

**Rational: Death of a Salesman**

Arthur Miller, Edward Gordon Craig.

Arthur Miller's play of "Death of a Salesman" Written 1949 and premiered February that year. The story follows Willy Loman a struggling salesman, who can neither come to grips with the reality of his position, or his sons. Edward Gordon Craig, was a designer her employed representation to design his sets instead of the traditional realism. He premiered his work via "Dido and Aeneas." I have used heavily Craig influenced techniques to develop my three sketches. But I feel my two storied conclusion was more fitting in both Craig's ideals of representation and Millers ideas for the progression of the play: Willy's hectic train of thought.

The set has a rigid structure and compilation of various auditioned aspects; steers windows and steers. My single prop, ① was made with Craig in mind it's a single white block, allowing the audience and the actors to see whatever necessary in it, stool, fridge or table. The houses rigid structure and its unstableness, is a Craig influenced idea, as the building embodies Willy Loman, ② as he continues through the play to his evident death. It is made of wood, to show that it's a D.I.Y job, it's been made a note of at the requiem of the play, that Willy was always good with his hands and allot of work has gone into this house. But now like Willy it's too old and is coming to an end. The Cyclorama is a cut out stencil like shape of Craig influenced imposing buildings which with light shining through the back of them portray signs to support both Craig and Millers ideas. ③

The Bar scene, positioned pink light shines down the sides of the building allowing for almost a neon night club look. Then during the neutral, and night time scenes, the thin slits of light shine down over the house and over Willy, with prison influenced, representation of the confining and oppressive results of the down town New York landscape, which has built around willy and his children, and wife. ④

Lighting will consist of, Blue Orange Pink and Neutral. The set will be very basically coloured, and will be simply the colour of the wood it is made from and the actors in greys blacks and whites, this in ploys Craig ideas of Minimalism and allows for the surrealism Arthur Miller wanted to project, to be projected. The Lighting will do the talking, representing Willy's moods, as the lighting changes everything else does. The pink to show the scandalise bar and mistress encounter. The blue to show the dimness and dullness of reality then the neutral for the boys and a fiery orange for the scenes of nostalgia. The shadows projected throughout the scenes of nostalgia, will be large coursing over the stage, and onto the cyclorama, to give the impression that the actors and the house are larger than life, showing Willy's thoughts of this time. This will also portray a dream like atmosphere. ④