Lighting Sets Mood
For ‘Hedda Gabler’

By FRED BINKLEY
Lariat Staff Writer

“Hedda Gabler,” Norwegian dramatist Henrik Ibsen’s symbolic and psychological study of the destructive pressures of society upon the creative individual, will open at 8 p.m. Monday on the main stage of Studio One in the Baylor Theater.

“The play is being done in selective realism, that is, Ibsen selects only certain details in realism to put on the stage to emphasize certain details and to further his own themes,” said Dr. Jo Hannah, assistant professor of drama and director of “Hedda Gabler.”

The actors face full front for the play, marking a change in the usual method of presentation.

“In this style of acting each character is supposed to be ‘deep’ enough to carry to the audience,” said Hanna.

The stage is enclosed by a series of seemingly disconnected flats with black curtains blocking the view of the inner stage.

Lights hang from the grid-iron—spots, floods, of all sizes and shapes, dangling from all angles accent a character or a mood.

“All the lights on stage, except those used for the background, go up and down (in their degree of intensity) and that’s the way we point up the scene or show who is in control of the scene,” said Larry Roof, designer-technician.

“The technical end of the play (like the play itself) is psychological and moody,” he said.

“The lighting has to go hand in hand with the scenic design. There is no light hitting on the background. This is intended to give this mood of illusion and space—seeing the actor in light but the background in darkness,” he said.

The setting and the lighting are an “attempt to get away from realism. Although the audience is not aware of Hedda’s insatiable (appetite) to dominate everything both spiritual and physical, this (the sets and lights) brings it to their attention subconsciously,” he said.

Like other aspects of production costume designing began early last month.

“The first and most important thing is always to make the costume serve the actor,” said Mrs. Patricia Cook, assistant professor of drama and costume designer for “Hedda.”

“We selected the designs of the 1870’s instead of the 1890’s (when the play takes place) because dress wasn’t so detailed and frilly and to the average eye there isn’t that much difference,” she said.

Hedda Gabler will be played by Linda Liles. Barney Hammond as Judge Brack, George Tesman portrayed by Charles Batte, Bob Everett as Eilert Lovberg, Elizabeth Brazell as Mrs. Elvsted, Berta played by Kitty Alice Sneed, and Sandra Swartz as Aunt Julia complete the cast.

Tickets for Monday, Tuesday, Wednesday, and Thursday performances are still available. For ticket information, call PL 3-4511, ext. 234.

DRESS REHEARSAL, PLAY NEAR RUN
Sets, Costumes, Lights, Cast—All Ready For ‘Hedda Gabler’

—Photo by Carrier