrounds her. I had an idea of filling her bed with sand which would drip onto the floor every time Olivia would move. This idea was dropped, since Sarah wished to use a trampoline as the bed and have the actors jump and do flips on it.

I did several quick sketches of the last two scenes with an enormous bed in the middle of an empty stage with an attached oxygen hookup and the ominous desert moon on the background. Sarah liked the simplicity of this idea and the last two scenes remained unchanged in production. I designed a massive, white bed that was actually just a bed frame around a trampoline.

My biggest challenge was to create the design element or elements that would make all the other different locations possible. The scenes were relatively short leaving no time for elaborate scene changes. Also, Sarah insisted on not having a set crew on stage during the performance. This meant that all the set pieces had to be revealed and moved by actors.

Earlier on in my discussions with Sarah, I introduced an idea of a big sheet of fabric, which the actors could move into different positions on stage. This fabric could then become the road, the mountains, or the sail in the boat. This, however, became problematic, since the road needed a heavy material to stay flat while the sail would have to be made out of lighter fabric. The factors were brought up by the technical staff and they made me realize that I might have to use several fabrics instead of one to accomplish the desired effects.

I was intrigued with the image of the open road, with it's dividing yellow lines and road signs, disappearing into the horizon. In my opinion, it captured the feeling of a road trip best. I decided to employ this image in scene I, using heavy canvas as the road. I knew we had some gray parachute silk in stock from previous productions and planned to use that for the mountains and the sail.

I had already decided to build two multi-level platform units on both sides of the proscenium, partly covering some of the seating in sections A and F. Sarah planned on using the two platforms as acting areas for Act I, scene 2 and Act II, scene 1. I wanted the platforms to have a treatment that would give them a rock-like feel, without looking too realistic. I chose to use fabric. When looking into the possibilities of using this material, I researched the works by the artist, Christo. He is known for "wrapping" monuments with fabric in several cities and locations around the world. I wanted to use a similar idea and planned on draping the platforms.

Sarah had also requested a treatment for the University Theatre walls behind the platforms, so that the proscenium arch would be less visible. For this, I created flat units, that consisted of several non-symmetrical painted flats. When rigged to the pipes on the theatre walls, they would make the proscenium opening less dominant and add height to the platform units.

The set piece that gave me the most challenge was the car. In the script, it appears in two scenes and plays an integral part in the action and dialogue in these scenes. The director and I both agreed that we did not want a real or even a realistic car on stage. Instead, we wished to characterize the feeling of travelling in the car.

I started with an idea of just four chairs and a steering wheel. Sarah suggested a unit that would function as a car, but also break down and operate as other set pieces when needed. The first suggestion seemed too simple not fitting the world of the play. The second option seemed complicated engaging the action too much around a singular set piece.

I brought up again the manipulation of sizes. My thought was that if the car was too small for the family, could it resemble a cartoon car? The director and I looked at several examples of different cartoon cars and both liked the car of Fred Flinstone. It had only the basics: the wheels, the steering wheel and a frame around it. This gave us a direction and what I finally ended up with was

a simple, cartoon-like car built in perspective with the road. It had no windows, no roof and could be pushed or pedaled on and off stage. A small trunk would be needed for storing some property items. Packing and unpacking of these items would add to the feeling of travelling.

The land and the sky are important elements in the play and often mentioned in the script.

Charlotte (about Olivia): This was in her painting days before she moved to the desert...which she says is even closer to the sky.¹²

To complete my picture of the open landscape with the road in perspective vanishing to the horizon, I tried to find a solution for the sky. I wanted a bright blue sky that would be a contrast to the dusty, earth tones. However, I was not interested in having a unified sky, one like what the cyclorama or the projection screen would give me.

The discovering of what I call "sky pieces" was a happy accident. Looking through paintings of Rene Magritte gave me an inspiration for displaying the sky. Magritte has a painting, with a skeleton of a house on the right hand corner and surreal sky hanging above it.¹³ The sky is built out of blocks and drawn in perspective and seems to be cracking open with three white clouds floating on in the middle. This very surreal image reflected the work of Olivia Childs mentioned in the play by Scotty:

We're going on and on about how we're going to hook up with our crazy aunt Livvie, who paints twelve-foot canvases of clouds and sky...¹⁴

¹² Approaching Zanzibar, 43.

¹³ Gimferrer, Pere. Magritte. New York: Rizzoli, 1987. Illustration 120.

¹⁴ Approaching Zanzibar, 50.

I took the Magritte picture to Sarah who loved the idea of doing something similar. I planned to use painted flats rigged and placed on stage behind the proscenium. The desert moon would replace them in the last scenes. At this point, I also considered the use of a string across the stage in order to create an abstract line of the horizon. It could be used while the moon is on stage and in the sailing scene to create the motion of sailing. This idea appeared in some of my sketches and drawings, but was later dropped, partly because we never got back to it and because we did not want the stage to look too busy.

Sarah had planned on staging the fishing scene (Act I, Scene 4) on one of the aisles of the University Theatre and using the aisles also for scene three in Act I. This idea sounded interesting, but left me very little room to suggest locations.

To connect with the blue color of the sky, I suggested that the mountain stream, where Wally and Turner are fishing, be presented by covering the stairs of the aisle with a blue carpet of fabric. The rest, in building the right atmosphere and feel, would be left to the actors with fishing rods.

When discussing the treatment of the floor in The University Theatre, Sarah stated that an "organic" feel would be most appropriate for the play. The characters in the play find the wonders of nature and enjoy the magnificent scenery that the land has to offer. I decided on painting the floor with warm earth tones, similar to those planned for the side platforms. It should look like the platforms have risen out of the earth.

Many discussions continued over the efficiency and speed of the scene changes. Sarah and I both knew that we had two choices: keep/leave everything on stage or remove and bring back the property items when needed in another scene. We shifted between these options, but eventually decided on the "empty stage" solution. Only what was needed for the scene would be brought on stage.

In terms of properties, only small things like drinking glasses, day packs, fishing rods etc. were needed. What eventually started as property items, but later become set pieces, were the flowers that Pony eats in scene three in Act I. I had an idea of them being portrayed from the perspective of a little girl like Pony. Therefore, the flowers should be big, beautiful and fantasy-like. I eventually decided on giant wild flowers, that would be six feet tall and placed on the aisle where Sarah was planning on placing the scene. By doing this we would once again bring the world of the play closer to the audience and give a new perspective and scale to the reality of the play.

I did several sketches and a rendering of the set at this point to illustrate my ideas. I also did a series of small hand-drafted ground plans to help me as well as the technical staff to visualize the placement of the set pieces.

Since Sarah and I had decided that the costumes would stay within the lines of realism, I did a lot of my costume research by looking at people in their summer clothes on the streets. The Blossom's take their trip during the summer, mostly in good sunny summer weather, so I decided on basic summer clothes for the family and most of the other characters.

In terms of colors, at first I did not intend to build a scheme, but eventually did so. Whereas the family and most of the other characters are dressed in bright basic colors or variations of them, Olivia, her Mexican nurse Dalia and doctor Sybil Wren are dressed in warm saturated colors. With this, I wanted to extend the idea, that they are a part of the landscape and that the land has become an important and fundamental part of them and therefore shows in their costume.

All four members of the family would only require small changes in their costume as the play progresses. The play and their trip takes approximately two weeks and the director and I thought that the passing of time should show. On the other hand, since the family or some members of the family were present in all of the scenes, there was little time for costume changes. I

decided on a slight change in costumes between Act I and Act 2 where Sarah planned to have an intermission.

The parents, Wally and Charlotte Blossom are both middle aged, upper middle class mother and a father. Since the script gives no indication about Charlotte's occupation, I pictured her as a Martha Stewart-kind of housewife, who would dress herself (and her kids too) in basic, quality clothes. I planned for Charlotte to wear a bright colored shirt or top, shorts and simple sneakers or summer shoes in the first act. In Act 2, the shorts would be replaced by a skirt . Since Charlotte exposes her upper body in the first Act, Sarah found it best for her to wear a simple, white bra underneath her shirt. For the scene on the boat Charlotte would be wearing a hat as an addition to her costume. The colors of her clothes would relate with the colors of Pony's clothes and similarly, there would be a connection between Turner and Wally.

I wanted Wally to portray the same kind of comfortable upper middle class mentality as his wife, and dressed him in khaki shorts, a blue golf shirt and hiking boots. For the second Act, only the the shirt and the tone of it's color would change. To me Wally seemed like a man with lot of almost identical, good quality shirts in his closet.

Since Sarah had decided on placing the fishing scene on one of the aisles, leaving little room for set pieces, I decided that Wally wear chest waders and a fishing hat to clarify the location and action. Turner would add a raincoat and rubber boots for this scene. For other scenes Turner would look like a copy of his father. He also would were khaki shorts, a baseball cap and plain, blue, oversized T-shirt. With the shirt I wanted to make a reference to the latest style of the preteens. For Act 2, Turner would change a different T-shirt and appear without the cap.

Pony, who I considered the main character and the point-of view character of the play, is mentioned in the script to be nearsighted and fair haired. She is also very sporty and active nine year old girl, who stands on her head and

does back flips on the bed. Therefore, she would hardly be dressed in a skirt or dress. I decided to dress Pony in green khaki shorts like her brother's and in a green shirt in the first act, yellow in the second. Both of Pony's shirts would be printed with large flowers on the front to build a visual connection with the big flowers on stage and with her habit of eating petals.

Since Pony was an important character in the play and the one with a huge imagination and wide open mind, I decided to give her wings. This was my one and only choice in costumes that went against the realism. I fearfully proposed this idea to Sarah, and she liked my proposal. Her only concern was the possibility of an angel symbolism in the end, when Pony is jumping on the bed of elderly, dying Olivia. This was the scene where I originally wanted her to wear the wings.

To avoid the illustration, I suggested smaller wings that would clearly look like a pair of toy wings that Pony could carry in her back bag and also wear in several occasions earlier in the play. Sarah agreed to this and suggested that the wings could act as Pony's security wings simultaneously adding to the fantasy and surreal tones that we wished to push forward.

Olivia Childs, the 81-year old aunt, is the most original character in the play. She has traveled all over the world, has a very unique lifestyle, a lot of life experience and a gift to create unique landscape art. On the other hand, she is terminally ill and an invalid. I was fascinated by her liveliness and charisma and wanted her costume to express this. Since she was currently restricted to being in her bed or confined to her house, I decided on a robe with gradually changing earth tones, expressing her connection to the desert land and her artistic taste.

The play includes a section with Olivia and Pony playing with Olivia's wig and a bald plate. Anyhow, Sarah decided that she would cut the wig and bald plate that seemed too silly and complicated to be incorporated into the action. Instead we would spray the hair of the actress playing Olivia and have her

wear a turban. The turban should look artistic and perhaps exotic, as if she bought it on one of her trips. In both scenes that Olivia appears in, she would be barefoot.

When I was originally sketching and planning these costumes, I had no idea of the cast. Sarah did not know whether she would cast eight or four actors for the remaining roles. Therefore, I had to keep in mind that two roles might be played by the same actor or actress. This eventually turned out to be the case.

For the character of Randy Wands, Sarah favored a relaxed, almost cowboy style look. In the script, Randy is very outgoing, a proud father of three children and most likely a farmer in a small village near the mountains. My costume for him included jeans with a belt and a big belt buckle, boots and a plaid shirt. He also needed a snugly for carrying his baby against his chest. For the actual baby, I decided to use a doll.

For Scotty Childs, eventually played by same actor as Randy, I decided on an upscale look. Scotty, Charlotte's brother is a landscape architect and married to a well known TV news anchor. I dressed him in light colored shorts, a dress shirt and matching vest. Addition to this, Sarah wanted him to wear socks and sandals and expensive looking jewelry such as a watch and rings.

Scotty's wife Joy, who is seven months pregnant in the play, needed pregnancy padding and a purse as indicated in the script. I dressed her in a loose summer dress, sandals and a silk scarf and jewelry to suggest her occupation and status.

Amy, who would be played by a male actor, would be dressed in a baseball little league uniform with a cap and sneakers. Fletcher, Palace's grandson, seemed to me either like a little adult or a boy, who dresses his own way. I eventually preferred the later and ended up dressing him in African style poncho and cut off shorts and a small, bright colored, woven cap.

Fletcher's grandmother, Palace is an energetic 63-year old outdoor person. For her I chose a track suit with a matching hat and suggested that she could use a hiking stick as well.

Doctor Sybil Wren and nurse Dalia Paz both appear only in the last two scenes and belong to the world of the desert. Their clothes had the saturated warm colors and a certain practicality to suggest their occupations.

Sybil Wren, especially, seems practically oriented and strong. She reminded me a lot of the characters played by Katherine Hepburn, and so I gave her a pair of men's dress pants or trousers, a blouse and a long cardigan. She also needed a cane and glasses. The actress playing this role would also have aging makeup.

Dalia is mentioned to be only 28 years old, so I wanted her youthfulness to show and dressed her in a bright colored top and high heeled shoes. To indicate her Mexican heritage, I wanted her to wear a skirt made out of traditional fabric, but cut to modern style.

Dalia's costume gave me an idea to continue with the concept of circulating and using same items and elements in different circumstances. The script mentions a hand woven blanket as a property item in scene two. I decided that this blanket should be made out of same fabric as Dalia's skirt. I also added flowers for Charlotte's hat in Act 2 to circulate the image of flowers already present in the set and in Pony's shirt.

5. EVOLUTION AND CONSTRUCTION OF THE DESIGN

On June 12, 1998, I took my preliminary drawings and costume sketches to the budget meeting . Present at the meeting were Martin Herbert, Werner Karsten, Lisa Roberts, Don Monty, Sarah and my self. After a short discussion and some additional questions, it was determined that the set could be accomplished within the given budget.

The idea for the blue covered aisle for the fishing scene was dropped since there was no way of attaching a fabric to the concrete floor and because it would be against the safety regulations. I was also asked to rethink the use of fabric for the sailing scene. The fabric in-stock was too big for the sail, while usable for the mountains. Lisa Roberts thought that, since all the costumes would be contemporary and mostly pulled from stock, the budget for them would be more than generous.

I was asked to provide Don Monty with some additional details and information about the set and complete the final draftings. I used Power Draw for Macintosh to finalize my technical drawings and took them to Don Monty later in June. I also had further talks with Martin Herbert about the car, which I never did actual technical drawings for. The look and the shape of the car were based on my sketches and my discussions with Martin Herbert. I also gave Martin flexibility to choose his own mechanical solutions.

I stayed in touch with Don Monty throughout the summer. In July he informed me that the trampoline which we wanted to use as the bed would have to be custom made in order for us to get a rectangular one. This would push us over budget by \$900. I agreed to this hoping to recover the funds from the

costume budget. Don also mentioned that the Drama department might support the purchase of the trampoline with additional funds, since it was a commodity that could be reused. I chose a trampoline size of 9 feet by 10 feet and it was ordered in late July. Natural canvas was also ordered for the road.

When I returned to the University in late August, some of the set pieces had already been built. The car was a true masterpiece with two opening doors, headlights and a trunk. It needed only to be painted. Martin Herbert had also finished the platforms for the side sections. They were now moved to the prop shop where Werner Karsten and I would do the shaping, covering and painting of them. Werner had suggested that we would use Styrofoam attached to the platforms for the basic shapes, and then use cloth to cover them as well as the chairs immediately surrounding the platforms.

We ordered the sheets of Styrofoam, cut out the shapes and attached these to the platforms by using wooden spikes. The cutting of the Styrofoam first seemed an impossible task, since it was hard to imagine which shapes would eventually, when covered in cloth and painted, create the look I wanted. I insisted on staying away from realistic rock shapes and purposefully chose more geometrical ones.

After attaching the pieces, Werner and I covered them with a layer of cloth and Elastocoat, which would not only tie the individual pieces together, but also make the edges more durable and the moving of the platforms to the University Theatre easier. After this we covered the platforms with larger pieces of fabric draping down to the floor.

Since I had to work my painting around Sarah's rehearsal schedule, it was decided that the floor, which due to its size had to be painted in two parts in the Reeve Theatre, would be laid down before Sarah would start her rehearsals. I would have one week to paint it.

I had already done some preliminary tests on the model to try out colors and techniques in small scale. For the floor, I wanted to wet blend warm colors and then stamp in butterflies, that would both work as texture and also connect with Pony's wings. Since the stage would be quite bare in most of the scenes, I felt that the floor should have a strong presence and organic roughness.

I base coated the floor with loose undercoat of Yellow Oxide from Fargo Paints. After consulting with my supervisor, Douglas McCullough, I decided to follow with a wet blend of three mixed colors: a darker yellow, middle brown and a dark brown. With the help of a student crew and Douglas, I painted this layer by using rollers and moving from light to dark as I approached the upstage areas. Douglas suggested adding a contrasting color and we threw in (literally!) occasional spots of Carbazol Violet and water, which when dry, looked like the spots in the wings of a butterfly.

I had cut three butterfly stamps out of foam earlier and when the second layer was dry, I did the stamping by using Molly Orange, Yellow Oxide, Carbazol Violet and the darkest brown that we had used in the second layer. I started by using the biggest stamp in the front and graduating to the smaller fading the butterflies into the darkness.

At first, it seemed that the butterflies would not read or show, but by adding some, especially the orange ones, I had the texture and look I wanted. The butterflies appeared most of all as a surface texture but when one would look closer or concentrate to find forms, they could be seen. Finally, I glazed the floor with semigloss glaze that would seal and protect it.

I returned to work on the platforms and the flat units that would be placed directly behind them. The base coat for the platforms was dark gray, resembling the color of the larger, rigged fabric mountains in Scene 3, Act I. As a second layer, I used the same colors as I had used for the second layer of the floor. I also used rollers again to create a loose texture over the gray

leaving some of it to show tying in with the fabric mountains. The flat units received a similar treatment.

When the trampoline was assembled, I changed my mind about constructing a bed frame and headboard, which would have posed a danger for the actors while jumping. The thin frame of the trampoline was easier to cover with a bed skirt. For this, Lisa Roberts suggested buying off-white muslin, which would be then pleated and attached around the frame of the trampoline. This was a good idea and the costume shop proceeded to construct it.

After this, I had several smaller set pieces to be painted in addition to the road that was close to 40 feet long and therefore needed to be painted last when there would be enough room to lay it down in the shop. The car was used in rehearsals and painted red in between them. The inside of the car and the trunk were painted black.

Werner Karsten and I had discussed earlier the giant flowers and I had been to the library to search for a type of flower that I wanted them to represent. After seeing a sunflower field during the summer, I decided on bright yellow sunflowers, which were six feet tall and built from swimming pool "noodles" and yellow and green foam. A steel wire was added inside the "pool noodle" stems, so that flowers could be bent to the desired position when placed on the aisle.

Since the flowers were placed on the isle for the mountain scene only, there had to be an easy way of placing and taking them away. What I came up with was a metal bracket that would be attached to the seating and into which the stem would slide.

As mentioned earlier, the show did not require a lot of props and most of them were pulled. In regards to the smaller flowers in a vase next to Olivia's bed, edible petals were needed. I searched several candy stores in town in order to find a candy big enough to suggest a flower petal. I also tried food coloring

kale, which had been used in some other production of Approaching Zanzibar. Finally, our stage manager came up with the idea of fruit wrap, which is a colorful thin layer of dried fruit. This turned out to be a perfect material that we were able to cut to the required shapes and attach in between the petals of the plastic flowers that we had bought. Fruit wrap was also used as the edible petals of the tall sunflowers. After this, the only thing left to build were the wings. Werner Karsten built a wonderful set of wings out of foam and connected them to a harness for the actress playing Pony to wear.

The set-up was scheduled to start on October 4, and Don Monty had given me a extension of time to start painting the road after all other set pieces were in the University Theatre. I completed the sky flats and the moon for set-up before tackling the road.

Throughout the process Don Monty, Douglas McCullough and I had talked about the possible ways of painting or dying the massive canvas. Don Monty thought that painting it would not work, since the road would be moved every night in performance causing the paint to chip. Douglas suggested dying the fabric with black Analine Dye. Our problem was that neither I nor anyone else had any experience using the dye on such a big fabric.

We ordered five gallons of the highly toxic shoe dye and hoped that it would be a good solution for painting the road. However, when I started painting, it was evident that the dry fabric was absorbing the dye too quickly and that I would not have enough for the length of the road. I decided to wet the fabric first to reduce the intake of the dye. This seemed to work and five gallons just covered the 40 feet of canvas.

However, when I returned the next morning, I found a new problem. The extra excess dye had crystallized on the top of the fabric, which meant that the black dye came off every time the fabric was touched. I, as well as Sarah, had concerns about actors and their clothes being close to this potential problem

in performance.

Since using the dye was somewhat an experiment for everyone involved in the production, no-one knew how to stop this from happening. Don Monty suggested extensive washing of the fabric. We tried this, which made the problem a little less noticeable but there was still some residue. I had two options: try painting over the dye with scenic paint to seal the fabric or add to the overspent budget and buy more canvas. Since I liked the texture of the dyed surface, I decided to try one more time.

By using a very runny mix of Lamp Black and water to prevent the fabric from getting too stiff, I painted the road again. This seemed to work. The dye was still coming off, but not as extensively as it did before. We were able to use the canvas in performance without further problems.

There were no major problems in the set-up, except that I still lacked a sail for the sailing scene. I felt that the actors already had enough set pieces to deal with and therefore had given up on the idea of adding any new set pieces such as a another piece of fabric. We tried using one of the triangle shaped flats directly behind the platform as the sail. This would have been a good idea, if I had planned it from the beginning and taken it into consideration when setting dimensions for the flats. However, because of the shape of the flat, it did not read as a sail.

After avoiding the hard task of how to suggest a sailboat, I finally decided to add props. I added a life preserver, a tiller, life jackets and some ropes. This gave an sufficient indication of the location.

My original idea of using road signs on stage had been dropped early on during my discussions with Sarah. Later, I had suggested using them in the lobby of the University Theatre as an extension of the world of the play. Since there was no place to rig these signs above the staircase, where we originally wanted them, they were placed in the mezzanine above the main entrance of

the theatre. The signs were cut out of Masonite and I painted them to represent the different road signs that the Blossoms might have driven by during their trip. I think this idea worked well, even though placing the signs above the staircase in the lobby would have made them more visible to the audience.

The costumes were all contemporary and therefore mostly bought or pulled from the University of Calgary stock. Lisa Roberts and I did numerous shopping trips to second hand stores in Calgary in order to find several pairs of shorts and t-shirts, already off season items in September and October.

For Charlotte we bought a sleeveless top but eventually built a second one from similar fabric to get a perfect fit. The top also needed snaps in the front so that the actor would be able to "unbutton" it quickly. All the rest of the costumes for the Blossom family were either pulled or bought and only small alterations were done.

From the beginning I knew that Olivia's costume would have to be built in order to get the desired look. I had pictured a kimono with warm saturated browns gradually blending into orange. Due to the skin tone and the hair color of the actress cast in this role, I decided to change my choice of colors to cooler tones still staying in the range of saturated colors.

I found a perfect, pale purple fabric from Fabricland. It had the good quality feel that I felt the character of Olivia as an fabric artist would wear. We purchased this fabric and decided on building the kimono and turban first and then proceed by dying them. We dyed some parts of the fabric dark purple and used those for the trimmings around the wrists and neckline. The rest of the kimono was then dipped half way into the dye and slowly lifted out to create the gradually shifting color. The result of this was very close to my original idea and seemed to suit the character perfectly.

Since I had planned Dalia's skirt and the blanket to be made out of the same fabric, it needed to be purchased. The fabric found was quite thick for a skirt but had the required ethnic feel. It was necessary for Dalia to be able to move on stage quickly and therefore we chose a relatively short and wide pattern for the cut of the skirt.

I was not quite sure how to find the little league uniform for the character of Amy, played by a grownup. Fortunately, technical director Don Monty had some baseball uniforms at home and was willing to lend them. After seeing the male actor in uniform, I decided to keep the baseball shirt, but replace the pants with more regular shorts. They were bought to match the color of the baseball shirt.

The costumes for all the rest of the characters were pulled from stock or bought. Shoes were most problematic since we needed several pairs of modern, contemporary sneakers and runners. The cost of buying them was probably the biggest expense in the costume budget.

Since all the people cast in the show were young students, I had insisted on having a person with good make-up skills involved in the production to do the aging make-up for the actors playing the characters of Olivia, Palace and Sybil. With the help of student assistant Barbara Budens and Douglas McCullough we did a practice round before the dress rehearsal. After that Barbara assisted in every performance helping the two actors with their make-up.

Sarah and I had decided that the actor playing Olivia could keep her own hair color, since it's wonderful color would work as a surprise when she takes off her turban on stage. For the character of Sybil Wren we used gray hair spray.

Early on during the production period, I was asked if I wished to design the poster for the show. I accepted as I felt that as a designer I had a good visual sense of the world of the play. I referred back to the images that had intrigued

me in the beginning. I chose several options that might work as poster images and talked to Sarah about it. Eventually we chose a close-up photo of dried up, cracked land. The picture had been taken so close that it was more of an interesting texture than actual image of something created by nature. This image reflected one of the main elements present in the play: the land and it's fascinating transformations. To add life into this intriguing, yet dead landscape, I decided to add two small flying butterflies. I scanned the landscape image and the butterflies to the computer and by using Photoshop for Macintosh assembled the two images and typed in the text. The size of the final poster was 11"X17".

6. DESIGN IN PERFORMANCE

Designing Approaching Zanzibar was an enormous challenge. The play and the production took me on a journey, that put to use all my skills as a designer and most of all taught me many new ones. There were times when I felt overwhelmed and times when I felt that I had truly succeeded in finding a design solution to a particular problem. However, I still have mixed feelings about the production and the design.

Most of Sarah's and my original ideas, such as the manipulation of sizes and creation of a magical, surreal world, worked well in performance. I was pleased with most of the design elements and thought that they stayed well in the frame of the semi-surreal world we had established. The set also reflected and supported the different aspects of the script well. I was particularly proud of the car, the painted floor and the sky flats, which created an absurd and effective illusion when rigged to place in the University Theatre. The giant sunflowers, the bed and the fabric mountains were also successful.

The platform units, that were placed on both sides of the proscenium did not work equally well. The cloth, that I had used to drape them, still looked like cloth in the theatre and left the paint on it looking dull and dark. If I were to do something differently, painting these units might be it.

Some of the scene changes also still appeared quite long in performance due to the fact that Sarah and I had wanted to keep the stage "empty". This made me wonder, whether the use of the canvas as the road, for example, was eventually necessary. Due to some directorial choices, the set was not used as much as I had hoped. In some scenes the design became mainly a

decoration instead of being part of the action.

Regarding the costumes, I was very pleased with the result. The variety of bright, basic colors worked extremely well on stage creating a fresh, cheerful look. Also the costumes for Sybil, Dalia and Olivia in the desert scenes worked well on stage, even though I had changed some of my original color choices.

Overall, Approaching Zanzibar was a successful experiment and a rewarding journey. The production was eventually produced under budget and the feedback from students and the *Drama department staff members* was positive.

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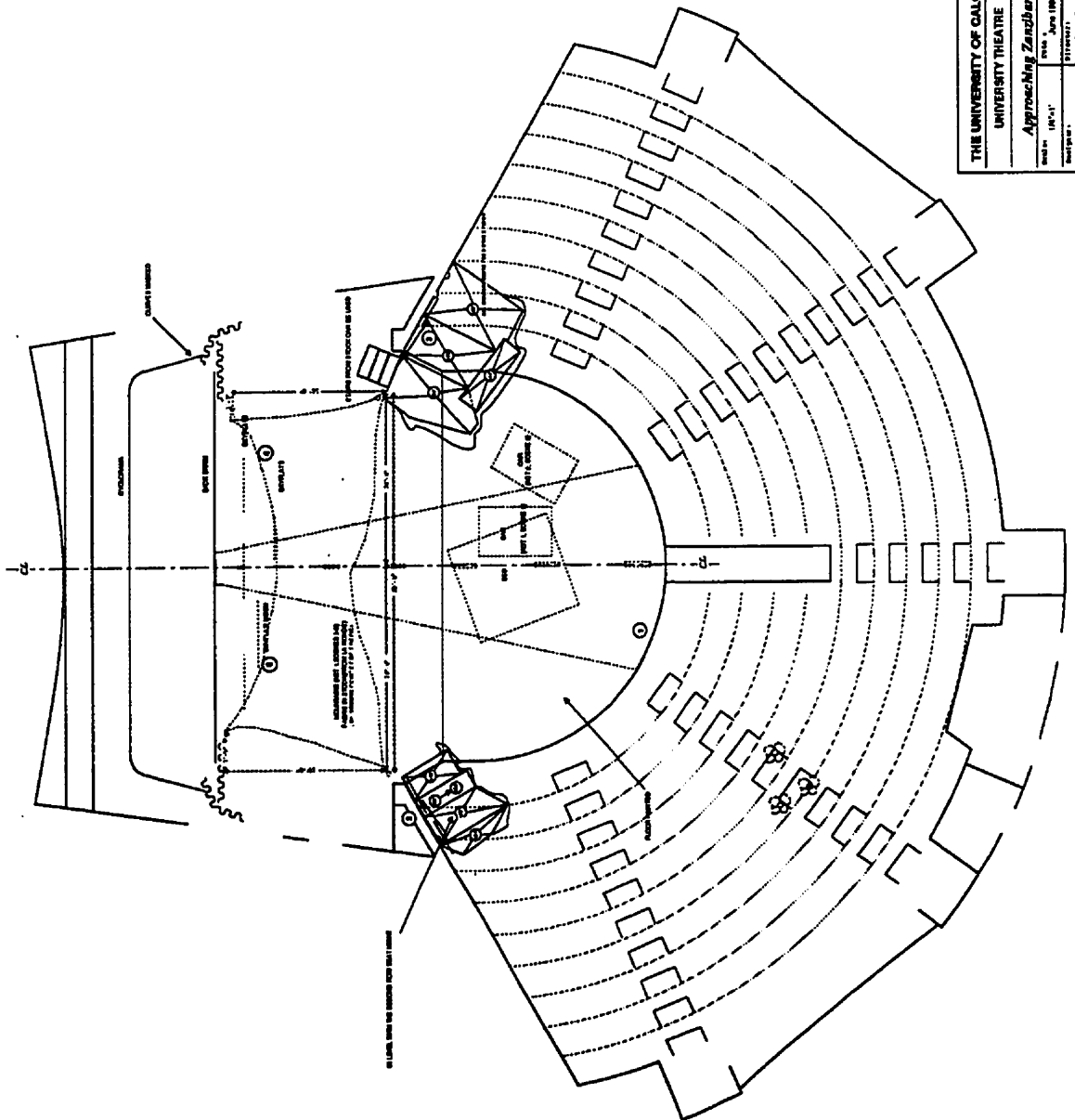
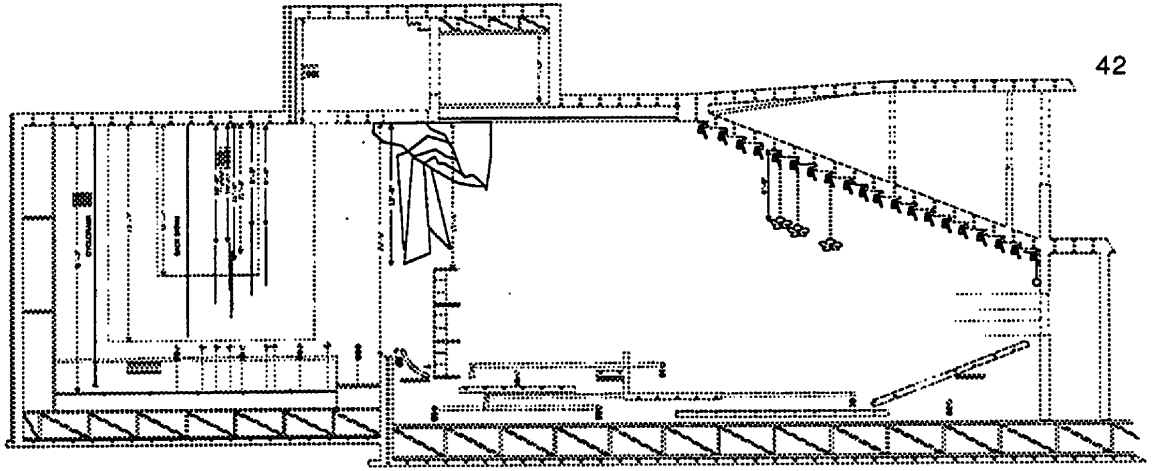
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APPENDIX

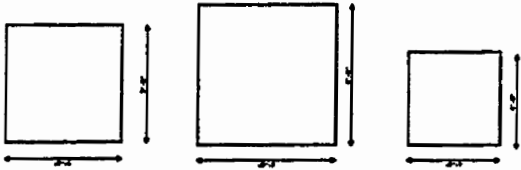


THE UNIVERSITY OF CALGARY			
UNIVERSITY THEATRE			
Approaching Zanzibar			
Scale: 1/8"=1'	Date: June 1989		
Designed: David Johnston	Structural: Bushy Ferguson		
GROUND PLAN AND SECTION			

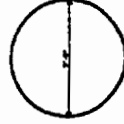
Illustration 1. Ground plan for Approaching Zanzibar

THE UNIVERSITY OF CALGARY			
UNIVERSITY THEATRE			
Approaching Zanzibar			
scale	1/2" = 1'	Rev.	June 1986
DESIGNED BY	JOYCE JACOBSON	REVISED BY	BRAD FERGUSON
ELEVATIONS			

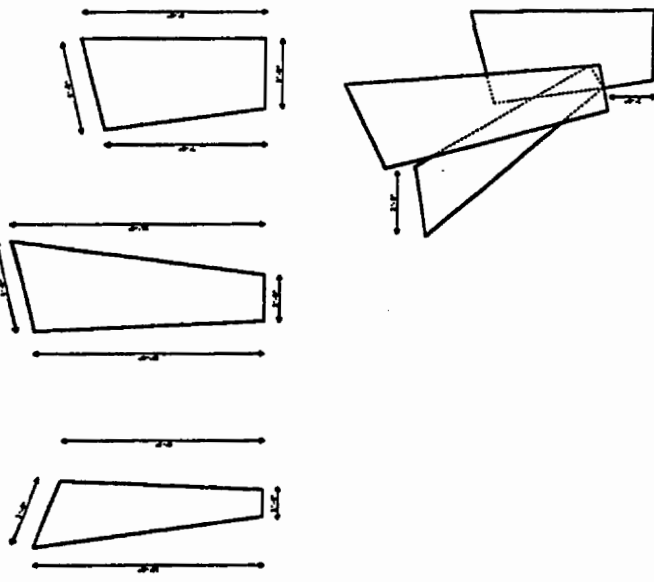
① FRONT ELEVATION
- 1/2" = 1'
- 1/2" = 1'



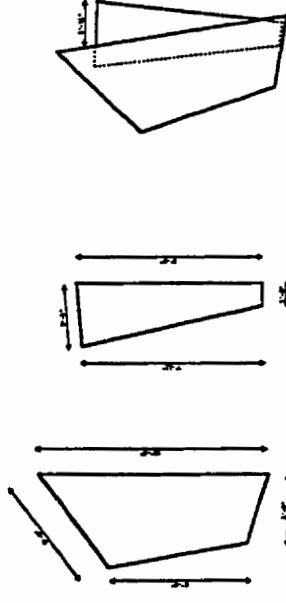
② SIDE ELEVATION
- 1/2" = 1'



③ PLAT UNIT EL.
- FOR PLACEMENT OF THE PLAT UNIT SEE DIMENSIONAL AND PLAT UNIT MODEL



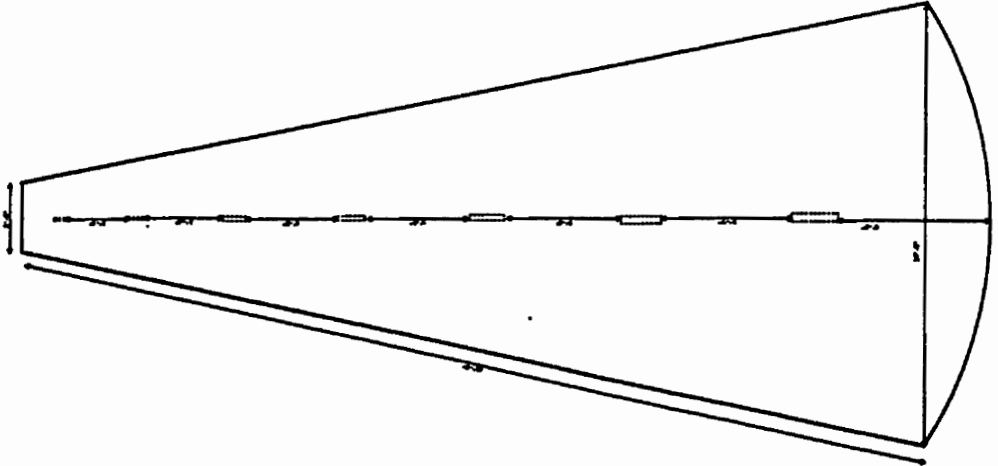
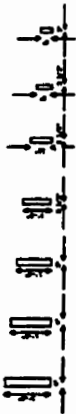
④ PLAT UNIT EL.
- FOR PLACEMENT OF THE PLAT UNIT SEE DIMENSIONAL AND PLAT UNIT MODEL



ROD BEING
- ROD BEING
- ROD BEING
- ROD BEING



⑤ ROAD PILES
- ROAD PILES
- ROAD PILES
- ROAD PILES



ROAD WILL BE MADE OUT OF CHALK OR OTHER MATERIAL / ROAD
COLOR WHITE / ROAD

Illustration 2 Front elevations for Approaching Zanzibar



Illustration 3. Rendering of set for Approaching Zanzibar



Illustration 4. Partially constructed platform for Approaching Zanzibar

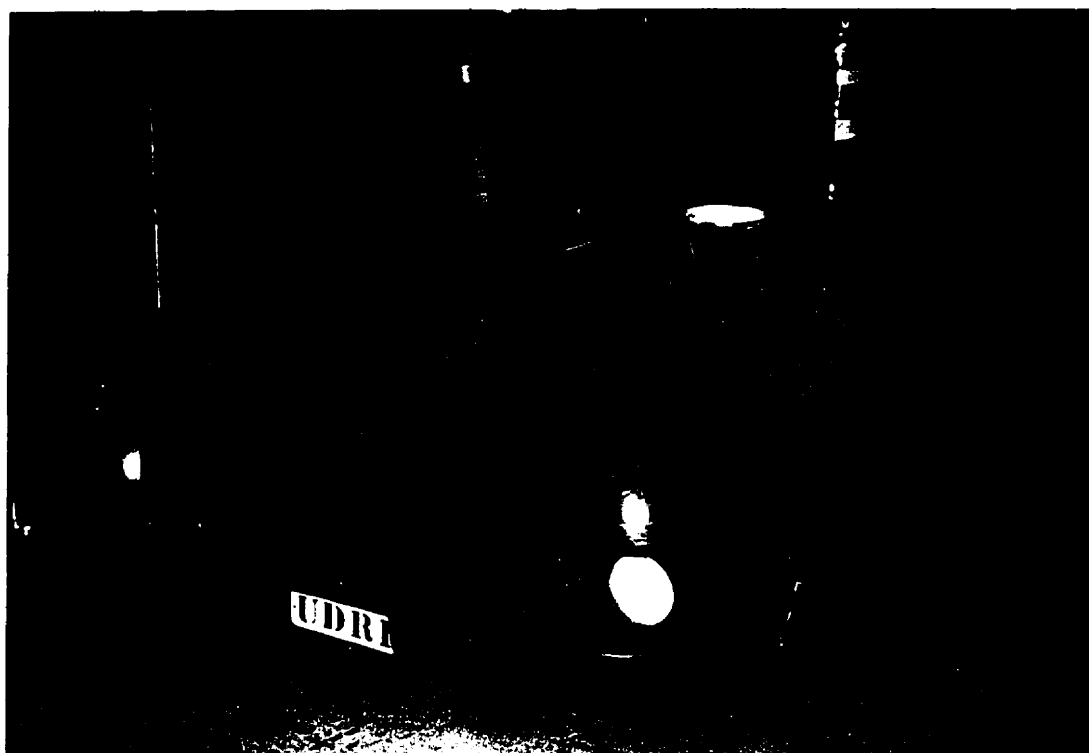


Illustration 5. Car for Approaching Zanzibar



Illustration 6.
Detail of painted floor for Approaching Zanzibar

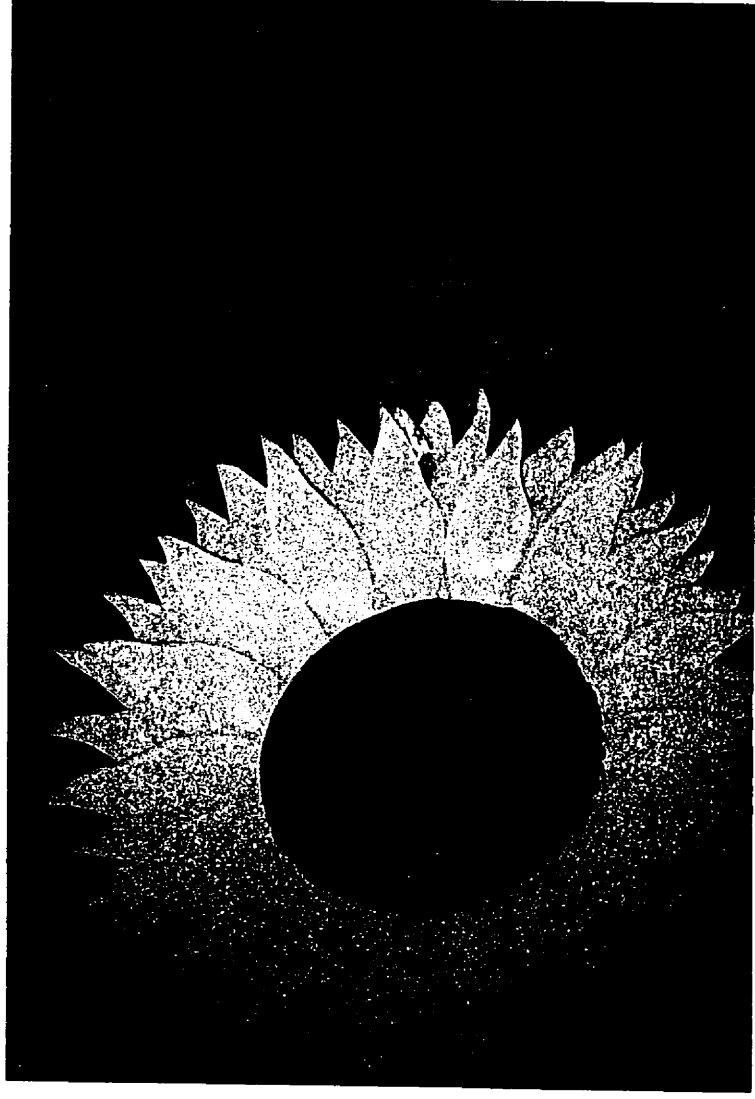


Illustration 7.
Detail of giant sunflower for Approaching Zanzibar

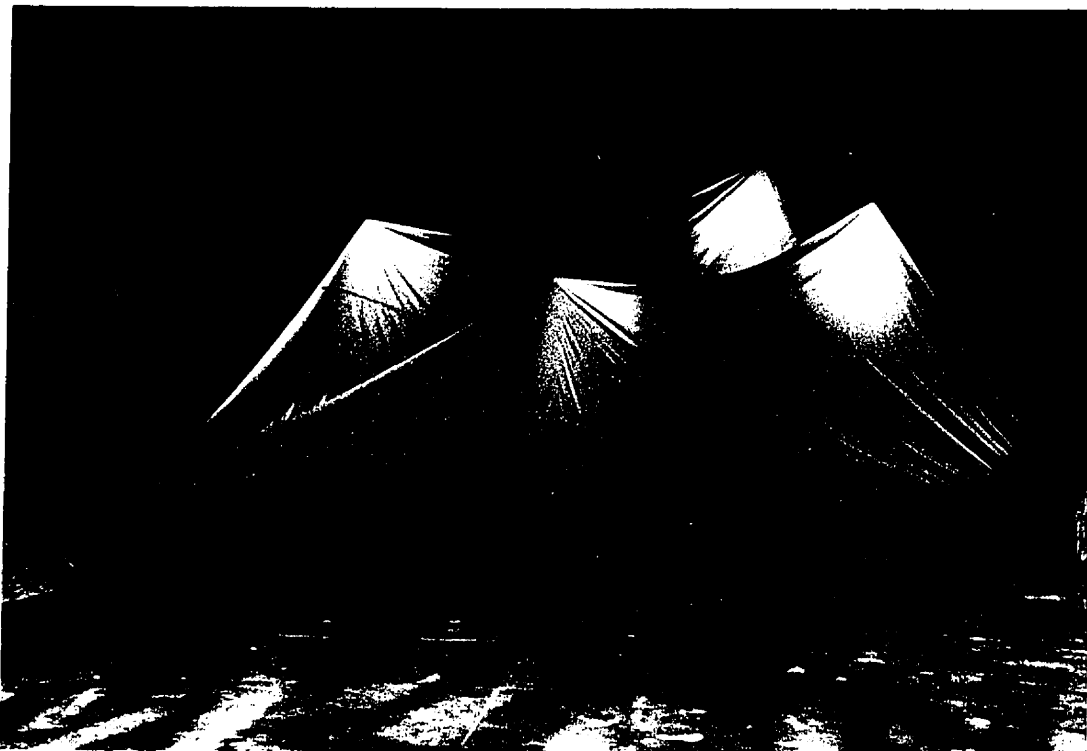


Illustration 8. Fabric mountains in Approaching Zanzibar

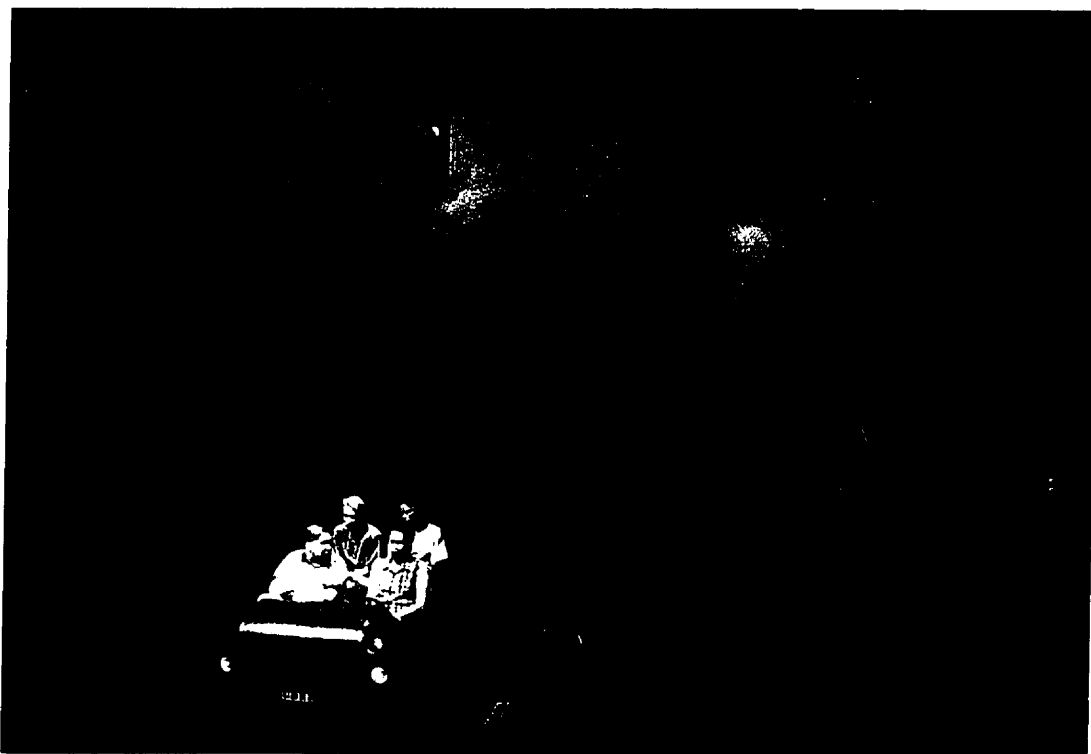


Illustration 9. Act I, Scene 1 in Approaching Zanzibar



Illustration 10. Act II, Scene 1 in Approaching Zanzibar

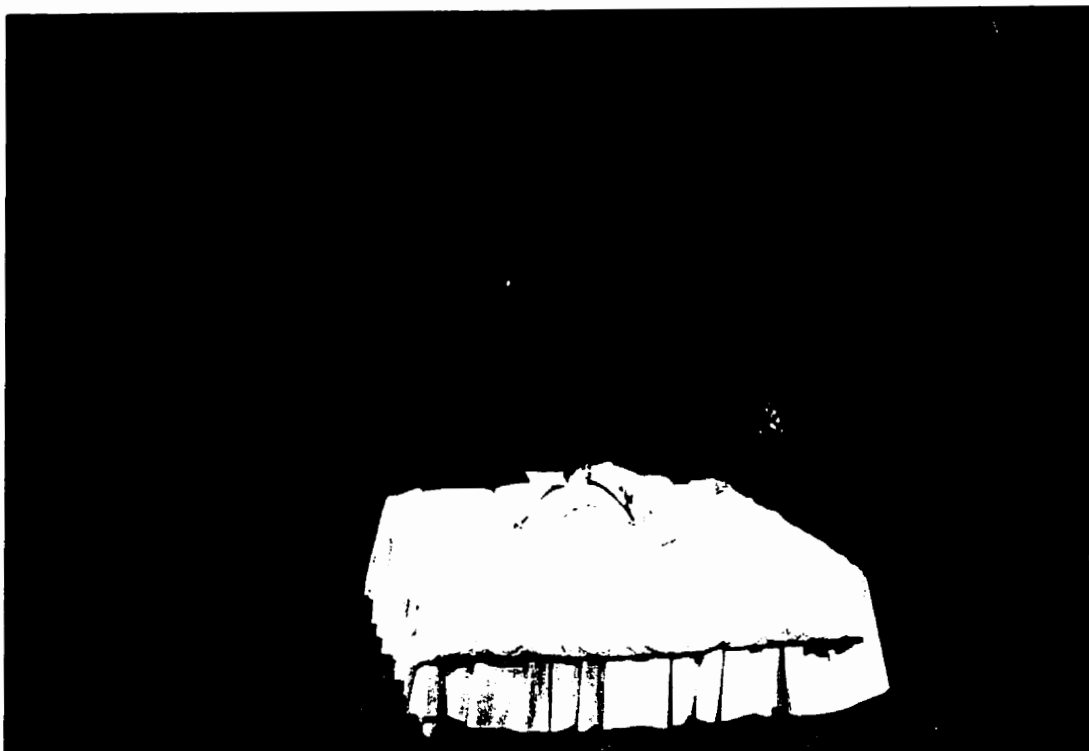


Illustration 11. Act II, Scene 4 in Approaching Zanzibar

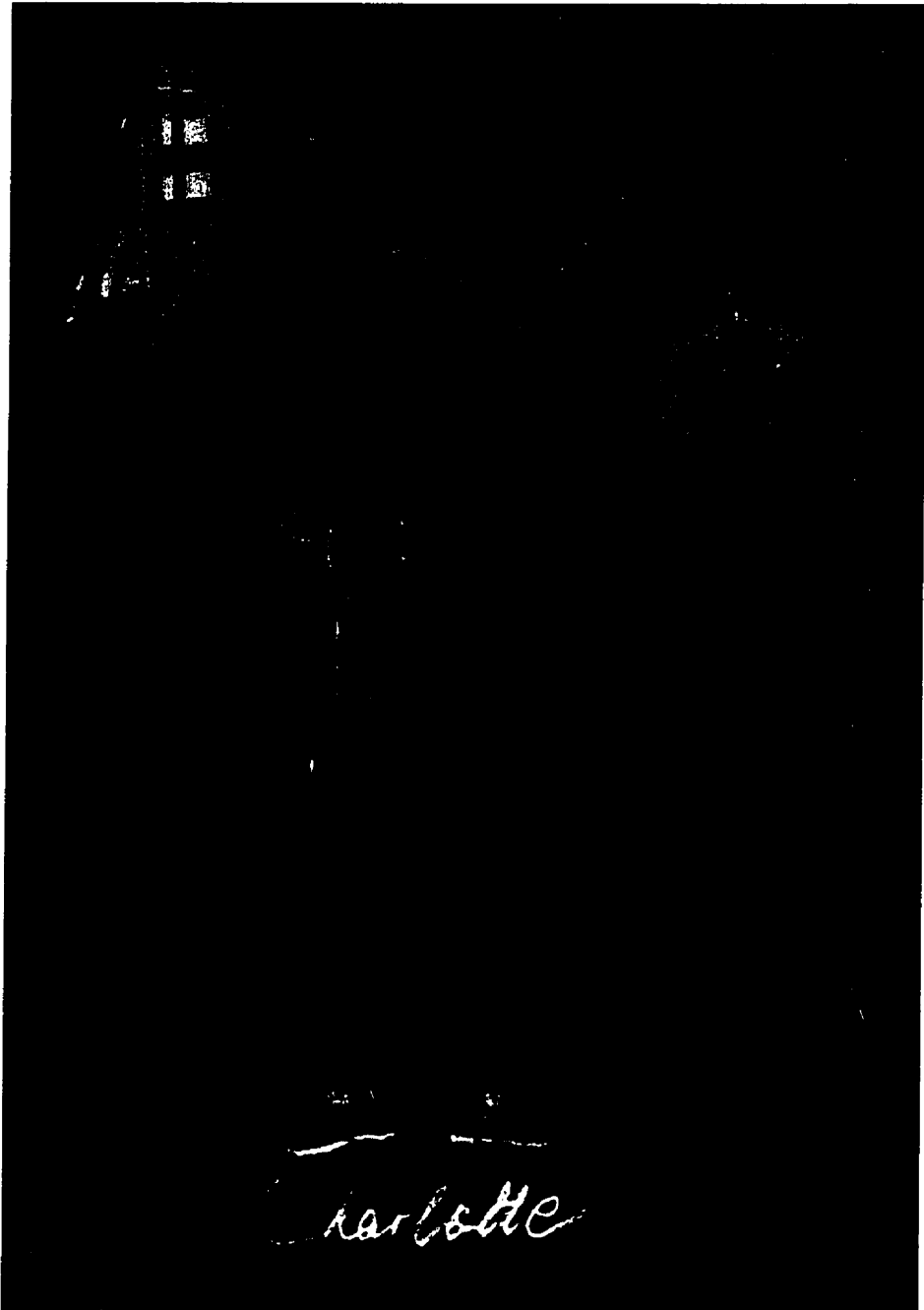


Illustration 12. Costume design for Charlotte

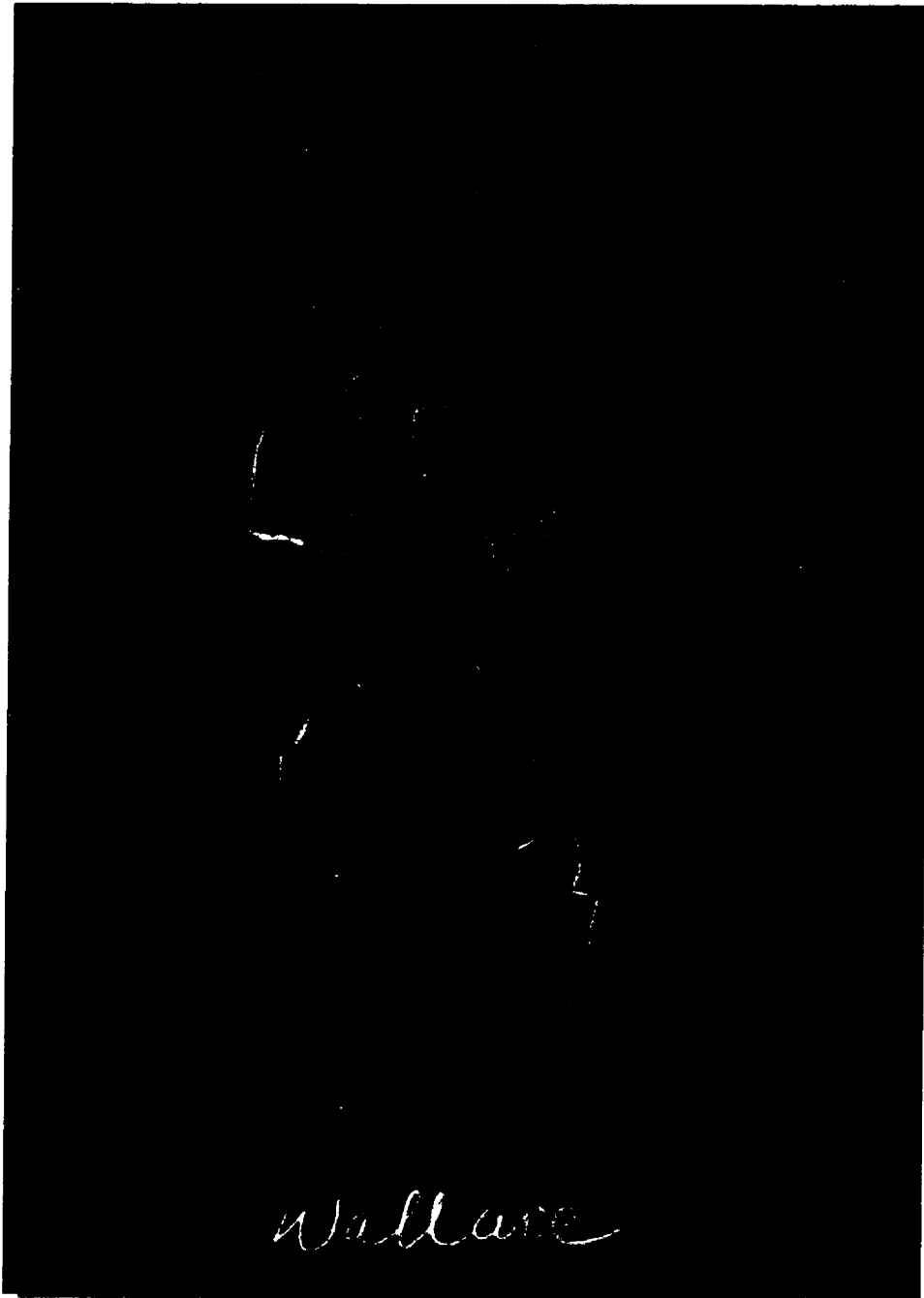


Illustration 13. Costume design for Wallace

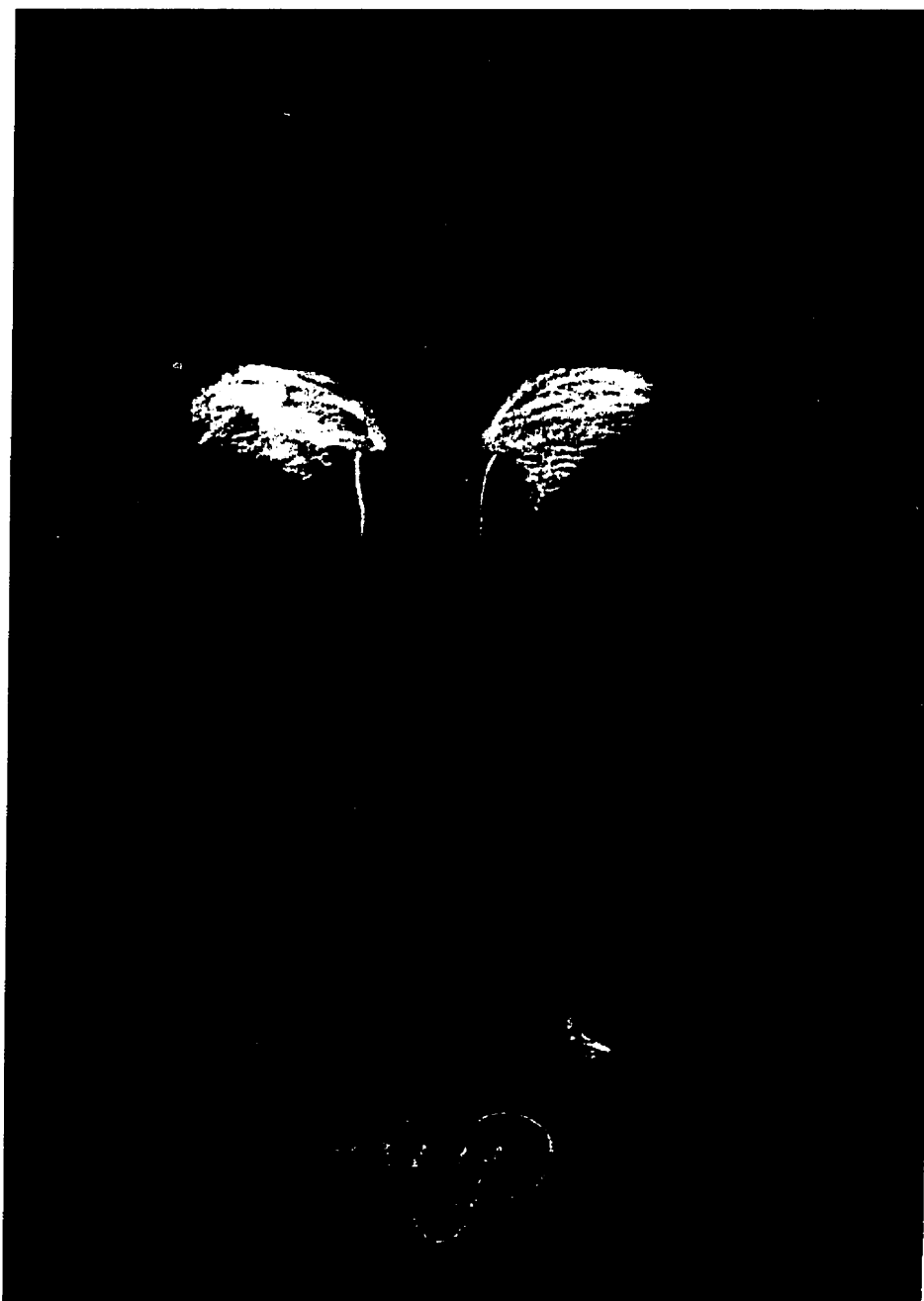


Illustration 14. Costume design for Pony (Act I)

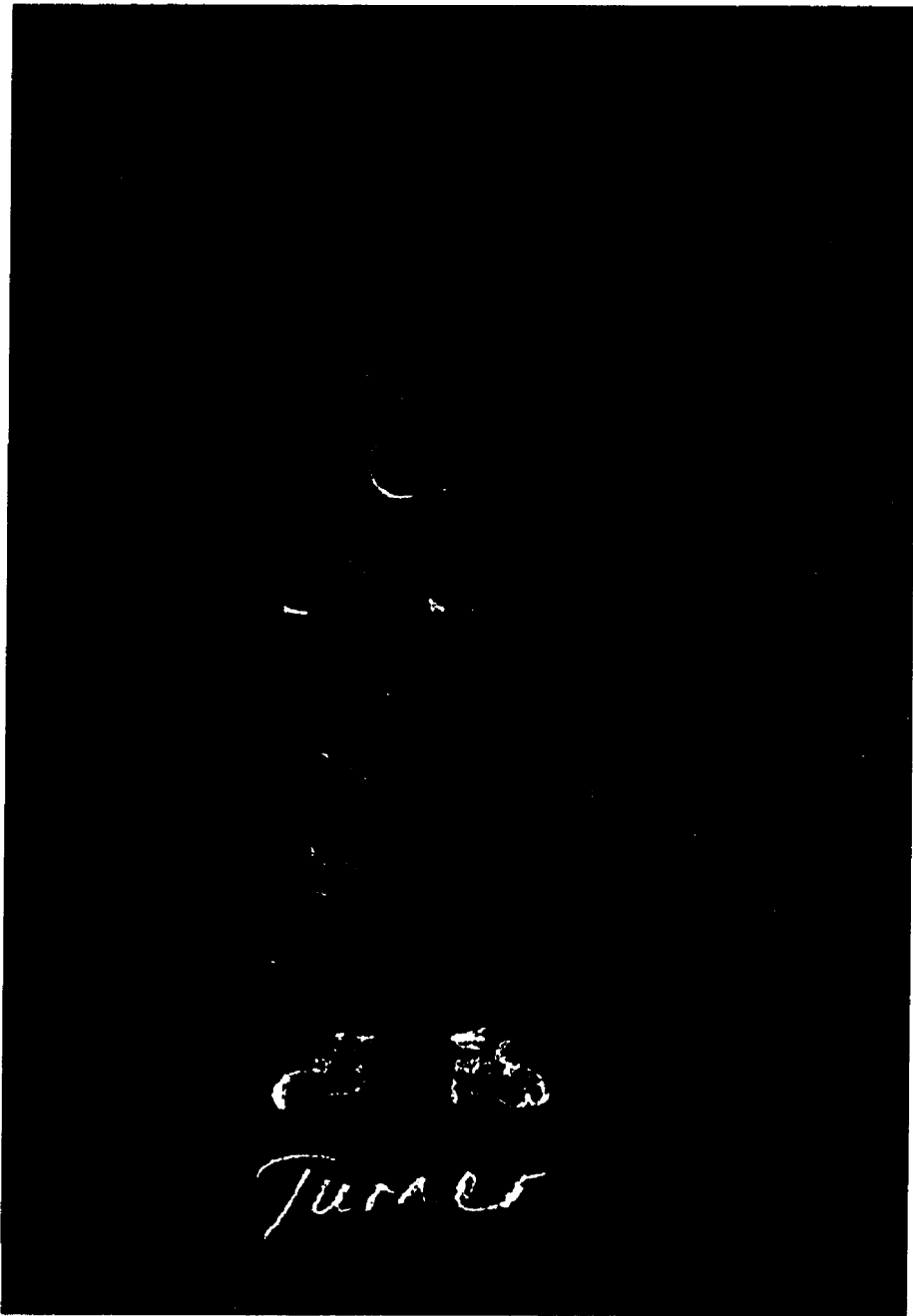


Illustration 15. Costume design for Turner (Act I)



Illustration 16. Costume design for Olivia



Illustration 17. Costume design for Amy



Illustration 18. Costume design for Fletcher

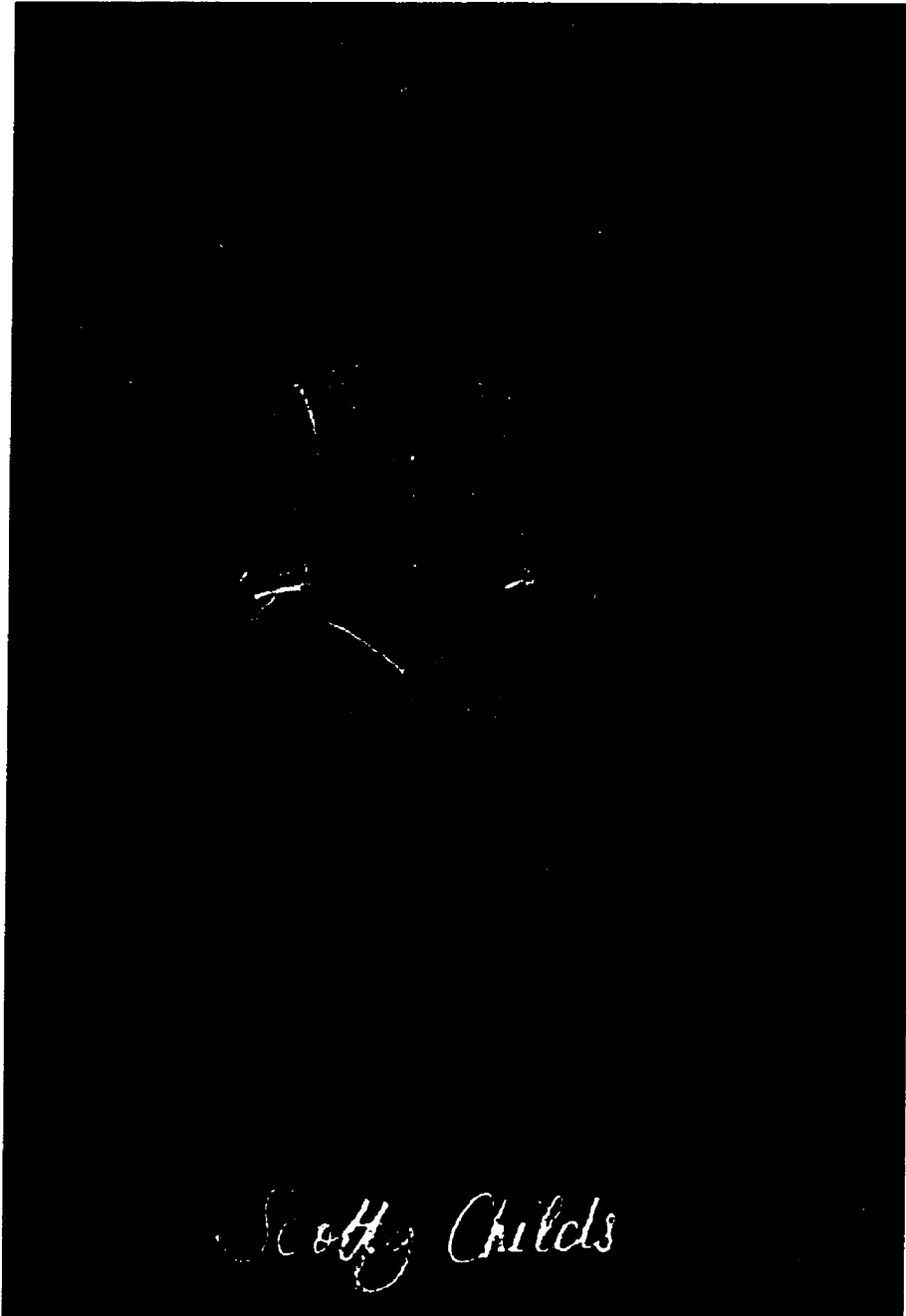


Illustration19. Costume design for Scotty



Illustration 20. Costume design for Randy

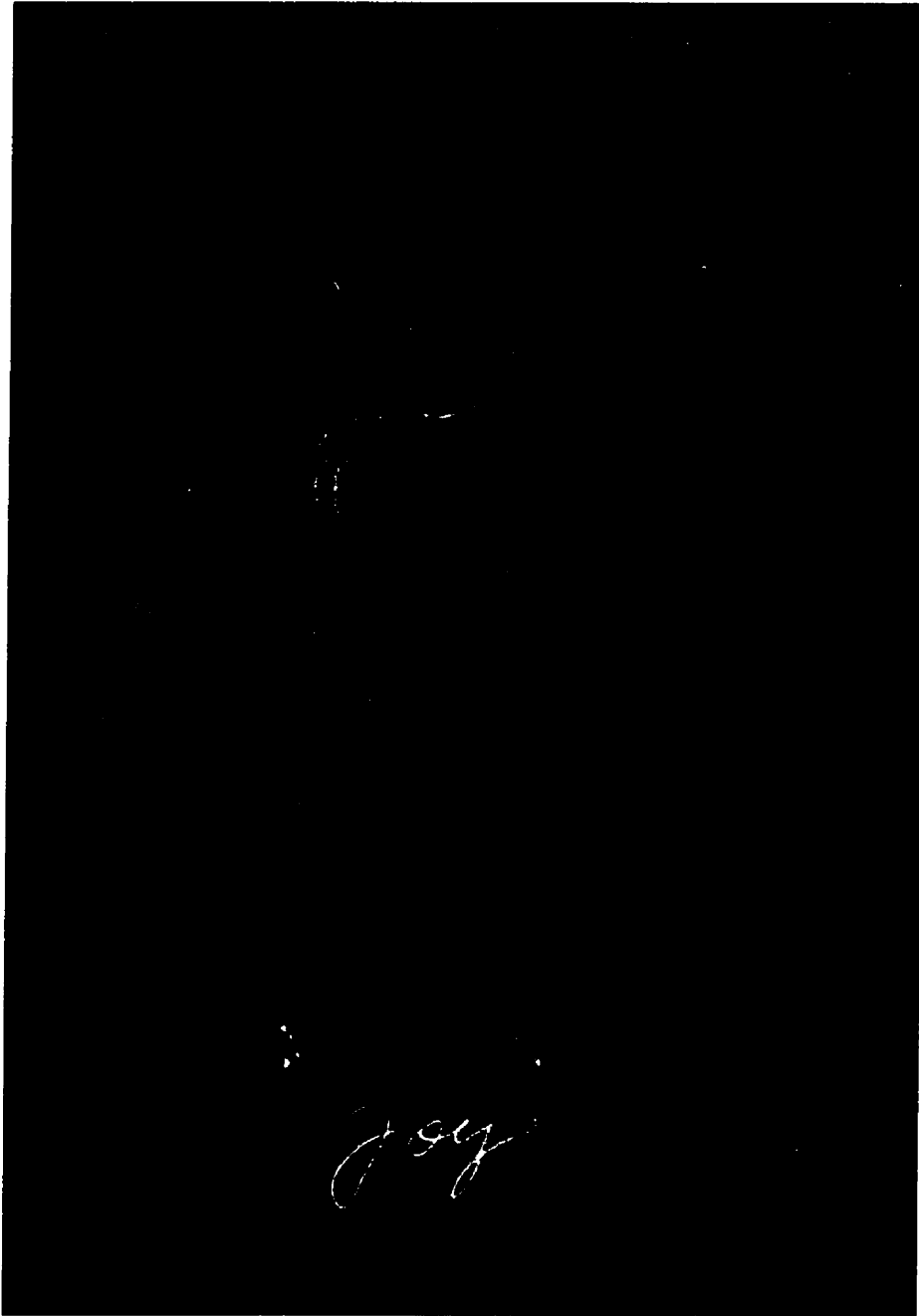


Illustration 21. Costume design for Joy

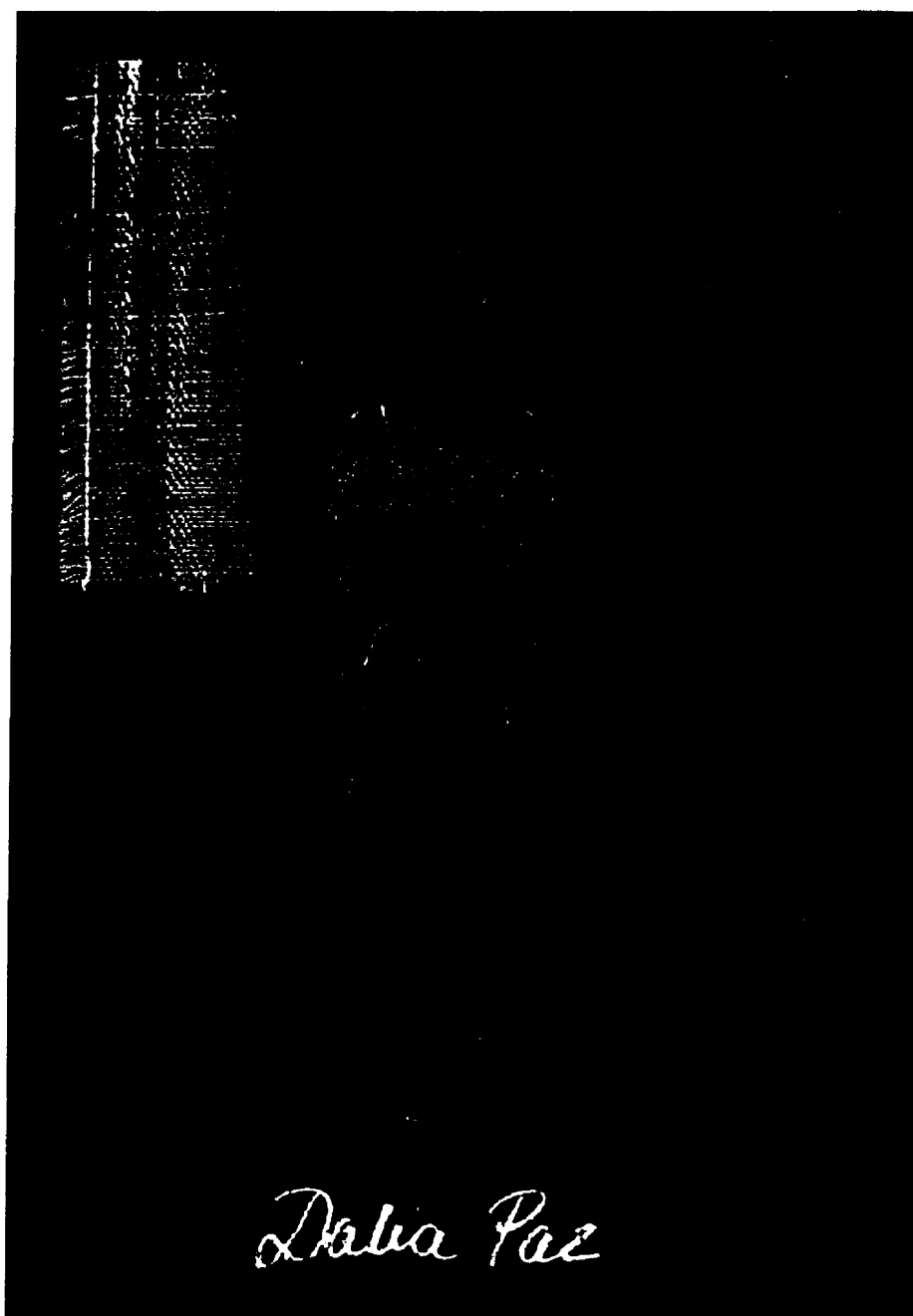


Illustration 22. Costume design for Dalia

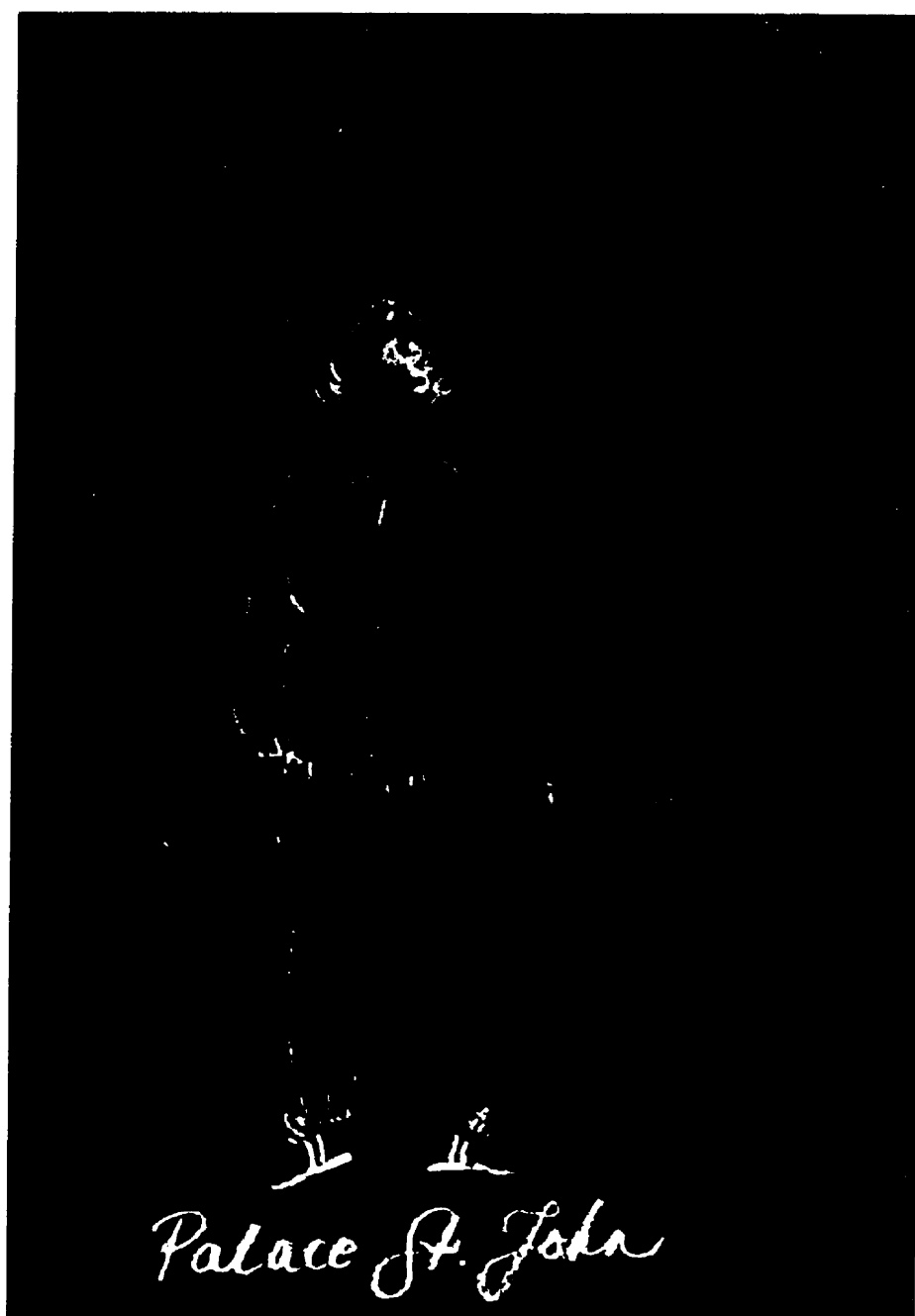


Illustration 23. Costume design for Palace

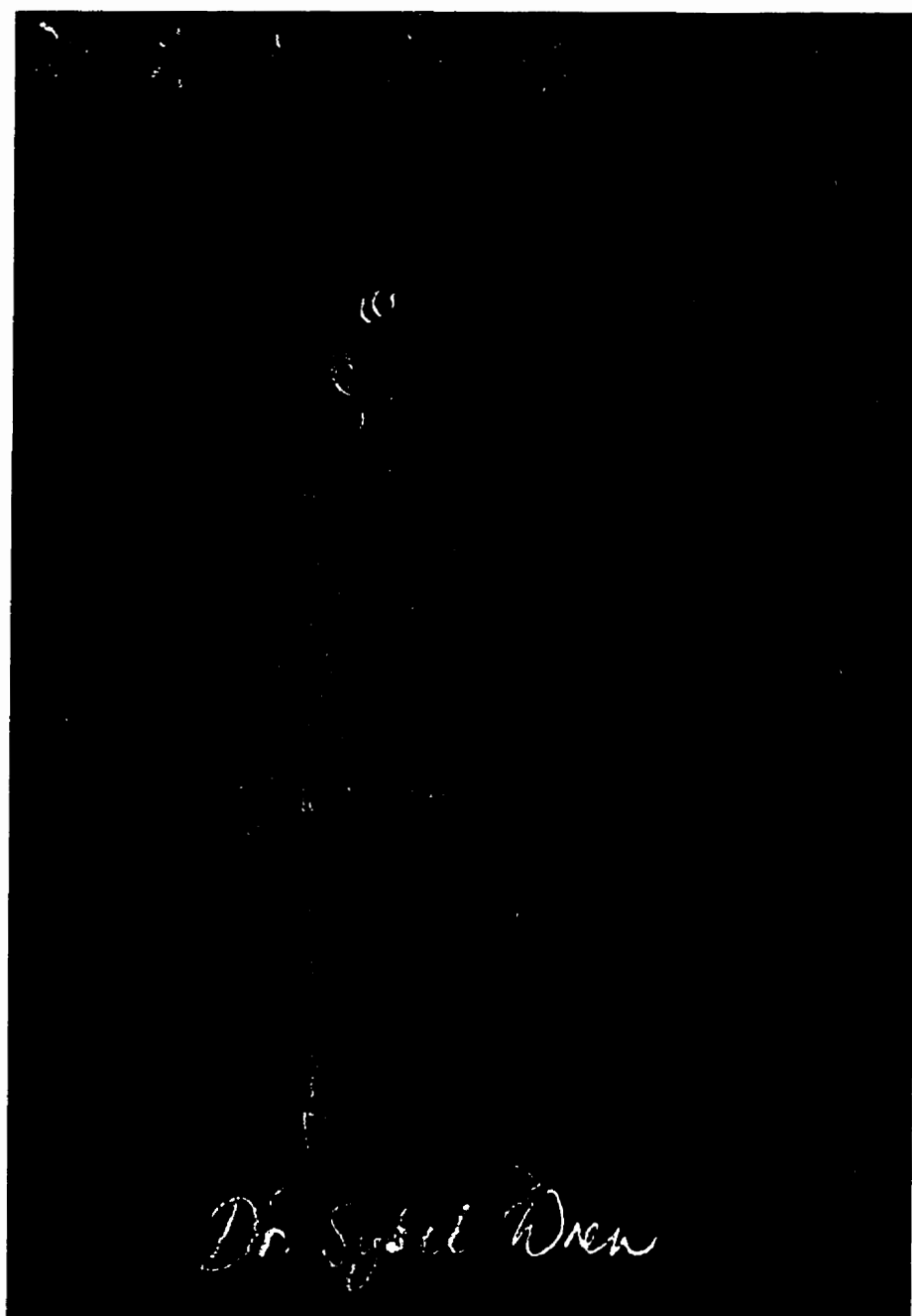


Illustration 24. Costume design for Sybil

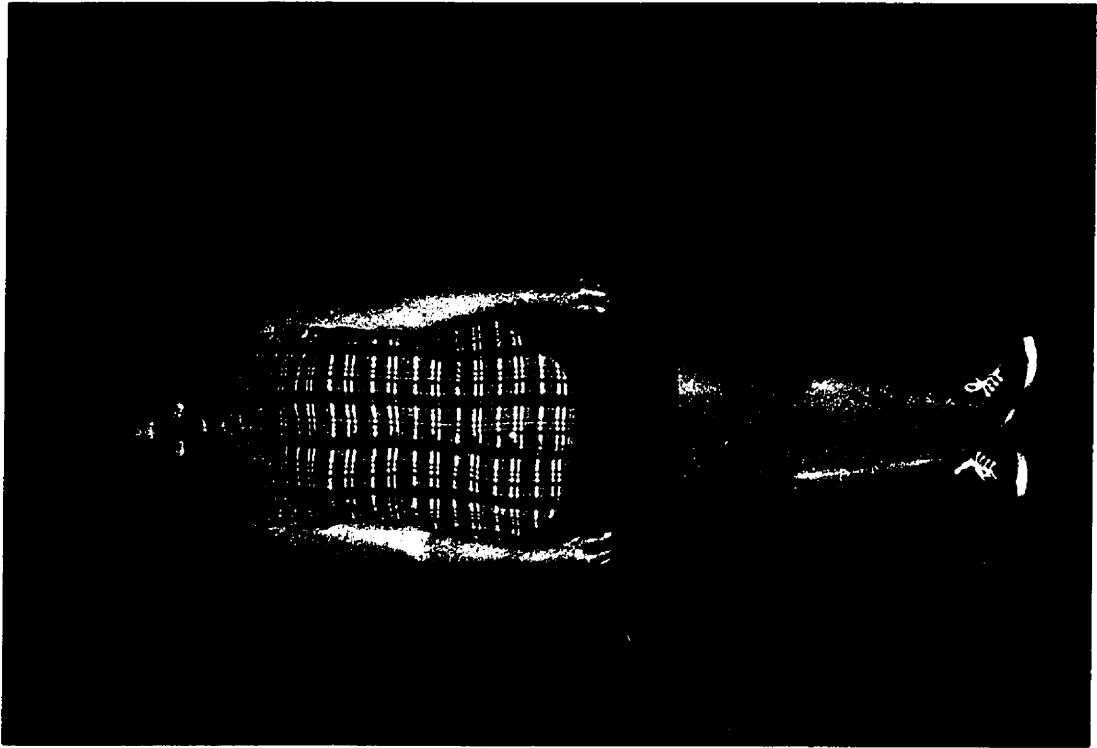


Illustration 25. Completed costume for Charlotte in Act I

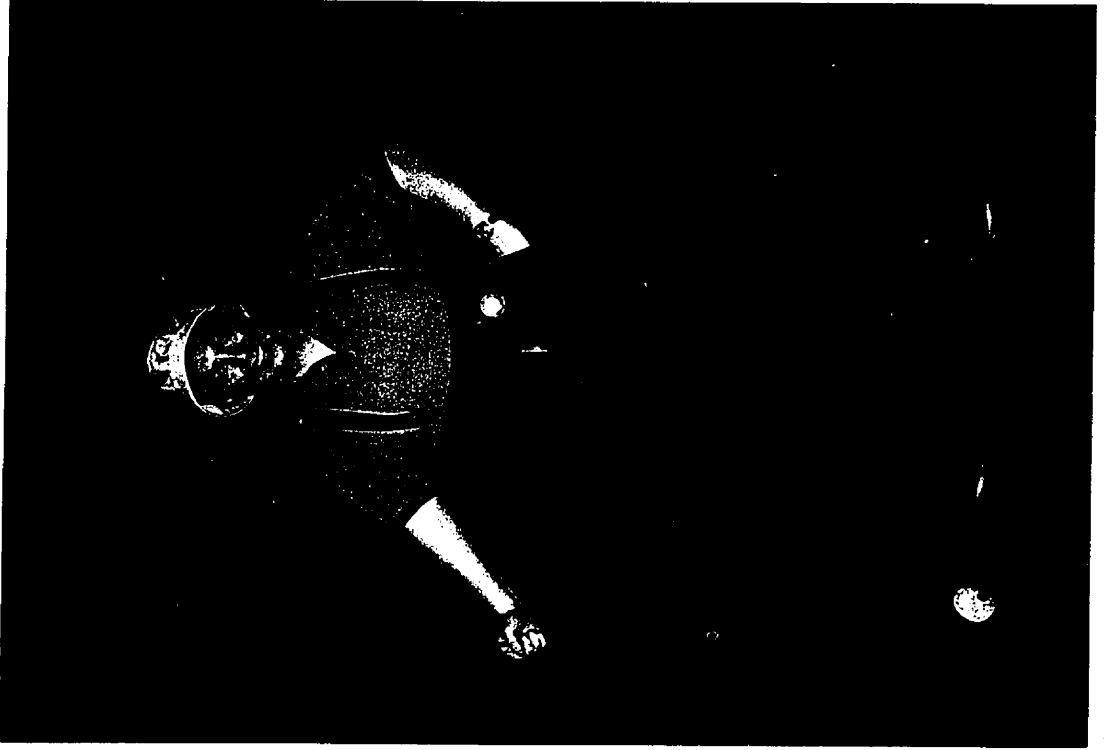


Illustration 26.
Completed costume for Wallace in fishing scene

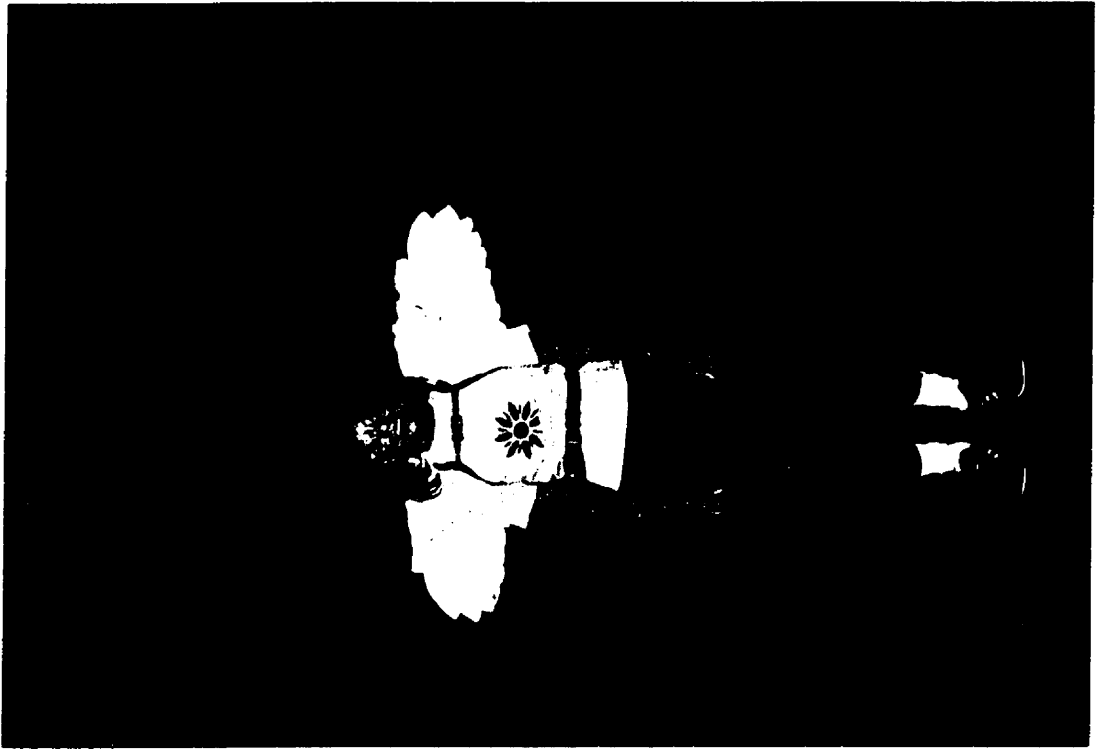


Illustration 27. Completed costume for Pony in Act II

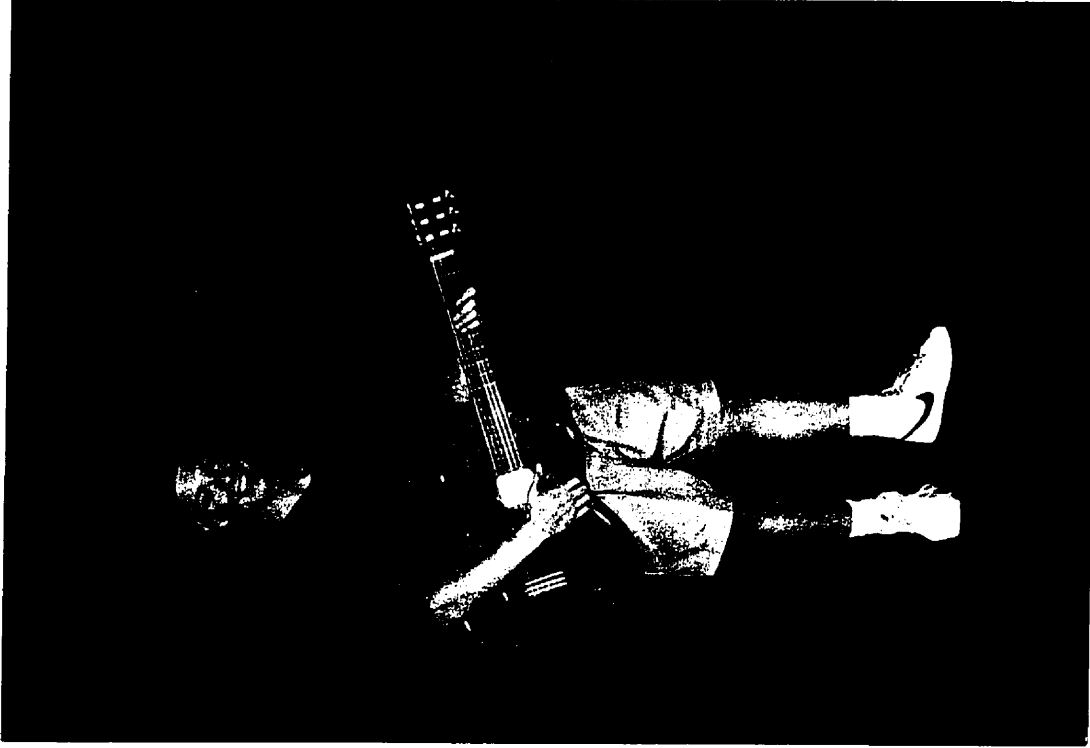


Illustration 28. Completed costume for Turner in Act I

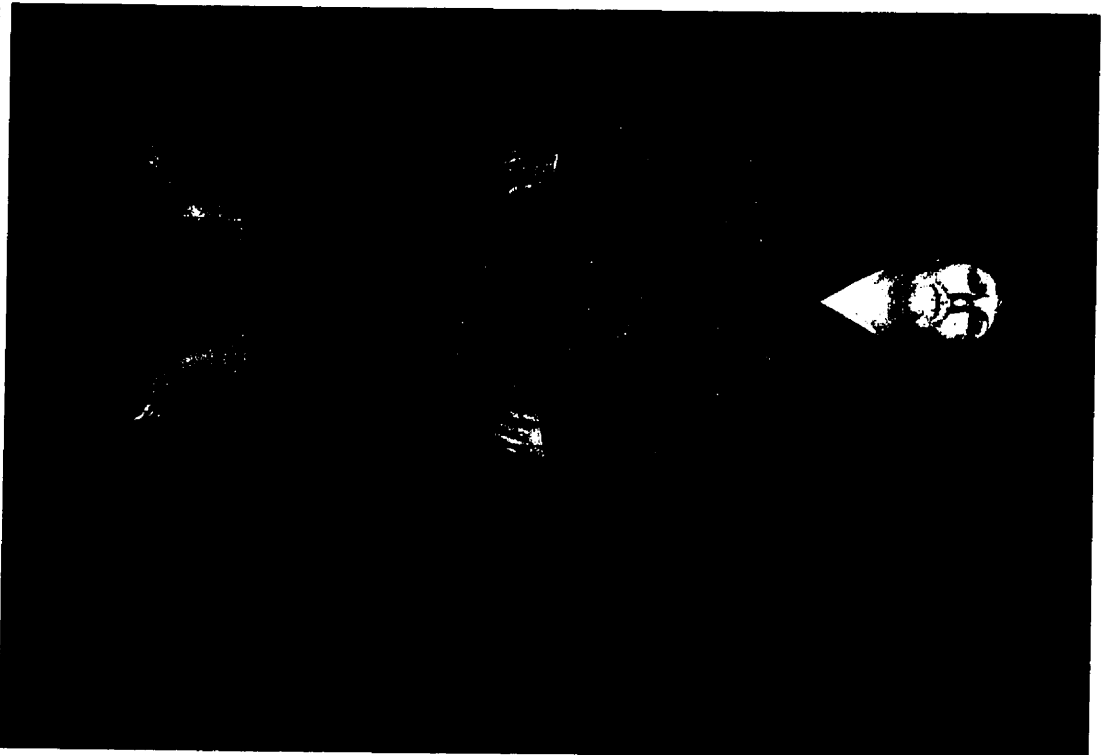


Illustration 29.

Completed costume for Olivia in Approaching Zanzibar

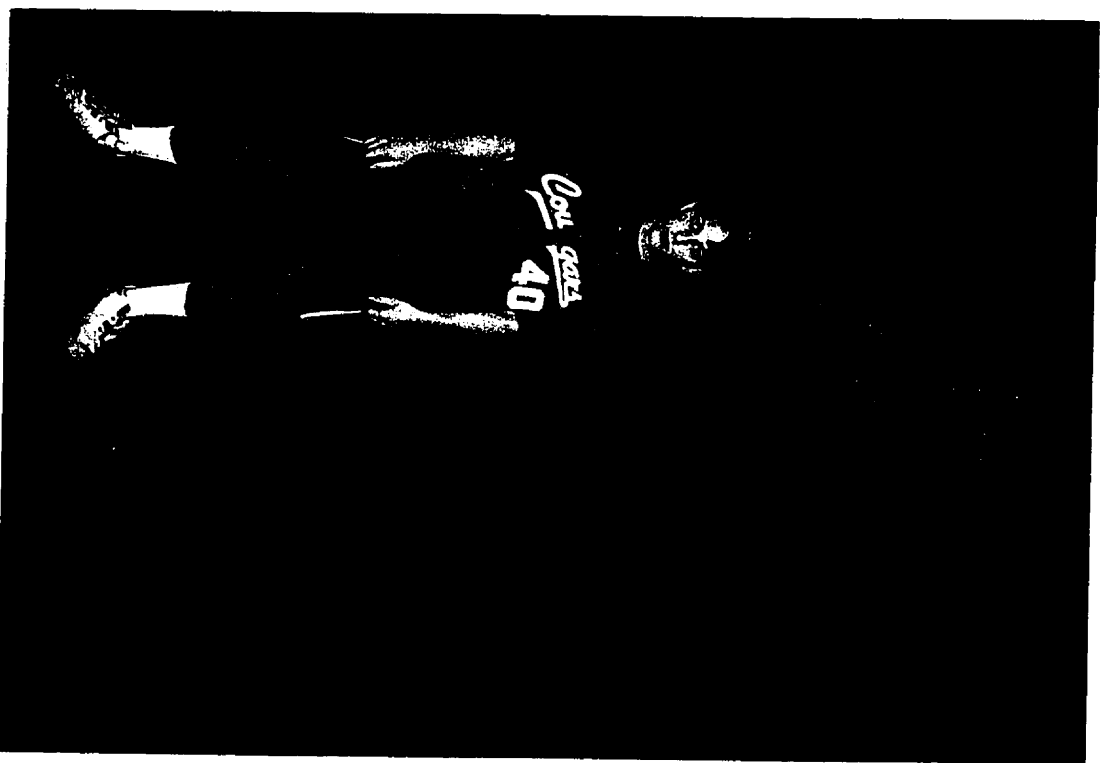


Illustration 30.

Completed costume for Amy in Approaching Zanzibar

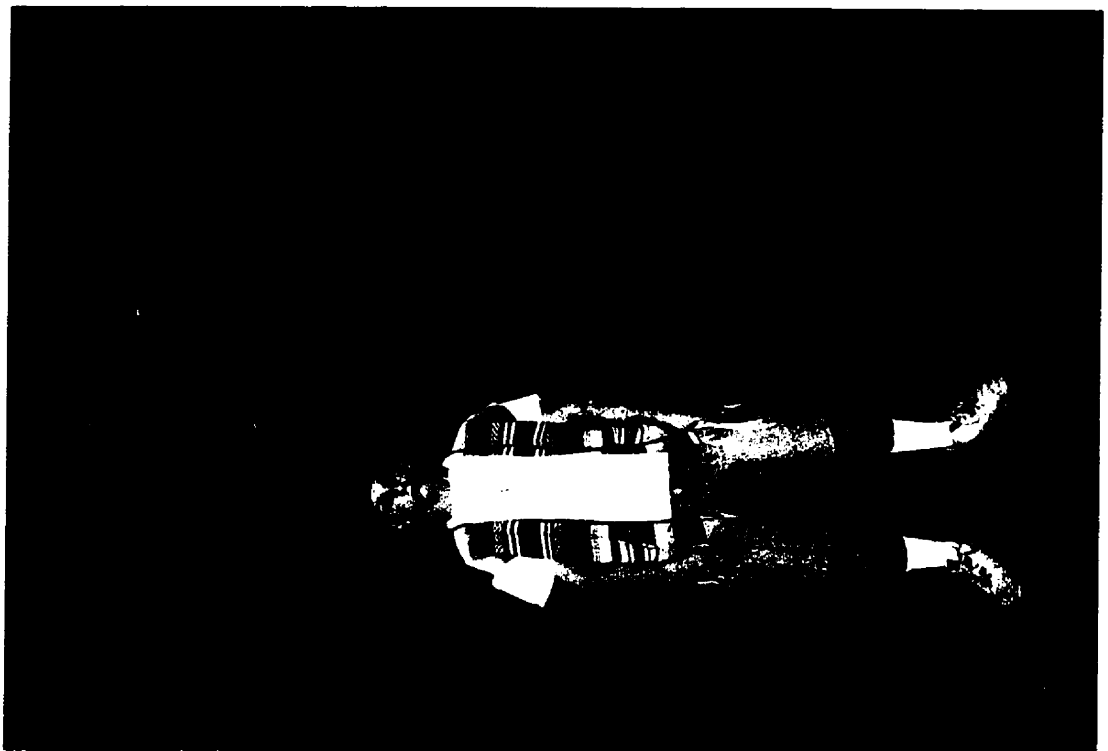


Illustration 31.

Completed costume for Fletcher in Approaching Zanzibar

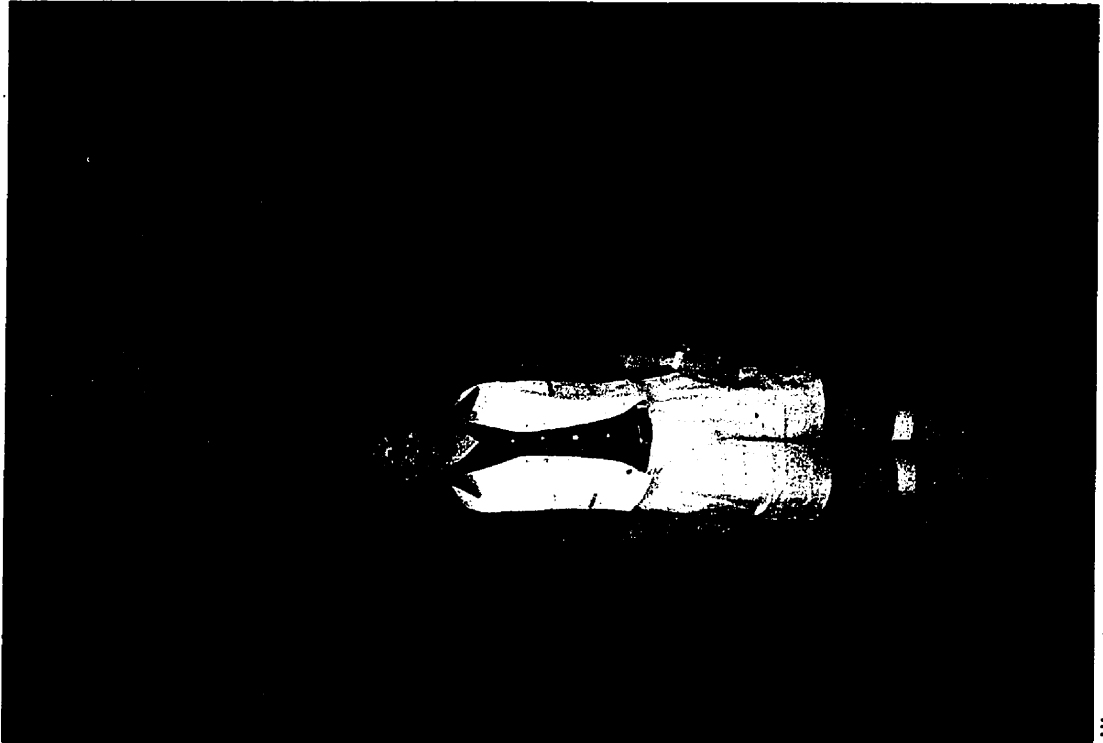


Illustration 32.

Completed costume for Scotty in Approaching Zanzibar



Illustration 33.

Completed costume for Randy in Approaching Zanzibar

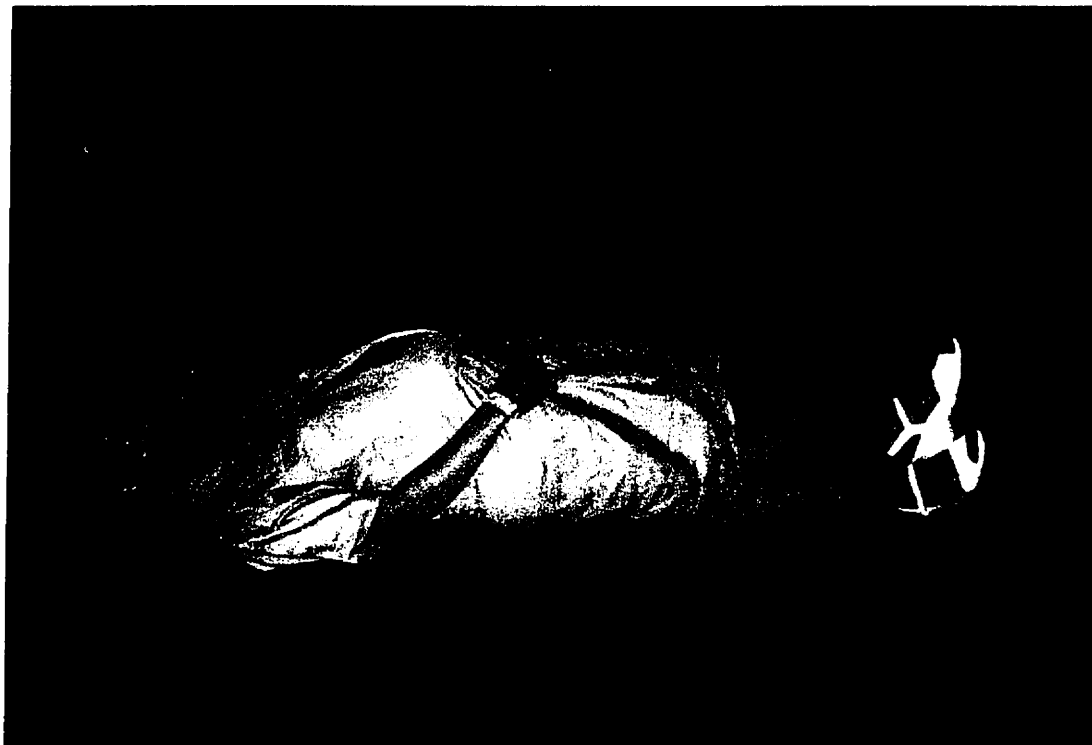


Illustration 34.

Completed costume for Joy in Approaching Zanzibar

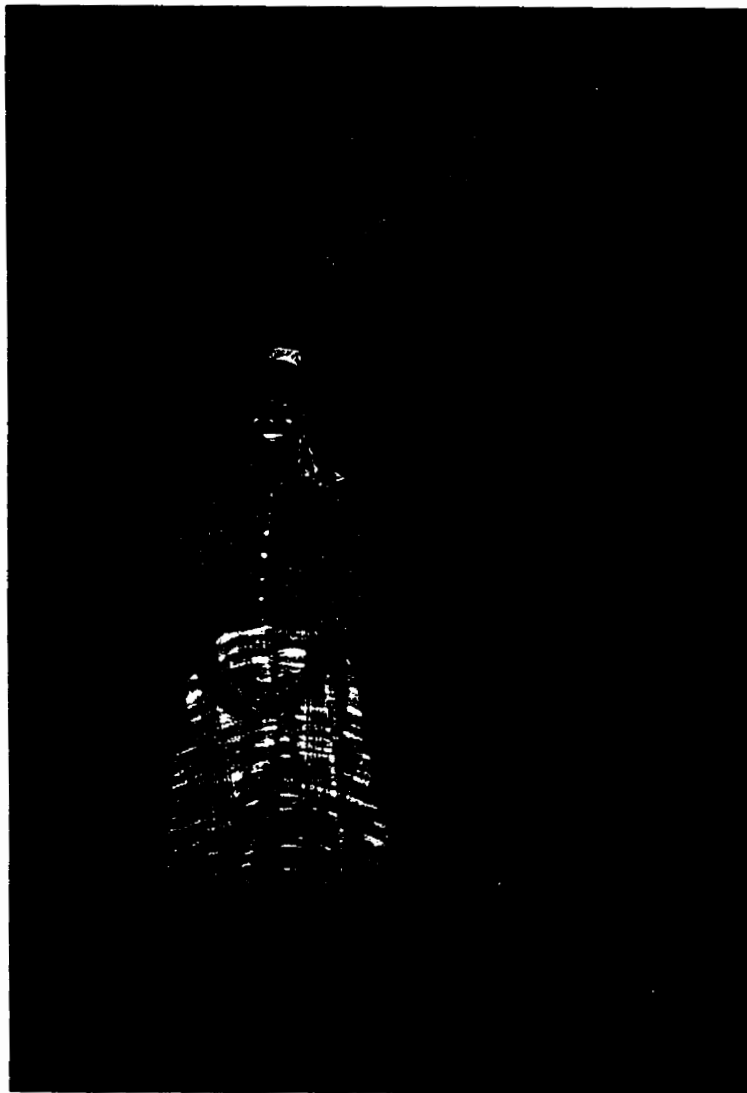


Illustration 35.
Completed costume for Dalia in Approaching Zanzibar



Illustration 36.
Completed costume for Palace in Approaching Zanzibar