
Xinyuan Li
University of Massachusetts Amherst

Follow this and additional works at: https://scholarworks.umass.edu/masters_theses_2

Part of the Other Theatre and Performance Studies Commons

Recommended Citation
https://doi.org/10.7275/22152228.0 https://scholarworks.umass.edu/masters_theses_2/1058

This Open Access Thesis is brought to you for free and open access by the Dissertations and Theses at ScholarWorks@UMass Amherst. It has been accepted for inclusion in Masters Theses by an authorized administrator of ScholarWorks@UMass Amherst. For more information, please contact scholarworks@library.umass.edu.
LONG DAY’S JOURNEY INTO REALISTIC SCENIC WORLD: A REFLECTION ON THE
SCENIC DESIGN FOR EUGENE O’NEILL’S LONG DAY’S JOURNEY INTO NIGHT

A Thesis Presented

by

XINYUAN LI

Submitted to the Graduate School of the University of Massachusetts Amherst in partial
fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

May 2021

Theater
LONG DAY’S JOURNEY INTO REALISTIC SCENIC WORLD: A REFLECTION ON THE
SCENIC DESIGN FOR EUGENE O’NEILL’S *LONG DAY’S JOURNEY INTO NIGHT*

A Thesis Presented

By

XINYUAN LI

Approved as to style and content by:

_________________________________________ Anya Klepikov, Chair

_________________________________________ Penny Remsen, Member

_________________________________________ Michael Cottom, Member

_________________________________________ Yao Chen, Member

_________________________________________ Harley Erdman, Department Head
Theater Department
DEDICATION

To the fine stream of hope left in the inevitable tragedy
I would like to thank my scenic design advisor, Anya Klepikov, who led and company me into the scenic design world and later on provided the boat and oars for me to pursue my own island of artistry.

Thanks are also due to Penny Remsen, my lighting design advisor, who brought my understanding of lighting to the next level and recommended this play at the first place.

Thanks to Michael Cottom, my scene shop supervisor and often time, my technical director, who showed me how things could be done or built beautifully and efficiently and provided me another way of seeing the sets and problem solving.

Thanks are also due to Yao Chen in my thesis committee, costume design assistant professor in UMass theater Dept, who kindly introduced me to the UMass Dept three years ago and supported me all the time since then.

Thanks to Claire Deliso, the guest set designer for this semester, who constantly helped me and gave me advice to polish up the “unsexy” part of the process.

Thank you to John and Engene O’Neill Theater Center, who kindly allowed me to do the research on site of Eugene’s old summer house in person and gave me such a lovely and spiritual tour.
ABSTRACT

LONG DAY’S JOURNEY INTO REALISTIC SCENIC WORLD: A REFLECTION ON THE SCENIC DESIGN FOR EUGENE O’NEILL’S LONG DAY’S JOURNEY INTO NIGHT

MAY 2021

XINYUAN LI, B.A., SHANGHAI THEATER ACADEMY

M.F.A., UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by: Professor Anya Klepikov

This thesis is a reflection of the paper project of scenic design of Long Day’s Journey Into Night by Eugene O’Neill. It’s a record tracking the entire design process from the script analysis to the final presentation and all the discovery along with the process. Successes and places need to be improved will also be included.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>v</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Synopsis</td>
<td>1</td>
</tr>
<tr>
<td>Reasons to do the show</td>
<td>1</td>
</tr>
<tr>
<td>2. ANALYSIS</td>
<td>3</td>
</tr>
<tr>
<td>Textual analysis</td>
<td>3</td>
</tr>
<tr>
<td>Scene breakdown</td>
<td>6</td>
</tr>
<tr>
<td>Storyboard</td>
<td>7</td>
</tr>
<tr>
<td>3. RESEARCH</td>
<td>8</td>
</tr>
<tr>
<td>4. MODEL MAKING</td>
<td>10</td>
</tr>
<tr>
<td>5. LIGHTING SKETCH</td>
<td>12</td>
</tr>
<tr>
<td>6. DRAFTING PACKAGE</td>
<td>13</td>
</tr>
<tr>
<td>APPENDICES</td>
<td></td>
</tr>
<tr>
<td>A. SCENE BREAKDOWN SAMPLE</td>
<td>14</td>
</tr>
<tr>
<td>B. STORYBOARD SAMPLE</td>
<td>15</td>
</tr>
<tr>
<td>C. RESEARCH PHOTOS</td>
<td>16</td>
</tr>
<tr>
<td>D. SKETCH</td>
<td>19</td>
</tr>
<tr>
<td>E. MODEL MAKING</td>
<td>20</td>
</tr>
<tr>
<td>F. LIGHTING SKETCH</td>
<td>23</td>
</tr>
<tr>
<td>G. DRAFTING PACKAGE SAMPLE</td>
<td>27</td>
</tr>
<tr>
<td>H. PAINTED ELEVATION</td>
<td>30</td>
</tr>
<tr>
<td>I. FABRICATION AND PAINTED SAMPLE</td>
<td>35</td>
</tr>
<tr>
<td>J. PROP RESEARCH SAMPLE</td>
<td>37</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>38</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

Synopsis

The play happens on a single day in August 1912, from around 8:30 a.m. to midnight. The setting is the seaside Connecticut home of the Tyrones' Monte Cristo Cottage. The four main characters are the semi-autobiographical representations of O'Neill himself, his older brother, and their parents.

This play portrays a family in a ferociously negative light as the parents and two sons express accusations, blame, and resentments—qualities that are often paired with pathetic and self-defeating attempts at affection, encouragement, tenderness, and yearnings for things to be otherwise. The pain of this family is made worse by their depth of self-understanding and self-analysis, combined with a brutal honesty, as they see it, and an ability to boldly express themselves. The story deals with the mother (Mary)'s addiction to morphine, the family's addiction to whiskey, the father (James)'s miserliness, the older brother (Jamie)'s licentiousness, and younger brother (Edmund)'s illness.

This tragedy ends in an extremely artistic but hopeless way: Mary, lost in her drug-laden dreams of the past, comes downstairs. Holding her wedding gown, she babbles incoherently about her convent days and falling in love with James, while her husband and sons silently watch her.

Reasons to do the show

First, I found the spirit behind the story really admirable. It’s a journey into the past and confronting the past. I remember the first time when I read this script without doing any background research a long time ago, I could already feel how miserable, painful and hopeless Tyrone family’s life is by peeping them within one single day. For O’Neill, this was a really
happening day to night experience constantly like being caught in a circle. People say human subconsciously prefer forgetting the unpleasant past so that till the end of their lives, they could only remember good moments. As a human being, I admire and worship this great amount of courage of O’Neill struggling with his past all his life, forcing himself to remember what he desperately must have wanted to forget because it was the only way to achieve peace instead of denying it ever existed.

Second, the play has the universal influence to every family. The play shows not only deep pity but also understanding and forgiveness even itself is an undoubtedly a tragedy. In this way, it leaves the audience with a sense of catharsis, or emotional rebirth and it depicts the fall of something that was once great. And it’s not only about Tyrone family. I believe most of the families could find themselves reflected in some parts of the play, feel familiar with some of the conflicts and problems and observe the construction and deconstruction moments going on again and again on stage. And the play is not judging or condemning any of the characters. It’s objectively fair and shows everyone has flaws and could be seen as positive facts in the other way.

Last but not the least, it’s a great material for practicing and consolidating the knowledge. This play is widely considered to be one of the finest American plays of the 20th century. It’s rich in subtle psychological changes of characters which allows me to practice textual analysis methods. This play was mostly based on O’Neill’s memory and set in a real estate - Monte Cristo Cottage in Connecticut. It creates a lot of research opportunity. The realistic quality of the play gives a chance to play with texture and detail in model building. Day to night linear time line also allows me to practice lighting sketch and think as a lighting designer. Overall, by doing this project, I can consolidate a full spectrum of knowledge I learned here during the past years from almost every aspects.
CHAPTER 2

ANALYSIS

Textual Analysis

This play is a stage drama focusing on the conflicts plaguing one family, the Tyrones. Even if no one dies at the end, the play is a tragedy: it documents the downfall of the House of Tyrone. Each of the Tyrones has at least one tragic flaw with which they're slowly destroying themselves. James is miserly and an alcoholic, Jamie is a gambler and an alcoholic, Edmund has consumption and is an alcoholic, and Mary is addicted to morphine. However, I find it hard to stay mad at any of them in the end as if O'Neill strives to find "forgiveness for all the four haunted Tyrones." I feel more compassion for them instead. Over the course of the whole play, lots of events in each character's past made them into who they are. They are certainly prisoners, in a sense, to events that are no longer under their control. This is a play without a narrator, and therefore has no particular narrative voice. But the fact that Edmund is O'Neill's fictional recreation of himself makes me feel the tempo and the tone is more like and from Edmund.

SETTING: The Tyrones' summer home, August, 1912

The Tyrones' summer house is based on O'Neill's childhood summer home in New London, Connecticut. The house itself is thematically important because it's the closest thing the characters have to a home, but it really doesn't do the job of providing an emotionally safe, comfortable place for the characters.

From the opening stage directions, we can tell that the house is more for show than for function. The front parlor is "rarely occupied" and the back parlor is "never used except as a passage". Basically, the house doesn't feel lived-in. Mary makes this explicit throughout Act II as she complains about never feeling at home in the house or the neighborhood. In fact, the only part of the house that does feel like it's gotten real use are the books, which O'Neill catalogs exhaustively.
Even the Tyrone family doesn’t have a physically home-look home, but they do love each other, and what they love about each other isn't in the present, but in the past. The Tyrones find genuine home not in the summer house, but in their respective memories of happier times when they felt comfortable with their lives.

**SYMBOL OF THE PLAY:**

1. **FOG AND FOGHORNS:**

   Fog is an imaginary exit from the reality. Fog can represent a lot of different things (estrangement, retreating into one's self, blindness) in Long Day's Journey. But generally, for all of the characters, fog is dark, isolating, and unstoppable. Both Edmund and Mary attempt at various moments to escape or transcend reality, and both use fog as a metaphor or mechanism for doing so.

   The fog itself isn't enough to generate a mind-altering experience. Edmund experiences his retreat into the fog with the help of alcohol, while Mary relies on morphine. These effects are also by no means limited to Mary and Edmund. James and Jamie may not reference fog explicitly. However, they both feel as if they've "drowned long ago," and both hide from the world using alcohol. References to alcohol, morphine, and fog all intensify as the play goes towards its end.

   The foghorns and the yacht bells can periodically cut through the fog. Mary points out that she hates the foghorn: "It won't let you alone. It keeps reminding you, and warning you, and calling you back". The sounds of the harbor act as periodic intrusions of reality into each character's fantasy life. Addiction isn't enough to hold reality at bay forever. There are always the other Tyrones hovering around, ready to chime in and remind each other of their many, many failings.

2. **THE CAR**

   The family car is intended to mean one thing but works out to mean another: James buys the thing as proof of how much he cares for Mary. He also wants to show the whole
neighborhood that, while he is frugal, he has good taste and knows how to spend. Unfortunately, the car he buys is a used car. Mary just sees it as a symbol of her husband's thoughtlessness, long absences, and miserly ways.

3. MORPHINE AND ALCOHOL

Alcohol and morphine function as symbols of retreat. Basically, no one in the family has anywhere to go literally or metaphorically. So they have two options: fight or flight. They fight often (especially the male characters), but they also spend a whole lot of time fleeing, turning to drugs and alcohol to hide from reality.

The Tyrones don't just drink any alcohol. They drink bonded bourbon. Bonded means the bourbon is really good (aged four years and distilled by one brewer for a season at a distillery) and certainly more expensive. This is some seriously high quality bourbon, and it's another hint, along with all those real estate deals, that James is willing to spend extra money, as long as he is the primary beneficiary.

Bourbon is also an important choice because bourbon is basically the American alcohol. Why doesn't he choose an Irish whiskey? Maybe he's a representative of the American dream. Or maybe just as he's ditched his childhood of poverty and labor, he's ditched the liquid representative of his abandoned culture – Irish whiskey.

4. DAY AND NIGHT

The progress of day to night, is one of the central symbols of Long Day's Journey. The Tyrone family is caught in a similar cycle. They attack each other, they feel bad, they apologize, they say something mean, they feel bad, they apologize…it never ends. The whole play is built around these cycles. It’s also like the nature of addiction, and of Mary's morphine addiction in particular. Abuse, regret, back on the wagon, fall off the wagon, abuse, regret…The play might draw to a close, but we have a feeling the cycles are never ending.
5. THE WEDDING DRESS AND BOOTH'S PRAISE

Both of the Tyrone parents have a carefully hidden object that they used to look at every once in a while to remind themselves about what they've lost. Mary's wedding dress brings to mind her happiness with her father, innocence, youth, beauty. James keeps a piece of paper printed with praise from famous actor Edwin Booth of James's performance of Othello.

The dress and the paper each stand in for a history that's dead to the Tyrones, leading to the loss of the objects themselves. The wedding dress, however, is recovered in the final scene, as Mary regresses back to childhood crazily and artificially, but still, she does seem to recover her lost history, for a time.

Scene breakdown

Eugene O’Neill’s Long Day’s Journey Into Night has really specific stage directions. By doing scene breakdown, I understood the storyline more clearly and discovered a lot of objects or elements which seemed really important in Eugene’s eyes. Having scene breakdown printed out and connected with each other also helps for future references.

For example, in act 1, I discovered there’s a staircase just off stage which leads to the upper-level bedrooms. As the story goes on, I realized going up the staircase is a hint of whether Mary’s going to take morphine or not. Whenever she’s upstairs and walking around, the people who are downstairs are really uncomfortable and suspicious about Mary. Therefore, I definitely want my audience to see the movement of Mary walking up the staircase and the staircase should be located in a significant place in configuration even it’s in upstage area.

Eugene also described the bookshelves as: “The astonishing thing about these sets is that all the volumes have the look of having been read and reread” and he listed almost all the books in the shelves which perfectly shows how educated and worldly the family is. there are books by a wide range of famous European authors. The Irish literature on the bookshelf clues us in to the family's pride in its Irish heritage.

Besides bookshelves and staircase, I also discovered a picture of Shakespeare, a screen
door leading out on the porch, a series of windows, a wicker couch with cushions, a rug inoffensive in design and color, a round table with a green shaded reading lamp, the cord plugged in one of the four sockets in the chandelier above, etc.

Thanks to Eugene’s extremely detailed stage directions, I could almost fully vision a set in my mind before I went to Eugene’s real estate, but still, it’s his version. The thing I need to do now is to get a better idea of the movement flow of Tyrones so that I can open up the possibilities of the space which at the meantime could still support the need of the play. That leads me to my next analysis step: Storyboard.

Storyboard

Storyboard is an extremely helpful technique to analyze the text for set designers, especially for this kind of realistic play. It helps me understand the flow of all the movements or even a pattern the author himself might not notice in the space. It’s also a tool to roughly visualize the play in a more dynamic way and discover the “hot spots” in the space. I used the ground plan that Eugene drew based on his memory as a template to visualize what really happened in the real space.

For example, I discovered, whenever the Tyrones are having argues with each other. They move towards the window or deviate from the center of the room to avoid eye contacts; Tyrone and Mary entered the living room together in the beginning of the story but entered the room again from separated doors after Tyrone found Mary’s taking drug again. It’s fascinating to see their physical relationship change before we even hear a word from them; Back parlor is leading towards the dining room and front parlor is towards the staircase and front door way.

For Act 4, the midnight scene, I did something special for storyboarding it. I integrated the lighting area changes to the graphics all because Tyrone’s a miser and literally counted every bulb in the real estate. Whenever Jamie or Edmund turn on some lights in some area, Tyrone is there to turn it off. So there’s a variety of different combinations of different lighting areas and intensity. That also reminds that the space needs different layers of depth.
For research part, I went to the Monte Cristo Cottage, boyhood home of Eugene O’Neill and really walked through every room and felt the spatial quality and spatial relationship with each other. For realistic play, texture, style and what period an object belongs to also matter a lot. Therefore, I took a lot of photos of same object from different angle just for future reference.

I took out my storyboard, compared it with real space and walked through different rooms to see how long it takes to travel in specific routes. I stood at the exam same angle with Eugene’s view while he’s depicting the living room.

I discovered in the ground plan he drew, living room space is relatively bigger than the real space. I guess that’s probably because he spent most of his summer time resting in the living room, so psychologically, it feels bigger for him. Besides, I can see front parlor, back parlor, the staircase and a little bit of dining room all together from the angle. The living room ceiling felt extremely low when I stepped into the space because there’s such a big height difference of the space between the living room and other rooms which connect to it. The sudden drop of the ceiling does create a feeling of oppression. Besides, the living room wall is made out dark orange-brownish wooden siding versus the light color wall papers in other rooms. In other words, everywhere is in a higher value. That makes me wonder if that’s one of the reason all the Tyrones wanted to get out the living room.

However, the living room is surrounded by three sides of windows, so it still feels a little bit “hope” of the space and I decided to enlarge the area of the windows. I believe in Eugene’s tone of forgiveness, he still found hope amongst his family and forgiving does not erase the bitter past. Forgiving what we can’t forget creates a new way to remember. We change the memory of our past into a hope for our future. And for sure, window plays a very important role of it.

There’re also some very interesting details created by Tyrone himself. As we know, he was a successful Broadway actors and went for tours for decades. He accumulated a lot of fortune
due to that and owned a lot of properties. He often interfered with the design of the house in order to make it “presentable”. For example the outside of the building, he made the second floor trim thinner than the first floor to create the feeling of false perspective. He did all kinds of “experiments” of his houses, but obviously, not all of them are successful. The staircase is right in the way of a window. I can still see a little corner of that window and majority of it is chopped by the staircase. The railing of the staircase is too low than common sense. Mouldings are not matching and all kinds of door casings are discovered in the space. But all of these are juicy material for me to play with in my design.

I got very excited when I was viewing these research photos, but at the meantime, I’m a little bit trapped in the real space after diving into them too much. I need to move on to my next step: throwing some model pieces into the model box.
CHAPTER 4

MODEL MAKING

For model making part, the difficulty is trying to figure the dimensions of all the detailed objects like rises and treads of the staircase, height of the table, thickness of the wall, etc. All the dimensions need to follow the architecture conventions. At very beginning, I was searching every object online and wasted a lot of time for doing that. Michael stepped in and suggested that I can find some resources all in one place like some architecture books or booklets. I found one which was very useful in Room 203 about the houses in New England. And Claire provided me with some resources like Dykes for moulding details and architecture standards booklet. That made the process much quicker and more accurate.

My idea of design is based on Eugene’s selective memory of the room and the family. So the places or objects he memorized more should be more detailed in the configuration and other parts on stage should be fading away. All the scenic elements in living room and the staircase are really detailed versus other walls with wall paper having fewer details on them to draw the attention to the living room. Living room walls are little bit distressed to make contrast to outside “fancy and presentational” looking walls. Mouldings outside the living room are fancier than inside.

For model building skill, this one is a great exercise. There’re so many moulding details in the design. But considering how much it would show in quarter inch scale model and what message I want to convey, I made a clear choice about which parts of the moulding should be well showed and made, which part are relatively rougher. And I can always conclude all the moulding information in drafting package later on. Scoring the printed or painted texture with the finish already on is found often useful in this design especially the parquet floor and the lap siding walls. I found it a little bit difficult to glue the acetate to the window frames as my plexi window glass. I tried the Tacky glue, but it’s not very strong. Then I used Zipazap. It’s super strong but can also burn the acetate if it’s too much of the amount. Finding the right amount of it
took a little while.

Vectorworks is very useful in model building as well to figure out the logistical size of scenic elements in the theater space. I often draw my ground plan and section in the theater drafting package to figure out the rough size and sight lines along with the model building process. I go back and forth between model and GP to adjust things. Sections and elevation is great for figure out the height quickly. Once I have a few options of the height or sizes of one scenic element, I would print them all out and try them in model box. After choosing one of them, I made it 3D and review it with surrounding and people again in the model box. This method worked really well in my design process.

The thickness of the wall is also an interesting discovery. I was often assuming the theatrical wall should be 3” and the thickness of mat board is perfectly for 3” walls in quarter inch scale. But it looks extremely thin for this design and considering the stability of wall and an actor might slam the door in the wall, the thickness should be considered thicker or enhanced structurally in other ways.

The edge of world should also be thought through for all the design. Where audience’s sights end matters and not even to mention the masking situation. I did few experiment of different masking solutions and picked the best out of it.

I tried different cyc solutions as well. At first, it was just a flat blue paper in the model. Then I realized, I wanted it to surround my set and have a sort of foggy feeling. So I used the translucent vellum paper with a foggy image printed on it. I curved it and tested it with back light in the model box.
CHAPTER 5

LIGHTING SKETCH

For lighting sketch part, I combined the old fashion and the new way: I lit the model for real and did photoshop work to emphasize the effect. For lighting the model I used few point light sources like bendable reading lights with gel paper from the little LEE gel booklet on it. Each lamp can change intensity and color temperature which is super great for this specific task. For avoiding spill light, I covered the ceiling area with certain shape of matboard to get a clean edge of light at the downstage edge of the floor. Photoshop also does the same job for trimming the lighting and make it neater. But it’s about where I want audience to see and how to make the photo more dramatic and presentable.

The whole play happens during a whole day. Arch of lighting should travel from bright to dark as the story goes on. Not only because of the logistic reason, but also the Tyrones are losing their hope along with it. Therefore, Act 1 should be the brightest. It’s 8:30am. Sunshine comes through the windows at right.

Act 2, 12:45pm, no sunlight comes into the room through the windows at right. Outside the day is still fine but increasingly sultry, with a faint haziness in the air which soften the glare of the sun. No direct light on the living room walls, mainly it’s bounce light.

Act 3, 6:30pm, dusk is gathering in the living room, an early dusk due to the fog which has rolled in from the sound and is like a white curtain drawn down outside the windows.

Act 4, the lamp in the front hall has been turned out, so that no light shines through the front parlor. In the living room only the reading lamp on the table is lighted. Outside the windows the wall of fog appears denser than ever. Then when Edmund came back they turned on and off the rest of the three bulbs in the living room chandelier. When Tyrone left the room, he even left his son in a totally dark. When Jamie’s back he turned on all the lights he saw. And for the “mad scene”, it should be relatively the brightest in this Act.
CHAPTER 6

DRAFTING PACKAGE

This is probably my first time I did a full package of drafting of a realistic set. It took even more time than the model building step. But I learned a lot just by doing it. For example, the layout of the package should be efficient and well designed. Choosing the right scale and contents on every page is very important to make the page decent. All the page which would be referred should all be labeled on ground plan. The line weight of dimensions should be much lighter than the object so that it won’t distract the reader. It should also be little bit away from the object. Extension lines of line weight should not interrupt with the object.

Cityblue print is my favourite font, but I and I read the same in this font. I also learned screenshot the sample picture of Dykes moulding and import it into Vectorworks, scale it and trace it would be fastest way to draw details of all kinds of mouldings. And I put all of them in the last page so that it’s easier to refer to.

Some complicated and irregular objects like running trim in the porch and the posts, I found it useful and way more efficient to draw them in 3D. It took time to do that, but once the 3D model is built, I can cut it from whatever angle I want to get different sections. The simple or regular objects like walls, there’s no need to waste time to do 3D version.

For drawing the detail of the doors, windows and how they are inserted into the walls, I did a lot of research and looked up in architecture standard booklet. Make sure it’s all correct and functional.

For painted elevation, I used the old fashion way. I did it in scale model pieces with a little bit 3D information. And painted them with the right color and have all the texture and finish I want to convey it to the scene shop. I think this would be the best way to do it.
# APPENDIX A

## SCENE BREAKDOWN SAMPLE

**LONG DAY'S JOURNEY INTO NIGHT SCENE BREAKDOWN**

### LOCATION
The summer home of the Tyrone family, the family's living room, which is adjacent to the kitchen and dining room. There is also a staircase just off stage, which leads to the upper-level bedrooms.

### ACT TIME
**Act I** | Aug., 1932, 8:30 am

### SCENE DIRECTION
At the rear are two double doorways with partitions. The one at right leads into a front parlor with the formally arranged, set appearance of a room rarely occupied. The other opens on a dark, windowless back parlor, never used except as a passage from living room to dining room. Against the wall between the doorways is a small bookcase, with a picture of Shakespeare above it, containing novels by Balzac, Zola, Stendhal, philosophical and psychological works by Schopenhauer, Nietzsche, Mann, Engels, Kropotkin, Max Stirner, plays by Ibsen, Shaw, Strindberg, poetry by Swinburne, Rossetti, Wilde, Ernst Dowson, Kipling, etc.

In the right wall, rear is a screen door leading out on the porch which extends halfway around the house. Further forward, a series of three windows looks over the front lawn to the horizon and the avenue that runs along the water front. A small wicker table and an ordinary oak desk are against the wall, flanking the windows.

In the left wall, a similar series of windows looks out on the grounds behind the house. Beneath them is a wicker couch with cushions, its head toward rear. Further back is a large, glass-enclosed bookcase with sets of Dumas, Victor Hugo, Charles Lever, three sets of Shakespeare, The World's Best Literature in fifty large volumes, Humes History of England, Thiers History of the Consulate and Empire, Smollett's History of England, Gibbon's Roman Empire and miscellaneous volumes of old plays, poetry, and several histories of Ireland. The astonishing thing about these sets is that all the volumes have the look of having been read and revised.

The hardwood floor is nearly covered by a rug, indistinguishable in design and color. At center is a round table with a green shaded reading lamp, the cord plugged in one of the four sockets in the chandelier above. Around the table within reading-light range are four chairs, three of them wicker armchairs, the fourth (at right front of table) a vanished oak rocker with leather bottom. It is about 8:30. Sunshine comes through the windows at right.

### TABLE

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>FUNCTION</th>
<th>PROP</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyrone</td>
<td>The family has just finished breakfast in the dining room. While Jamie and Edmund are talking, Tyrone enters.</td>
<td>Cigar and a little clipper</td>
<td>The bookshelves show that the family is both educated and worldly.</td>
</tr>
<tr>
<td>Mary</td>
<td>The family has just finished breakfast in the dining room. While Jamie and Edmund are talking, Tyrone enters.</td>
<td>Cigar and a little clipper</td>
<td>The bookshelves show that the family is both educated and worldly.</td>
</tr>
<tr>
<td>Jamie</td>
<td>The family has just finished breakfast in the dining room. While Jamie and Edmund are talking, Tyrone enters.</td>
<td>Cigar and a little clipper</td>
<td>The bookshelves show that the family is both educated and worldly.</td>
</tr>
<tr>
<td>Edmund</td>
<td>The family has just finished breakfast in the dining room. While Jamie and Edmund are talking, Tyrone enters.</td>
<td>Cigar and a little clipper</td>
<td>The bookshelves show that the family is both educated and worldly.</td>
</tr>
</tbody>
</table>

Edmund and Jamie enter from back parlor, and we see that, even though he is just 23 years old, Edmund is "plainly in bad health" and nervous. Upon entering, Jamie begins to stare at his mother, thinking that she is looking much better. The conversation turns spirited, however, when the sons begin to make fun of Tyrone's toupee, a subject about which he is sensitive, driving him to anger. Edmund tells him to calm down, leading to an argument between the two. Tyrone then turns on Jamie, attacking him for his lack of ambition and laziness. To calm things down, Edmund tells a funny story about a tenant named Shugars on the Tyrone family land in Ireland, where the family's origins lie. Tyrone is not amused by the anecdote, however, because he is the subject of a lawsuit related to ownership of the land. He attacks Edmund again, calling his comments socialist. Edmund gets up and exits in a fit of coughing. He goes to the front parlor then.

**Small room**

**Hardwood escape**

**Much lower ceiling compared with the parlor**

**Contemporary space**

14
APPENDIX B
STORYBOARD SAMPLE
APPENDIX E
MODEL MAKING
APPENDIX F
LIGHTING SKETCH
APPENDIX H
PAINTED ELEVATION

WALL AT FRONT ELEVATION
1/2" = 1' 0"
APPENDIX I
FABRICATION AND PAINTED SAMPLE
APPENDIX J

PROP RESEARCH SAMPLE

A cigar from a box, a little clipper and ash tray

Products from 1920, vintage looking in style, but new in texture and need to show the wealth of the family. Wooden box preferred

Small bookcase

containing novels by Balzac, Zola, Stendhal, philosophical and sociological works by Schopenhauer, Nietzsche, Marx, Engels, Kropotkin, Max Stirner, plays by Ibsen, Shaw, Strindberg, poetry by Swinburne, Rossetti, Wilde, Ernest Dowson, Kipling, etc.