A COSTUME DESIGN FOR

OF MICE AND MEN

by

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A THESIS

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INTRODUCTION

It is always a challenge and a delight for a costume designer to undertake the creation of new designs for a play that poses some stylistic problems. Animal costumes, fantasy costumes, or any type of dress that differs substantially from everyday wear is exciting to design because of the problems involved. A modern-dress play, which requires that the costumes be "bigger than life," yet recognizable to and identifiable with the members of the audience, also presents the designer with interesting problems. The costume designer faces the same problems of time and money costs in the design, cutting construction and fitting of modern-dress play as she/he does with a period play.

The purpose of this thesis project is to explore the period dress requirements for the Texas Tech University Theatre production of John Steinbeck's Of Mice and Men, which was presented December 4-12, 1979, at the Laboratory Theatre of Texas Tech University, Lubbock, Texas.

Although Of Mice and Men is usually considered a period piece, circa 1930's, it represents a period recent enough in American history to enable a costume designer to utilize what is referred to as "found design" as well as the traditional cut-and-build method.

Found design is considered a legitimate means of costuming for Broadway plays, for feature films and for television.[1] It is the

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[1] Virginia Volland, Designing Woman (Garden City, New York: Doubleday and Company, 1966), p. 32.

accepted term in the professional theatre world for a design that employs items that are bought, borrowed, or rented ready-made rather than cut and built from patterns for a specific play. A production costumed in this manner is referred to by the costume designer as a "found show," opposed to a "built show," in which costumes are constructed from patterns especially for that production. Both methods can result in artistically costumed productions, regardless of the method of designing employed. The costume designer must be guided by available resources, economic considerations, aesthetic principles, and production concepts.

The found design approach has several advantages over the built design approach for modern-dress plays. First, time as well as money can be saved in the costume shop. The garments are ready-made, and the only shop work that might be required is alteration. The finished costume, then ready for immediate evaluation, constitutes a second advantage. If the costume is not entirely suitable for the character or for the actor, it can be exchanged for another with little difficulty. The greatest advantage that can be realized through a found design revolves around the fact that the costs can be minimized or eliminated altogether if the garments can all be borrowed and ultimately returned. Obviously, these savings are important to any theatre operating on a limited budget.

In exploring the advantages to be seen in a found design, one must be aware of the disadvantages; the designer may not be able to find exactly what she/he had in mind for the character. "Finding

for a show is, in fact, often a series of second choices," but often these second choices must suffice.[2] Finally, if found costumes must be purchased because of inability to borrow, the cost is likely to be much higher per item than for a built show. This disadvantage should be seriously considered by the costume designer, whatever the budget limitations. Also, some type of insurance should be purchased by the producing organization to cover possible damages before the designer makes any arrangements for borrowing.

Depending on the approach taken by the costume designer, a found design may be the most convenient and least expensive way of costuming a modern-dress play. The costume design for Of Mice and Men was developed through a combination of both found and built methods. The men's costumes were predominantly "found" while the costumes for Curley's Wife were "built" from a period pattern.

The first semester of the 1979-80 academic year at the University Theatre saw the production of John Steinbeck's Of Mice and Men. As a Laboratory Theatre production, Of Mice and Men was to be directed and designed entirely by students from the Theatre Arts Program. Often students use Lab productions to fulfill classroom project requirements. What made this particular production unique was the fact that both the director and costume designer were using it as a thesis project.

Following University Theatre policy, Of Mice and Men was cast at the beginning of the semester. It was also assigned a production budget at this time. As a costume assistant in the University Theatre costume

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[2] Ibid., p. 35.

shop, the costume designer was kept busy with three major productions prior to Of Mice and Men. Therefore, with time and money already budgeted, the costume designer proceeded to scavenge the stores of the theatre shop, actors' closets, and various local businesses for possible items to be used.

CHAPTER I

THE PLAY: OF MICE AND MEN

The Playwright and the Play

John Steinbeck had hardly finished the final draft of In Dubious Battle when he wrote his agents: "I'm doing a play now. I don't know what will become of it. If I can do it well enough, it will be a good play. I mean the theme is swell."[1] The play he spoke of was Of Mice and Men, and the theme was indeed "swell."

Throughout his lifetime, John Steinbeck wrote about the people and places he knew. He wrote extensively of the Salinas River Valley and its inhabitants: an area in which he spent a major portion of his life. Steinbeck began writing at an early age; and even in his youth, he was considered something of a loner and a maverick--often taking the side of the underdog in an argument.

After spending five years at Stanford University where he annoyed many professors by taking only the classes he felt would further his writing career, Steinbeck left to work at various jobs and to begin to write continuously.

Of Mice and Men, introduced to the public early in 1837 as a short story, was an immediate popular scucess. It appeared on best-seller lists, was a Book-of-the-Month Club selection, and was sold to

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[1]Peter Lisca, The Wide World of John Steinbeck (New Brunswick, N.J.: Rutgers University Press, 1958), p. 131.

Hollywood.[2] The financial success of the book made it possible for Steinbeck to do some traveling. Before leaving, Steinbeck had begun working on a dramatization of Of Mice and Men, and on his return he completed the final version of the play. Of Mice and Men became a story Steinbeck would call "a novel to be played," one that could be lifted, almost intact, from the printed page to the stage.[3]

The national premiere of Of Mice and Men was given in May, 1937, at the Green Street Playhouse in San Francisco under the auspices of the San Francisco Theatre Union. Newspaper critics saw the stage portrayal of its two chief characters, two lonely and inarticulate ranch hands, as poignant and fairly effective. The play was well received but certainly not wildly acclaimed.[4] More work was to be done. The Broadway opening did not occur until November 23, 1937. The production of Of Mice and Men at the Music Box Theatre in New York City immediately won both critical and popular acclaim for the playwright. In a season that included Our Town and Golden Boy, Of Mice and Men was awarded the Drama Critics' Circle Award on the first ballot. The citation ran as follows:

> The New York Drama Critics Circle awards its prize to John Steinbeck's Of Mice and Men for its direct force and perception in handling a theme genuinely rooted in American life; for its bite into the strict quality of its material; for his refusal to make this study of tragical loneliness and

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[2]Ibid., pp. 142-43.

[3]Nelson Valjean, John Steinbeck: An Intimate Biography of His California Years (San Francisco: Chronicle Books, 1975), p. 158.

[4]Ibid.

> frustration either cheap or sensational; and finally for its simple, intense, and steadily rising effect on the stage.[5]

Steinbeck denied any subtle implications in the play:

> All I tried to write was the story of two Salinas Valley vagrants. It hasn't any meaning or special significance outside of what appears on the surface. It's just a story. I don't know what it means, if anything, and damned if I care. My business is only storytelling.[6]

In spite of what Steinbeck said of his work, critics were quick to analyze many aspects of it. Steinbeck himself said that his intention in writing Of Mice and Men was to write a play "in the physical technique of the novel."[7] This technique would offer certain advantages. First, it went a long way toward making the play readable by avoiding awkward, interrupting stage directions. Second, "The novel's ability to describe scene and people in detail would not only make for a better visual picture to the reader but would be of value to the director, stage designer, and actor. . . ."[8] Third, the condensation of the material adds immense power to the tone of the playwright's message. "And this tone is vastly important,"[9] states Lisca. Steinbeck observed that George Bernard Shaw uses his prefaces for this purpose, but that "the novel form would integrate tone and play in one

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[5]Lisca, The Wide World of John Steinbeck, p. 143.

[6]Valjean, John Steinbeck: An Intimate Biography, p. 161.

[7]Lisca, The Wide World of John Steinbeck, p. 133.

[8]Ibid.

[9]Ibid.

entity . . . ."[10] The major drawback of such a method is that the novel would be short. But brevity did not hinder Of Mice and Men.

Concerning the book's theme, Steinbeck wrote, "It's a study of the dreams and pleasures of everyone in the world."[11] His use of such terms as "microcosm," "of all men," and "everyone in the world" indicates the universal truths intended in Of Mice and Men as well as the problem Steinbeck set for himself. In earlier work his depersonalized protagonists were easily absorbed into a greater pattern because that pattern was physically present in the novel. In Of Mice and Men the protagonists are projected against a very thin background and must suggest or create this larger pattern through their own particularity.[12] To achieve this, Steinbeck makes use of symbols as a recurring motif. The first and primary symbol in the novel consists in the little place by the river where the story begins and ends. It is significant that George and Lennie prefer spending the night by the river rather than going on to the bunkhouse at the ranch. For them, coming to a cave or thicket by the river symbolizes a retreat from the world to a primeval innocence. While the cave or thicket is a "safe place," it is physically impossible to remain there; and this symbol of primeval innocence becomes translated into terms possible in the real world. For George and Lennie, it becomes "a little house an' a couple of acres."[13]

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[10] Ibid.

[11] Ibid., p. 134.

[12] Ibid.

[13] Ibid., p. 5.

About midway in the novel, a countermovement is set up, which seems to threaten the delicate dreams of George and Lennie. Up to this point, the dream of "a house an' a couple of acres" seemed impossible of realization. Now it develops that George has a specific place in mind and even knows the price and that another character already has a large portion of the money needed to buy it. The recurring appearance of Curley's Wife threatens their dream. Steinbeck handles this interruption of the inevitable so that it does not actually reverse the situation but suggests a possible alternative. The story achieves power through a delicate balance of the protagonists' free will and the force of circumstance.

Of Mice and Men is a realistic story in which the playwright tells of very human fears and needs. In this story Steinbeck ". . . has caught on paper two odd and lovable vagrants whose fate is implicit in their characters."[14] Even those who balk at the starkness of the play's statement must admire the honesty of the telling.

Synopsis of Scenes

The opening scene of Act One takes place on the bank of the Salinas River in northern California. It is here that one is first introduced to George Milton and Lennie Small, two itinerant farm workers who have been traveling and working together for years. They are on their way to a job as field hands on a large corporation ranch.

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[14] Brooks Atkinson, "John Steinbeck's Of Mice and Men in a Production Staged by George S. Kaufman," New York Times, 24 November 1937, p. 20.

George and Lennie have opted to spend one last evening of ". . . freedom . . . without no boss."[15] During this time the two men share their dream of ". . . a little house, an' a couple of acres . . ."[16] where they are going to "live off the fat of the land."[17]

Candy is the first person George and Lennie meet at the ranch. Because of an accident that cost him his right hand, Candy no longer works in the fields but is the camp swamper. He enjoys friendly gossip and tells the new men about the various characters they will meet on the ranch. When The Boss arrives in the bunkhouse to take their names, he is angered by their seeming disregard for their work orders. George and Lennie are half a day late in reporting for work. While The Boss is interviewing them, George does all the talking. Lennie's mental condition has cost them jobs in the past, and they do not want to risk it this time.

As the teams come in from the fields for dinner, George and Lennie meet the field hands. The first to enter the bunkhouse is Curley. He is searching for his father, The Boss. Curley is a small man with a large chip on his shoulder because of his size. He is also considered one of the best boxers in the area. On meeting George, there develops an instant and mutual dislike. Curley immediately attempts to make George and Lennie's relationship something dirty and cheap. Curley has recently married and has brought his bride to live on the ranch. Due

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[15] John Steinbeck, Of Mice and Men, acting edition (New York: Dramatists Play Service, Inc., 1964), p. 15.

[16] Ibid.

[17] Ibid.

to his vanity concerning his new wife, Curley continually wears a glove filled with Vaseline to insure at least one soft hand. The glove and Curley's attitude allow for a large number of crude and cruel jokes among the men.

The general consensus on the ranch is that "Curley's married himself a tart."[18] Curley's Wife is a good-looking but very lonely young woman. With no other women on the ranch, she has only the men to talk to. But the men do not appreciate her presence or her jealous husband's rage. Upon meeting her, George is instantly aware of the threat she poses. Conversely, Lennie enjoys what he sees. His childlike mind responds most readily to the tacile elements of the world, and in Curley's Wife he sees an intriguing creature. Slim, the jerk-line skinner, enters the bunkhouse. He is friendly and self-assured. It is his team with whom George and Lennie will be working. Another bucker, Carlson, passes through the bunkhouse to ask Slim about the litter of new puppies to which his dog has just given birth. On hearing about the puppies, Lennie urges George to keep his promise and let him have one.

Act Two begins as Slim and George enter the bunkhouse after the evening meal. As most of the men play their daily round of horseshoes, Slim and George discuss Lennie and George. George opens up to Slim, telling him about the tricks he used to play on Lennie, their travels together, as well as the incident in Weed. While they are talking, Lennie comes in hiding his new puppy in his jacket. The exchange between George and Lennie that results in the return of the puppy illustrates Lennie's tender and childlike qualities.

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[18] Ibid., p. 25.

After the horseshoe game breaks up, the men filter into the bunkhouse. Here, Carlson explodes at Candy in his relentless attack on the old man's dog. The dog has been Candy's constant companion for years, and he is very reluctant to have the animal destroyed. In spite of Whit's attempted distraction or Candy's pleading, Carlson is successful in destroying the dog.

Crooks, the stable buck, makes his first appearance when he stands at the doorway to tell Slim the tar is ready for the mule's hoof. While Slim and Crooks are in the barn and Candy is mourning the loss of his friend and Whit chatters on about Gladys and her girls, Curley bursts in searching for his wife. When he notices Slim's absence, he races for the barn with the others close behind. His suspicious mind has already concluded that they are having an affair.

While George and Lennie are together in the bunkhouse, they talk about their dream farm. To even think about it soothes their minds when the real world begins to close in. But Candy has been listening, too. With his dog dead he must face the possibility of meeting an equally undesirable end. It is within Candy's power to make their dream a reality on the condition that he is allowed to live and work with them on the farm.

The men return to the bunkhouse in an uproar only to discover that Curley's Wife had been there. Because the rest were in the barn, George becomes the accused. The inevitable fight occurs between Curley and Lennie when a nervous giggle snaps the tension. Lennie's size and strength become extremely evident as he crushes Curley's hand in his.

Afraid they will be fired, George pleads with Slim to intervene with The Boss on their behalf. The story they will all confirm is that Curley caught his hand in a machine.

The second scene of Act Two takes place the following evening in Crooks's room in the barn. Most of the men have gone into town, so Lennie wanders out to the barn to see his puppy. Once in the barn, he notices the light on in Crooks's room and wanders in. Because Crooks is black, he is not allowed in the bunkhouse and has only limited association with the other men. Like the rest of the people on the ranch, Crooks is lonely; he has no one to whom he can talk. But, like a few of the others, he has his dreams and his memories. When Lennie tells him about their farm, he scoffs. He has heard many men talk the same way. Crooks realizes that Lennie and George will succeed in their dream when Candy comes in with more of his figures and is filled with excitement. George finds them all in the barn discussing what had once been a private dream. He is angered by the prospect of others knowing, and he becomes even more angry when Curley's Wife joins them. When she asks, they all agree a machine destroyed Curley's hand; when he persists, George becomes enraged. As he is about to strike her, The Boss appears in the doorway.

Act Three, Scene One finds Lennie in the barn lamenting the death of his puppy. Like the mice, the puppy was too fragile to withstand Lennie's affection. While the men are outside playing horsehoses, Curley's Wife sneaks into the barn to hide her suitcase. She is planning to run away that evening and search out her fame and fortune.

As they talk, Lennie and Curley's Wife share their innermost dreams. For Lennie, it is that of tending the rabbits on their own farm; Curley's Wife dreams of being a movie star and wearing fancy clothes. While they daydream, neither listens to the other. Curley's Wife realizes that Lennie likes to touch soft things. She offers to let him feel her hair. Her generosity leads to her death when she becomes frightened and begins to scream, frightening Lennie, who begins to shake her. Realizing the "bad thing"[19] he has done, Lennie goes to the riverbank to "hide in the brush until he [George] comes"[20] for him.

It is Candy who finds the body. He and George are both aware that this signals the end of their dreams. Curley immediately seeks revenge, not necessarily because of love for his wife, but because of his hand and his general frustration with life.

The last scene is placed on the riverbank. Lennie is waiting for George and mourning for his puppy. George arrives just ahead of the lynch mob and pushes Lennie into the brushes. Slim is able to persuade the others to search in another area while he and George search this one. When alone, Lennie wants to hear about them and why they are special.

> Guys like us got no families. They got a little stake and then they blow it in. They ain't got nobody in the world that gives a hoot in hell about 'em! . . . But not us. Because . . . I got you and you got me . . . We got each other; that's what gives a hoot in hell about us.[21]

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[19] Ibid., p. 63.

[20] Ibid.

[21] Ibid., pp. 69-70.

Barely able to speak, George recites their dream for Lennie: "It's gonna be nice there. Ain't no trouble, no fights. Nobody ever gonna hurt nobody, or steal from 'em. It's gonna be nice."[22] As Lennie searches the opposite bank for the farm, George allows him the peaceful existence he has always sought. The lights fade on lifeless and crumpled forms as the mob draws near.

Method of Character Analysis

The characters in Of Mice and Men are carefully developed, and it is important to understand the structure of characters in order to understand the play. An understanding of the play is essential to the design process.

As a basis for the analysis of each character, a method of ascribing six types of character traits to each individual was used by the designer. These six traits, as outlined by Sam Smiley in his book, Playwriting: The Structure of Action, can almost totally describe any human or animal character in any play which employs dialogue and action.[23] These six traits are: biological, physical, dispositional, motivational, deliberative, decisive.[24]

Biological traits are those which establish a character as some identifiable being--human or animal, male or female.[25] In Of Mice and

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[22] Ibid., p. 70.

[23] Sam Smiley, Playwriting: The Structure of Action (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1971), p. 49.

[24] Ibid., p. 84.

[25] Ibid.

Men, the characters are obviously human and male or female as the case may be, and so this trait will be omitted from each individual description. However, if the play involved animal characters, such as Rostand's Chantecler, this distinction would have to be made.

Physical traits are those which describe an individual as short or tall, fat or thin, healthy or slovenly, and so forth. In Of Mice and Men, Steinbeck gives partial physical descriptions of each character, such as his or her approximate age and an idea of overall appearance. Physical traits are of immediate importance to the costume designer.

Dispositional traits reflect a character's customary mood and life-attitude, as expressed in speech and action.[26] According to Smiley:

> In almost every play, most characters have a prevailing mood which is controlled by the individual's temperamental makeup. . . . A simple example appears in the children's story "Snow White"; each of the dwarfs has a dispositional character, such as Happy, Sleepy, and Grumpy.[27]

Motivational traits are expressed as the character's wants or needs, whether instinctive, emotional, or sentimental. They ordinarily appear in a play as spoken or implied reasons for activity.[28] Simple or complex, each character has a set of motives which help to make him more credible.

Deliberative traits are the character's thoughts. "Thinking is an active process and produces dramatic action in itself," says Smiley;

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[26] Ibid., p. 85.

[27] Ibid.

[28] Ibid., p. 86.

and it is this thinking, reasoning, evaluating, or imagining that motivates the character and forces him or her into decisions, which comprise the sixth and final character trait.[29]

Decisions immediately follow deliberation. Deliberations are spurred by motivations which had beginnings in disposition, which was affected by the physical and biological characteristics of the person making the decision. In short, decisive traits are dependent upon all the other kinds of traits and are the most important. Decisions may be simple, such as the decision to enter a room, or complex, such as the decision to commit a murder.

Each of the characters in Of Mice and Men can be described by applying these traits. By examining them carefully through this means of analysis, one can see that they have dramatic dimension.

Analysis of Characters

The first character who appears in Of Mice and Men is George. He is described as average in height and weight. His rough clothes and rough exterior reflect his rough lifestyle as an itinerant farm worker.

In contrast to the rough exterior is a seldom seen gentle interior. Only in his relationship with Lennie is George gentle, and then only in the privacy of their world. To the rest of the world, George is cold: cool at best. He is the type of individual who does not make friends easily. Like so many people in similar situations, he is suspicious of everyone:

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[29] Ibid., p. 87.

GEORGE

Say, what the hell you doin', listenin'?

CANDY

Naw . . . I wasn't listenin' . . . I was just standin' in the shade a minute, scratchin' my dog. I just now finished swamping out the washhouse.

GEORGE

You was pokin' your big nose into our business! I don't like nosey guys.[30]

Yet beneath his cool, tough, suspicious crust is a love for Lennie. It is this love that acts as a catalyst for his dream of ". . . a little house, an' a couple of acres."[31] This dream is the major motivating force in his life. The dream is superseded only by the basic need to eat; therefore, he works. Other motivating factors are his desire to avoid trouble and his desire to protect Lennie. Because of Lennie's mental condition, it is very easy for him to offend people and cause trouble without realizing it. For example, when a lynch mob was searching for them outside of Weed,[32] it is George's instinct for survival that motivates them to hide in an irrigation ditch all day.

Avoiding Curley's Wife becomes a major deliberation in George's attempts at self-preservation:

LENNIE

Gosh, she's purty.

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[30] Ibid., pp. 21-22.

[31] Ibid., p. 15.

[32] Ibid., p. 33.

GEORGE

Listen to me, you crazy bastard. Don't you even look at that bitch. I don't care what she says or what she does. I seen 'em poison before, but I ain't never seen no piece of jail bait worse than her. Don't you even smell near her!

LENNIE

I never smelled, George.

GEORGE

No, you never. But when she was standin' there showin' her legs, you wasn't lookin' the other way neither!

LENNIE

I never meant no bad things, George. Honest I never.

GEORGE

Well, you keep away from her. . . .[33]

Most of George's life revolves in some way around Lennie. This includes not only physical closeness but thinking and decision making as well. Such decisions include rather minor ones such as allowing Lennie to keep a puppy to his decision culminating in Lennie's death. It is George's decision to kill Lennie that destroys him at the end of Act Three:

CANDY

What we gonna do now, George? What we gonna do now?

GEORGE

Guess . . . we gotta . . . tell . . . the guys. Guess we got to catch him and lock him up. We can't let him get away. Maybe they'll lock him up and be nice to him.

CANDY

You know better'n that, George. You know Curley's gonna want to get him lynched. You know how Curley is.

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[33] Ibid., p. 27.

GEORGE

> Yeah . . . Yeah . . . that's right. I know Curley. And the other guys too. . . . We gotta tell the guys. . . . Maybe they won't hurt him. I ain't gonna let 'em hurt Lennie. . . .[34]

Lennie is first seen with George on the riverbank in the opening scene. They have been constant companions for years. As George explains to Slim:

GEORGE

> It ain't so funny, him and me goin' round together. Him and me both born in Auburn. I knowed his aunt. She took him when he was a baby and raised him up. When his aunt died Lennie jus' come along with me, out workin'. Got kinda used to each other after a little while. . . .[35] 'Course Lennie's a goddamn nuisance most of the time. But you get used to goin' round with a guy and you can't get rid of bein' used to him.[36]

Basically, Lennie is an even-tempered, gentle giant. Because he is mentally retarded, Lennie is neither aware of the jokes people play on him nor is he aware of his own strength. It is this strength that enables him to toss grain sacks with ease, crush Curley's hand, and, finally, break Curley's Wife's neck. Because of his mental capacity, Lennie reacts to the world as a child might--on a tactile level. Lennie reaches out to touch what interests him--a girl's dress, rabbits, mice--without any thought of the trouble it might cause. Also childlike is his undiminished love for and faith in George:

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[34] Ibid., p. 64.

[35] Ibid., p. 32.

[36] Ibid., p 33.

GEORGE

Guys like us got no families. . . . They ain't got nobody in the world that gives a hoot in hell about 'em!

LENNIE

But not us. Tell about us now.

GEORGE

But not us.

LENNIE

Because . . .

GEORGE

Because I got you and . . .

LENNIE

And I got you. We got each other, that's what, that gives a hoot in hell about us.[37]

Lennie, like George, is motivated by his dream of some day owning his own farm with George. The farm would be a "safe place." Here there would be no worries, no one to give orders, no one to fire them. Here Lennie would simply tend his rabbits.[38]

Lennie does not deliberate or make major decisions. George does all the thinking for both of them. After the death of Curley's Wife, Lennie hides by the riverbank without remembering he caused a woman's death. But Lennie hides only because he remembers what George told him. He does not realize he is saving his own life. By the time he

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[37] Ibid., pp. 42-43.

[38] Ibid.

reaches the riverbank, the only wrong-doing he remembers is the death of the puppy:

LENNIE

> George gonna give me hell . . . I bet. I . . . won't tell him. I'll bury him. But I didn't forget, you bet. I come right here. Hide in the brush an' wait for George. He gonna give me hell. He gonna wish he was alone. Well . . . I can go right up in the hills an' find a cave. 'Course I wouldn't never have no ketchup. I'll--go--away--go--away. There now. Now. I won't never tell George. He'll know. He always knows.[39]

Candy is the first contact George and Lennie have with the ranch. He is "a stoop-shouldered old man . . . his right hand is gone at the wrist."[40] Due to a field accident, Candy is now the ranch swamper.

Candy is a gregarious old man who loves his dog. If anyone cares to indulge in innocent gossip, Candy is the one to talk to. But life as a ranch hand can be a lonely one--especially if one enjoys talking and the company of others.

Because of his lack of human companionship, Candy and his dog are inseparable:

CANDY

> Yeah, I had him ever since he was a pup. God, he was a good sheep dog, when he was young.[41]

Before George and Lennie came to the ranch, Candy was motivated by little more than the need to eat and sleep. Like his dog, he is getting old. They have both seen better days.

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[39] Ibid., p. 67.

[40] Ibid., p. 17.

[41] Ibid., p. 22.

After the death of his dog, Candy makes his major decision in the play when he overhears Lennie and George discussing their dream of "a couple of acres." With his only companion dead, he knows it is only a matter of time before he meets a similar fate. Candy asks to be a part of the dream. He has the means to make the dream a reality:

CANDY

> S'pose I went in with you guys? That's three hundred and forty bucks I'd put in. I ain't much good, but I could cook and tend the garden some. How'd that be? . . . I'd make a will. Leave my share to you guys in case I kicked off. I ain't got no relations nor nothing.[42]

But with Lennie's death the dream dies for everyone:

CANDY

> You and me can get that little place, can't we, George? You and me can go there and live nice, can't we? Can't we?

GEORGE

> It was somethin' me and him had.[43]

Candy's observation of Curley gives one two immediate impressions of the character. The first is that Curley is not only short but slightly built as well. The second obvious characteristic is that his size bothers him tremendously, and he vents his frustration on people larger than himself.

CANDY

> Curley's like a lot of little guys. He hates big guys. He's alla time pickin' scraps with big guys. Kinda like

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[42] Ibid., p. 43.

[43] Ibid.

> he's mad at 'em because he ain't a big guy. You seen little guys like that, ain't you--always scrappy?[44]

Curley's preoccupation with his size has given him a volatile personality. This violence is often released legally in the boxing ring and illegally with whomever he can pick a fight. His suspicious nature leads him to abuse Slim verbally. When Slim refuses to take the bait, Curley attacks Lennie. Despite previous warnings, the "best boxer in the country"[45] meets his match and loses a hand to a man who ". . . ain't no fighter. But . . . [is] strong and quick and . . . don't know no rules."[46]

Curley is motivated to attack Lennie because of Lennie's size. The other farm hands tease him for accusing Slim of playing with his wife when his wife had been in the bunkhouse, and the frustration of the entire situation becomes too much for him, so he attacks the most obvious target. The fact that Curley does not trust his wife around other men is a basic factor in this particular situation. But his lack of trust also precipitates his continuous ill-temper and lashing out at the world:

CANDY

> Seems to me like he's worse lately. He got married a couple of weeks ago. Wife lives over in The Boss's house. Seems like Curley's worse'n ever since he got married. Like he's settin' on a anthill an' a big red ant come up an' nipped 'im

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[44] Ibid., p. 64.

[45] Ibid., p. 23.

[46] Ibid. p. 24.

> on the turnip. Just feels so goddamn miserable he'll strike at anything that moves.[47]

Curley is an individual ruled by his emotions. He does not take time to think or reason things out. His attack on Slim was an emotional outburst. Curley makes no conscious decisions except to kill Lennie. But Curley seeks Lennie's death, not because Lennie murdered someone Curley loved but because Lennie destroyed a piece of property that Curley valued in some warped way.

CURLEY

> I know who done it. That big son-of-a-bitch done it. I know he done it. Why, everybody else was out there playing horseshoes. I'm gonna get him. I'm gonna get my shotgun. Why, I'll shoot him in the guts. . . .[48]

Curley's Wife is the only female character in Of Mice and Men. Candy feels ". . . Curley's married himself a tart."[49] She is a good-looking woman; but her mode of dress, while it projects a definite image, does not project the classy movie starlet image she hopes to portray. The text describes Curley's Wife as having ". . . heavily rouged lips, wide-spaced, made-up eyes, bright red fingernails, and hair in little rolled clusters. . . ."[50] It is easy to see why Candy and others view Curley's Wife as a loose woman because they judge an individual only by physical appearance.

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[47] Ibid.

[48] Ibid., pp. 65-66.

[49] Ibid., p. 25.

[50] Ibid., p. 26.

Dispositionally, Curley's Wife tends to be a flirt. She is well aware that her looks have an effect on men, but she is not fully aware of what that effect is. When she is lonely and wants to talk, men interpret her actions as a "come-on." Because she is a married woman, the men are unable to deal with her on the level they otherwise might:

CANDY

> You got a husband. You got no call to come foolin' around with other guys, causin' trouble.

CURLEY'S WIFE

> I try to be nice an' polite to you lousy bindle bums--but you're too good. I tell ya I could of went with shows. An'--an' a guy wanted to put me in pitchers right in Hollywood. I come out here to ast somebody somepin' an'--

CANDY

> I had enough. You ain't wanted here. We tole you you ain't. Callin' us bindle stiffs. You got floozy idears what us guys amounts to. . . .[51]

Curley's Wife is another of the dreamers in Of Mice and Men. Though the means by which she pursues her dream differ from those of George and Lennie, the ends are the same. They all yearn for security and tranquillity in a place where they are safe from the world. For George and Lennie that safety is found in a farm of their own. Curley's Wife hopes to find it in the bright lights and fancy clothes of Hollywood:

CURLEY'S WIFE

> Gonna get in the movies an' have nice clothes--all them nice clothes like they wear. An' I'll set in them big hotels and

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[51] Ibid., p. 55.

> they'll take pitchers of me. When they have them openings I'll go an' talk in the radio . . . an' it won't cost me nothing 'cause I'm in the pitcher. All them nice clothes like they wear . . . because this guy says I'm a natural.[52]

But her dream is not her only motivation. Curley's Wife is a very lonely individual. Even the marriage that was supposed to save her from a mundane existence has soured after only a few weeks:

CURLEY'S WIFE

> I ain't tol' this to nobody before. Maybe I oughtn't to. I don't like Curley. He ain't a nice fella. I might a stayed with him but last night him an' his ol' man both lit into me. I don't have to stay here.[53]

In Lennie she finds someone who does not misinterpret her every word or gesture. But it is her simple understanding of Lennie and his tactile association with the world that eventually leads to her death. She attempts to explain to the men why she is continually around the bunkhouse while her husband and the rest misunderstand her intentions:

CURELY'S WIFE

> Sure I got a man. He ain't never home. I got nobody to talk to. I got nobody to be with. Think I can just sit home and do nothin' but cook for Curley? I want to see somebody. Just see 'em an' talk to 'em. There ain't no women. I can't walk to town. And Curley don't take me to no dances now. I tell you I jus' want to talk to somebody.

GEORGE

> If you're just friendly what you givin' out the eye for an' floppin' your can around?

CURLEY'S WIFE

> I just wanta be nice.[54]

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[52] Ibid., pp. 60-61.

[53] Ibid., p. 61.

[54] Ibid., p. 45.

The major decision Curley's Wife makes is to run away from Curley and the ranch in search of her dream:

CURLEY'S WIFE

> You won't tell about that suitcase? I ain't gonna stay here no more. Tonight I'm gonna get out. Come here an' get my stuff an' get out. I ain't gonna be run over no more. I'm gonna go in pitchers.[55]

Slim is a jerk-line skinner. According to the text he is ". . . tall, dark . . . moves with a kind of majesty . . . [and has] a gentle voice."[56]

GEORGE

You a jerk-line skinner?

SLIM

I can snap 'em around a little.

GEORGE

That kinda makes you Jesus Christ on this ranch, don't it?

SLIM

Oh, nuts!

GEORGE

> Like the man says, "The Boss tells you what to do. But if you want to know how to do it, you got to ask the mule skinner." The man that can drive twelve Arizona jack rabbits with a jerk line can fall in a toilet and come up with a mince pie under each arm.[57]

Dispositionally, Slim is as perfect as a human being can be. In

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[55] Ibid., pp. 59-60.

[56] Ibid., p. 28.

[57] Ibid.

Of Mice and Men he becomes a "father-confessor figure."[58] If the men have a problem of any sort, Slim is the one they talk to.

Slim is motivated to do what is best for the ranch despite any personal differences. There are times when even Slim, the man in charge, exposes a bit of the dreamer in himself.

GEORGE

> . . . if I was even a little bit smart, I'd have my own place and I'd be bringin' in my own crops 'stead of doin' all the work and not gettin' what comes up out of the ground.

SLIM

> A guy'd like to do that. Sometimes I'd like to cuss a string of mules that was my own mules.[59]

Even though Slim may want a place of his own someday, he is in a position where the ranch is like his own; he has the authority to match his responsibilities, and the men respect and admire him.

Other than George, Slim is the only one to make major life and death decisions. When Candy and Carlson argue about destroying Candy's dog, it is Slim who settles the dispute. When George has to decide if Lennie would be better off dying while he is happy or if he could survive in a world filled with hatred he does not understand, Slim is at his side guiding him through the crisis:

SLIM

> I guess Lennie done it all right. Her neck's busted. Lennie could o' did that. Maybe like that time in Weed

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[58] Interview with Sara O'Neil, Director, Of Mice and Men, University Theatre, Texas Tech University, Lubbock, Texas, 4 April 1980.

[59] Steinbeck, p. 32.

you was tellin' me about. Well, I guess we got to get him. Where you think he might o' went?

GEORGE

I don't know.

SLIM

I guess we gotta get him.

GEORGE

Couldn't we maybe bring him in an' lock him up? He's nuts, Slim, he never done this to be mean.

SLIM

If we could only keep Curley in. But Curley wants to shoot him. And s'pose they lock him up, George, and strap him down and put him in a cage, that ain't no good.

GEORGE

I know. I know.

SLIM

I think there's only one way to get him out of it.

GEORGE

I know.[60]

According to the text, Carlson is "big-stomached. Powerful."[61] His crude exterior is indicative of his crude personality:

CARLSON

I had an airedale an' a guy down the road got one of them little floozy dogs, well, she was in heat and the guy locks her up. But my airedale, named Tom he was, he et a woodshed clear down to the roots to get to her. Guy come over one day,

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[60] Ibid., pp. 65-66.

[61] Ibid., p. 29.

> he's sore as hell, he says, "I wouldn't mind if my bitch had pups, but Christ Almighty, this morning she slang a litter of Shetland ponies. . . .[62]

Carlson tends to be abrupt and matter-of-fact. He has no time for dreamers such as George and Lennie. Throughout the play he portrays an insensitive, boorish, and generally unpleasant character. The entire incident concerning Candy's dog indicates how bossy he tends to be:

> CARLSON
>
> God Almighty, that dog stinks. Get him outa here, Candy. I don't know nothing that stinks as bad as ole dogs. You got to get him outa here.
>
> CANDY
>
> I been round him so much I never notice how he stinks.
>
> CARLSON
>
> Well, I can't stand him in here. That stink hangs round even after he's gone. Got no teeth. All stiff with rheumatism. He ain't no good to you, Candy. Why don't you shoot him? . . . Lookit, Candy. This ole dog jus' suffers itself all the time. If you was to take him out and shoot him--right in back of the head . . . right there, why he never'd know what hit him.
>
> CANDY
>
> No, I couldn't do that. I had him too long.
>
> CARLSON
>
> He don't have no fun no more. He stinks like hell. Tell you what I'll do. I'll shoot him for you. Then it won't be you that done it.[63]

Carlson exists in the world. He has no motivations beyond keeping a roof over his head and money in his pocket. The physical pleasures

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[62] Ibid.

[63] Ibid., p. 35.

of life, such as Susy's cathouse, are all he aspires to. If anything gets in Carlson's way, he simply gets rid of it.

Carlson makes no real decisions. He seldom exercises his brain in such a manner. Candy's dog was an unfortunate object of Carlson's disdain.

Whit is younger than Carlson even though both have been on the ranch for quite a while. Where Carlson is representative of the cruelty that fills the world, Whit represents the innocence of that same world. While Carlson attempts to convince Candy of the fate of his dog, Whit attempts to distract them all from the inevitable:

WHIT

Let 'im alone. Say, did you see this?

CARLSON

See what?

WHIT

Right here. Read that.

CARLSON

I don't want to read nothing. . . . It'd be all over in a minute, Candy. Come on.

WHIT

Did you see it, Slim? Go on, read it. Read it out loud.

SLIM

What is it?

WHIT

Read it.

SLIM

"Dear Editor: . . ." What you want me to read that for?

WHIT

Go on, read the name at the bottom.

SLIM

"Yours for Success, William Tenner." What ya want me to read that for?

CARLSON

Come on, Candy--What you say?

WHIT

You don't remember Bill Tenner? Worked here about three months ago?

SLIM

Little guy? Drove a cultivator?

WHIT

That's him. That's the guy.

CARLSON

Look, Candy. If you want me to . . .[64]

Whit is a good-natured young man who likes to talk. Because George is new to the ranch, he becomes privy to some of Whit's chatter:

WHIT

Seen the new kid yet?

GEORGE

What kid?

---

[64] Ibid., p. 36.

WHIT

Why, Curley's new wife.

GEORGE

Yeah, I seen her.

WHIT

Well, ain't she a lulu?

GEORGE

I ain't seen that much of her.

WHIT

Well, you stick around and keep your eyes open. . . . If she's give you any ideas you ought to come in town with us guys tomorrow night.

GEORGE

Why, what's doin'?

WHIT

Just the usual thing. We go in to Susy's place. Hell of a nice place. Old Susy is a laugh. . . . Got five girls there . . . .[65]

Like Carlson, Whit is motivated by the simple pleasures of life. He works to have a roof over his head and change in his pocket. From there he can go to the cathouse of his choice on Saturday night or play horseshoes with the fellows after dinner or whatever else it is he chooses to do.

Whit makes no real decisions during the course of the play. He does attempt to distract Carlson; but when Candy pleads for help, Whit,

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[65] Ibid., pp. 38-39.

like the others, detaches himself from the situation. When he goes on the manhunt with the others, it is to be a part of the group. Whit is a follower.

Curley's father, The Boss, is the superintendent of the ranch and hires the field hands. He is the authoritative figure in Of Mice and Men.

CANDY

He's a pretty nice fella for a boss. Gets mad sometimes. But he's pretty nice.[66]

The Boss's general disposition is similar to that of the rest of the characters. He is suspicious of everyone. Seldom does he let his guard down. He wants the work done in the most efficient manner possible. The men do not have to like him or even respect him; they only have to work. When George and Lennie show up half a day later than expected, The Boss is naturally irritated. When George does all the talking for Lennie, he gets even more suspicious.

Even when The Boss attempts to relax and develop a bit of camaraderie with his workers, he is rejected. As George says, ". . . he's The Boss first an' a nice guy afterwards."[67]

THE BOSS

Been on the road long?

GEORGE

We was three days in 'Frisco lookin' at the boards.

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[66] Ibid., p. 18.

[67] Ibid., p. 21.

THE BOSS

Didn't go to no night clubs, I s'pose?

GEORGE

We was lookin' for a job.

THE BOSS

That's a great town if you got a little jack. 'Frisco.

GEORGE

We didn't have no jack for nothing like that.

THE BOSS

Go out with the grain teams after dinner. When my hands work hard they get pie and when they loaf they bounce down the road on their can. You ask anybody about me.[68]

The Boss is motivated to get the grain harvested and meet the deadlines set by the company for which he works.

His decisions are like his motivations and basic outlook on life: ordinary and strictly business. Hiring George and Lennie is the biggest decision The Boss makes in Of Mice and Men. His attempts at keeping his daughter-in-law away from the men and joining the manhunt to find her murderer are purely business matters.

Some critics say Steinbeck used Of Mice and Men to make social and political comments. It has been said that represented in this play are the repressed worker (George and Lennie), the ruling class (The Boss), as well as the oppressed minority, represented by the character of Crooks.

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[68] Ibid., p. 21.

The character of Crooks is old, black, and crippled. Because he is black, he is even more separated from the rest of the men.

CANDY

Stable buck's a nigger.

GEORGE

Nigger, huh!

CANDY

Yeah. Nice fellow, too. Got a crooked back where a horse kicked him. . . .[69]

Because he is black and deformed, Crooks has developed quite a sour disposition. He is mistreated by the men simply because of his race:

LENNIE

Just come in the barn to look at my pup, and I seen your light.

CROOKS

Well, I got a right to have a light. You go on and get out of my room. I ain't wanted in the bunkhouse and you ain't wanted in my room.

LENNIE

Why ain't you wanted?

CROOKS

'Cause I'm black. They play cards in there. But I can't play because I'm black. They say I stink. Well, I tell you all of you stink to me.[70]

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[69] Ibid., p. 18.

[70] Ibid., p. 49.

Inside the bitter shell, one finds a lonely human being. Until Lennie came to the ranch, Crooks was considered the lowest of life forms. But in Lennie, Crooks finds someone--a white someone--he can torment the way he has been tormented all his life:

CROOKS

S'pose George don't come back no more? S'pose he took a powder and just ain't comin' back. What you do then?

LENNIE

What? What?

CROOKS

I said s'pose George went into town tonight and you never heard of him no more. Just s'pose that.

LENNIE

He won't do it. George wouldn't do nothing like that. I been with George a long time. He'll come back tonight . . . Don't you think he will?

CROOKS

Nobody can tell what a guy will do. Let's say he wants to come back and can't. S'pose he gets killed or hurt so he can't come back.

LENNIE

I don't know. Say, what you don' anyway? It ain't true. George ain't got hurt.

CROOKS

Want me to tell you what'll happen? They'll take you to the booby hatch. They'll tie you up with a collar like a dog. Then you'll be just like me. Livin' in a kennel.

LENNIE

Who hurt George?

CROOKS

I was just supposin'. George ain't hurt. He's all right. He'll be back all right.

LENNIE

What you supposin' for? Ain't nobody goin' to s'pose any hurt to George.[71]

Alongside the tormentor, one finds in Crooks a sensitive individual who remembers better days. He is aware of the one thing that makes George and Lennie different from the rest of them. They are not alone. They have each other to care for and be with:

CROOKS

Maybe you can see now. You got George. You know he's comin' back. S'pose you didn't have nobody. S'pose you couldn't go in the bunkhouse and play rummy 'cause you was black. How would you like that? S'pose you had to set out here and read books. Sure, you could play horseshoes until it got dark, but then you got to read books. Books ain't no good. A guy needs somebody to be near him. A guy goes nuts if he ain't got nobody. Don't make no difference who it is as long as he's with you. I tell you a guy gets too lonely, he gets sick.[72]

Even Crooks has his dreams and memories. They are what motivate him beyond merely existing. Though Crooks has his fond memories, the chance of actually having a share in his own farm appears to be possible with Lennie, George, and Candy. Such a reality is another of Crooks's motivations:

CROOKS

If you guys would want a hand to work for nothin'--just his

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[71] Ib d., pp. 50-51.

[72] Ibid., p. 51.

> keep, why, I'd come and lend a hand. I ain't so crippled I can't work like a son-of-a-bitch if I wanted to.[73]

Crooks is not a decision maker. His position in the text is relegated to a subordinate one.

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[73] Ibid., p. 53.

CHAPTER II

THE DESIGN

Production Summary

Of Mice and Men was produced at the Laboratory Theatre under the auspices of the University Theatre at Texas Tech University in Lubbock, Texas, December 4-12, 1979. The director of the production was Sara O'Neil; scenic designer was Robert McVay; costumes were designed by Pamela R. Veeder; and the lighting designer was Dale Hearth. The cast was as follows:

GEORGE	Bruce DuBose
LENNIE	T. H. Maynor
CANDY	G. W. Frazier
THE BOSS	Robert Coonrod
CURLEY	David Graham
CURLEY'S WIFE	Deirdre Jamison
SLIM	Patrick Remmert
CARLSON	Jerry Smith
WHIT	Charles Cilny
CROOKS	Eddie Rodriquez

The Facility and the Play Setting

The Laboratory Theatre operates as part of the University Theatre at Texas Tech University. All productions are student directed and designed. The facility is equipped with a 95-seat house and a 22-foot by 22-foot proscenium stage. Access to the stage is gained through an

aisle running through the house from a backstage door that opens into an unused classroom, which doubles as a Green Room and storage area, and a door leading directly outdoors. The dressing and makeup room facilities consist of two small, poorly ventilated rooms. Costumes and various props are stored in the one room equipped with mirrors and lights. Because all construction, laundry, and repairs are done in the University Theatre costume shop, the costume crew moved in for the first dress rehearsal and checked daily for repairs and laundry to be ready for that evening's performance. Rest room facilities are the same as those used by the general public.

The setting consisted of a single unit set for the bunkhouse and the open area of the barn. Properties and set pieces were changed to accommodate the change in location. The riverbank scenes were played on a platform area, which extended the stage front four feet in the down-right corner. Crooks's room in the barn was distinguished not only by a change in set pieces but by moving the back wall to a different angle. A section of the wall was removed to create a doorway.

The roughhewn planks of the walls and floor and the burlap covering of the riverbank area contributed greatly to the contrasting textures found in the production. The sparseness of the set (in the silhouette and the lack of set props) became consistent with the simple silhouette of the costumes and the sparse acting style.

Lighting became an integral part of the setting. By casting light through the slats, the designer was able to create contrasting light and shadows, thereby controlling, to some extent, the mood of the scene.

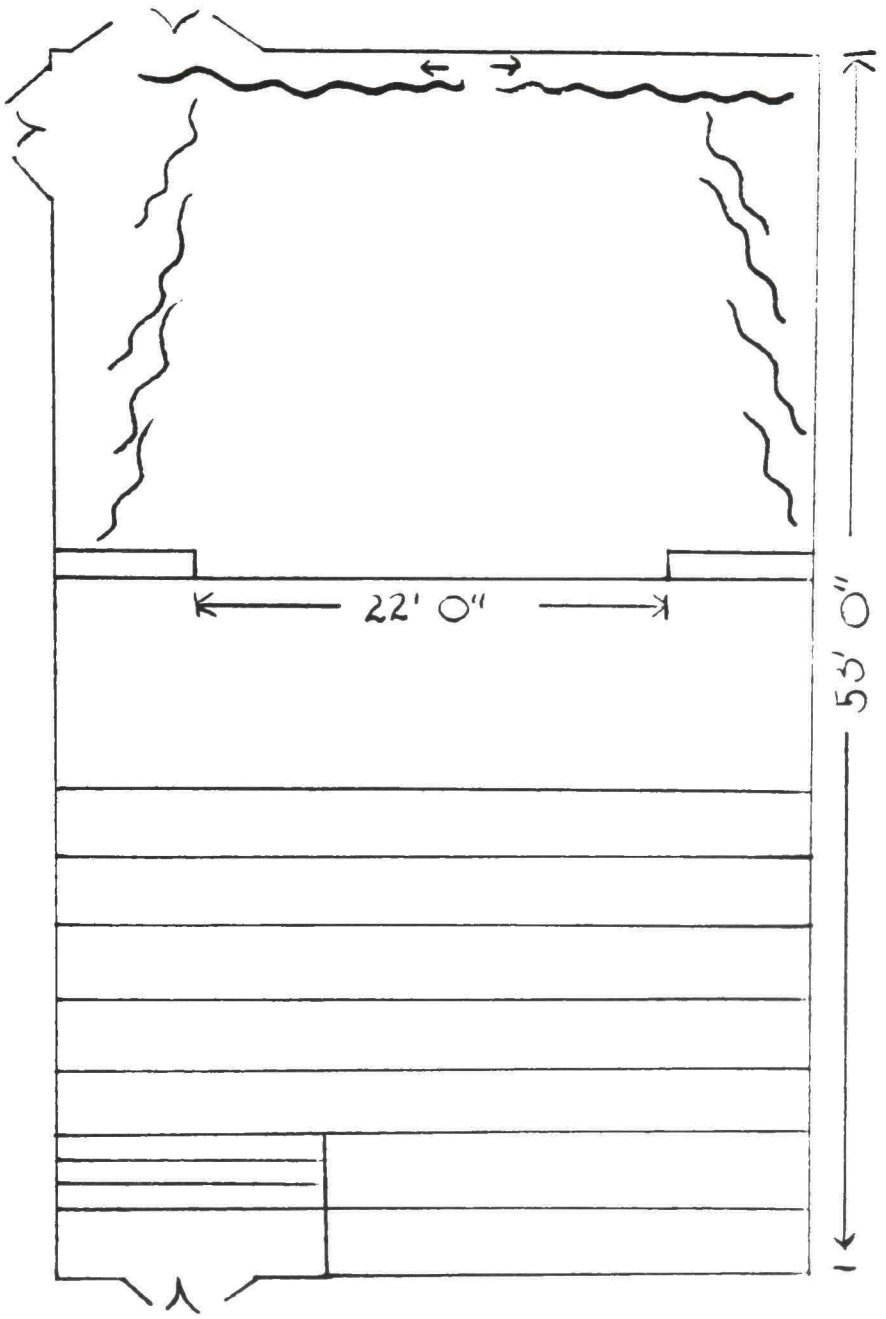

Figure 1. Laboratory Theatre, Floor Plan

Directorial Concept

Steinbeck used Of Mice and Men as a study of the hopes and dreams of misfits such as George and Lennie and the futility of those dreams. The world in which they exist only tolerates those who conform. The misfit either remains and conforms or is ultimately destroyed. While George is the protagonist, Lennie is the focus of the dream. It is important that the dreams and hopes of George and Lennie be contrasted with the harsh environment in which they live and work. For George, Lennie, and the other dreamers in Of Mice and Men, life is a drive toward the fulfillment of their dreams.

The stage setting--especially that of the ranch--should emphasize the hostility of the work-a-day world toward the dreamer, the nonrealist. Opposing this is the womb-like safety of the riverbank where George and Lennie can be and feel what they want. The audience should sense that as soon as George and Lennie enter the ranch world they are on an inevitable course of destruction. The ranch setting should suggest the harshness and hostility of the ranch world. Costumes become a character statement. They define the individual characters' stations in life as well as their attitudes toward them.[1]

Descriptions of Individual Designs

The setting for Of Mice and Men changes location from a riverbank to the interior of a bunkhouse to Crooks's room to inside the barn

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[1]Interview with Sara O'Neil, Director, Of Mice and Men, Lab Theatre, Texas Tech University, Lubbock, Texas, 4 April 1980.

and returns to the riverbank. Though it was written in 1937 about a specific class of society in an agricultural community, the play contains many universal themes. Essentially the play is about all men in all places at all times. Costumes for a production of Of Mice and Men should be able to convey such universals while dealing with specific individuals.

The characters are practical men in spite of their dreams. As members of a threshing crew, their clothes demand practicality. Worn denim became the most prominent fabric. For the men, workboots and hats were needed. The common workboot came out of the 1930's and is still used today. Hats have changed very little since the Depression Era with the position of the brim changing with the decade. Haircuts were required of most of the men, and grease was used to slick it back slightly. The actual 1930's line was carried through in the dresses of Curley's Wife. Though both were constructed from the same pattern, minor alterations allowed it to work for both dresses. The tight curl of the 1930's hairstyle was easily conveyed in the actress's hair.

A unity was followed throughout the show with a sparse silhouette line in costumes and set. Contrasting textures were seen throughout the show. In costumes it was most easily seen in the variety of textures of the working class: worn denim, cowboy straw and felt hats, leather, drapey knits, and silken hair.

The costumes of this show needed to be practical work clothes illustrating the characters' stations in life. They also needed to illustrate the practicality of their lives; these people's lives would

not allow dreams. Dreamers were considered misfits and somehow their costumes had to reflect that. While the action took place at a specific time--harvest time, 1937; in a specific place--on a ranch in the Salinas River Valley; concerning a specific segment of society--itinerant farm hands, it still portrays a timeless situation.

George

The script portrays George as small of build and clever of mind. When Slim comments on his being quite intelligent, George denies it with: "I ain't so bright. If I was I wouldn't be bucking barley for my fifty and found."[2] Yet in contrast to his companion, Lennie, he is quite smart. Size and mentality are two of the major contrasts in the play.

Because George and Lennie are constant companions, the most obvious contrast in size needed to be between these two characters. Lennie's costume was put together with a very strong vertical line and padding to create size and bulk. The character of George was given more horizontal lines to break the illusion of the actual height of the actor. The work shirt Bruce DuBose wore as George was a large blue and white plaid that was usually covered with a denim jacket. His kerchief was tied around his neck rather than stuffed in a pocket; jeans were worn with a leather belt. All this succeeded in breaking any long vertical line in the costume. Though there was only a three-inch height difference, Bruce appeared to be much smaller because of the optical illusion created by the use of line in the lead characters' costumes.

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[2]John Steinbeck, Of Mice and Men, acting edition (New York: Dramatists Play Service, Inc., 1964), p. 32.

COSTUME PLOT

George

1. denim jeans
2. shirt--blue, yellow, and white flannel plaid
3. workboots
4. denim jacket
5. newsboy hat
6. kerchief around neck

NOTES:

jacket comes off only when threatened by Curley

Plate 1: George

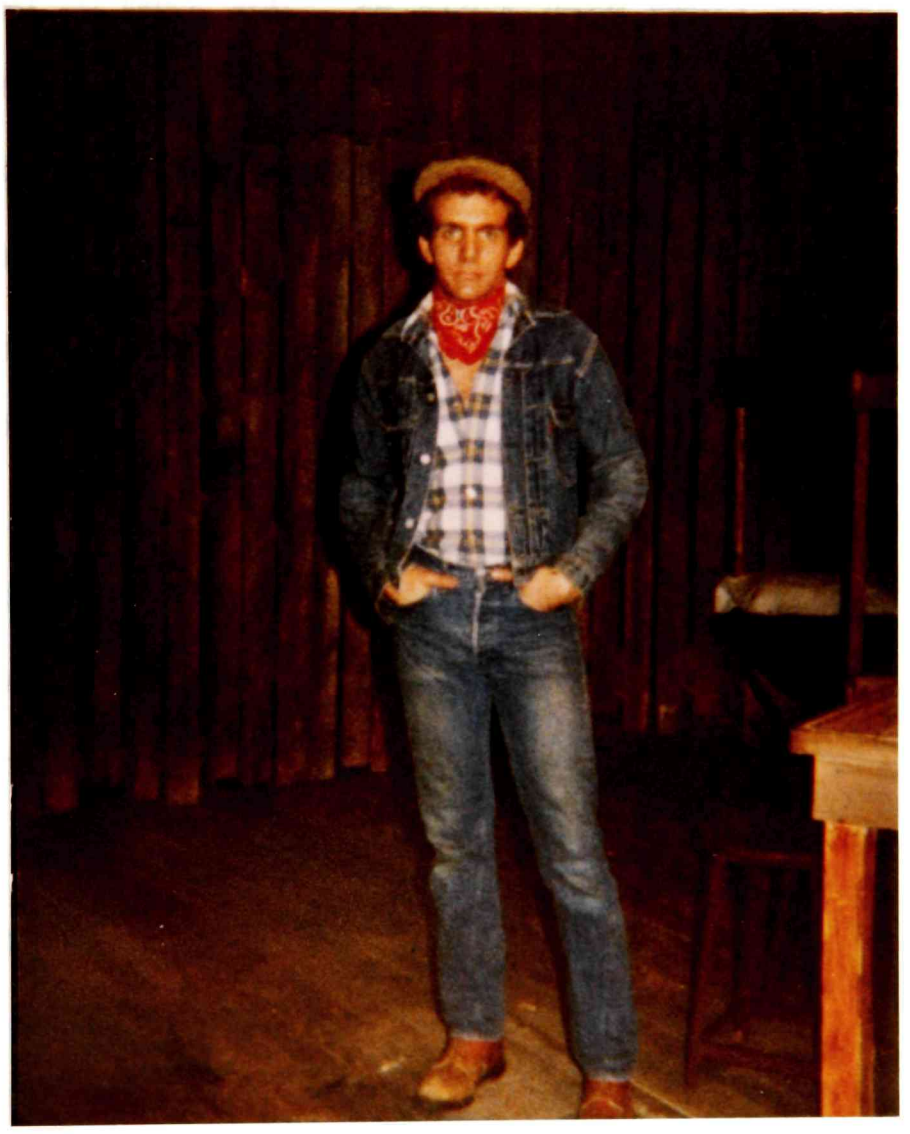

Plate 2: George

Lennie

The physical description of Lennie in the script is one of "a big kid."[3] There are continual references made to his great size and bulk. When George introduces him as Lennie Small, Carlson even makes a joke of his name: "Glad to meet you. He ain't very small."[4] At 6'3" T. H. Maynor, the actor cast as Lennie, was already two inches taller than anyone else but lacked the bulk and height the director desired. What the director wanted was an "incredible hulk"-type. What she cast was a trim actor-type.

To add bulk to the actor, a T-shirt padded around the upper arms, shoulders, and upper chest was built and worn under a faded blue work shirt. The director decided that T. H. was still not tall enough. Because the cost of building up the shoes professionally would have taken the entire budget, such an action was impossible. Acting upon a suggestion, it was decided to use a codpiece from an earlier production of Romeo and Juliet glued in the heel of each shoe to act as a lift. The result was an additional inch and a half of height.

The use of line was a significant factor in costuming the men in this production. By putting Lennie in a pair of bib overalls, the designer created a strong vertical line. This contrasted with the horizontal lines used in the costumes for the rest of the men. This vertical line was continued by placing a tall, large (7 7/8) felt hat on the actor's head and rolling the pant legs slightly to reveal more

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[3]Ibid., p. 34.

[4]Ibid., p. 29.

COSTUME PLOT

Lennie

1. bib overalls
2. workshirt--pale blue
3. workboots
4. denim jacket
5. felt hat--stretched and out of shape; size 7 7/8
6. kerchief--stuffed in back pocket
7. dark socks
8. padded T-shirt
9. codpiece--one in each heel; extra height

Plate 3: Lennie

Plate 4: Lennie

of the huge arctic snow boots on his feet. The illusion was one of a dull-witted giant. Because of the practicality of the costumes, a denim jacket was also used. This particular piece proved difficult to find because of the large size needed. By not buttoning it, the vertical line was not severely broken. A finishing touch was added by wadding a kerchief into a back pocket.

Candy

Candy is a lonely old man with a stump for a hand and a toothless old dog for company.

Short of cutting off the hand to create the required stump, it became necessary to find a shirt with excessively long sleeves and a way of binding off the actor's hand. A shirt with French cuffs was found in the form of a dress shirt with pleats in the front. By sewing down the pleats, which eventually disappeared behind a bib apron, rolling up the sleeve on the good arm, and keeping the arm with the stump completely covered, the illusion of a lost hand was created. A black garter on what was to be the short arm helped to break the long line. To create the stump the hand was put into a mitt built from an ace bandage. This mitt was created with the comfort of the actor, G. W. Fraizer, in mind. During his periods offstage he could remove the mitt and stretch his fingers. Because G. W. had such a wide hand, he created a gap at the cuff. By adding a small strip of matching fabric taken from the back tail of the shirt, the area was easily sealed off. The dress shirt had originally been white; but because white did not fit the character, the shirt was dipped in brown dye. The white-on-white stripes in the shirt created an interesting texture when dry.

COSTUME PLOT

Candy

1. brown work pants
2. light brown shirt
3. black cowboy boots
4. bib apron
5. red kerchief--stuffed in apron pocket
6. black suspenders and garters
7. hair, beard, and moustache grayed to match color of dog

Plate 5: Candy

Plate 6: Candy

As swamper on the ranch, Candy needed an apron. Constructed from a lightweight beige duck canvas, the apron was distressed by the actor himself to what he felt Candy would wear. G. W. also requested a pocket into which he stuffed his kerchief. Because he no longer worked in the fields, Candy was taken out of denim and put in brown work pants held up by suspenders. A pair of black cowboy boots completed the costume.

The Boss

When asked what kind of man The Boss is, Candy replies: "He's like other bosses. You do your work and you'll do O.K."[5] Upon his first entrance The Boss must reinforce Candy's statement, for The Boss represents the main authority on the ranch. Because of his brief appearances, this authority must be apparent immediately.

Although his costume went through a number of revisions due to availability of pieces, it still spoke authority when The Boss loomed in the doorway. It was necessary that The Boss not resemble his blue collar workers. To remedy that situation, his hat was of a better quality and not sweat stained like the others; and his boots were a bit fancier. A dark vest over a medium gray striped shirt with a string tie and a gold watch and chain placed in the watch pocket of his denim jeans completed Robert Coonrod's costume.

Because of the actor's youthful appearance, strategically applied makeup and touches of gray were added to his hair and moustache to give the needed indications of age.

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[5] Ibid., p. 18.

COSTUME PLOT

The Boss

1. jeans
2. shirt--gray with blue stripe; cuffs buttoned
3. black vest
4. cowboy boots--tan with black toes and trim
5. gold chain with watch
6. string tie
7. moustache and hair touched with gray

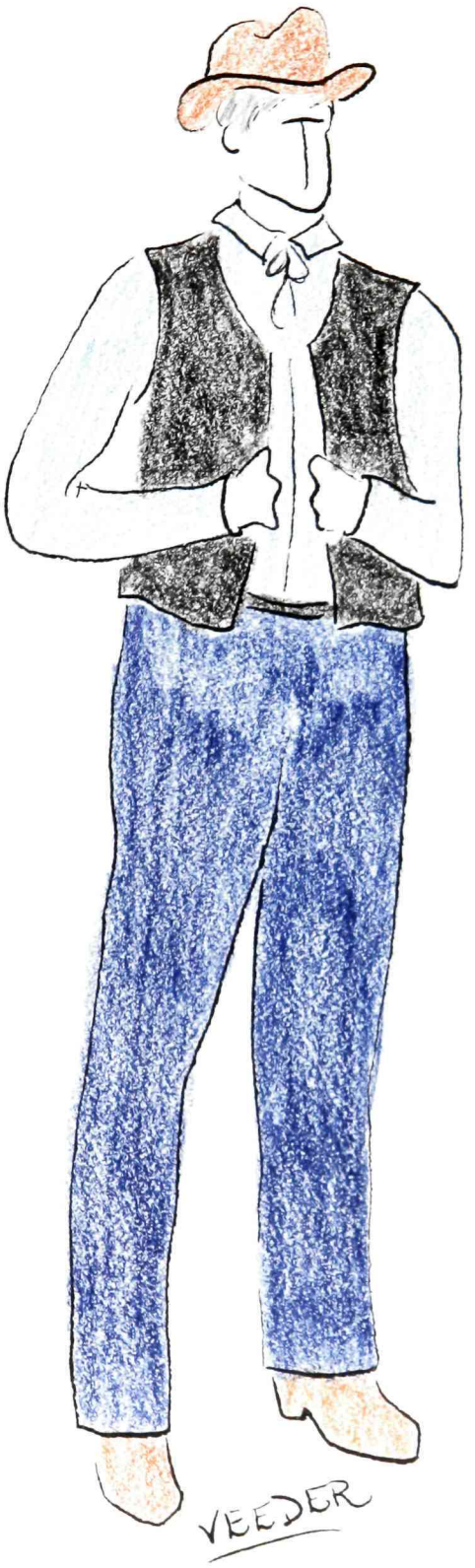

Plate 7: The Boss

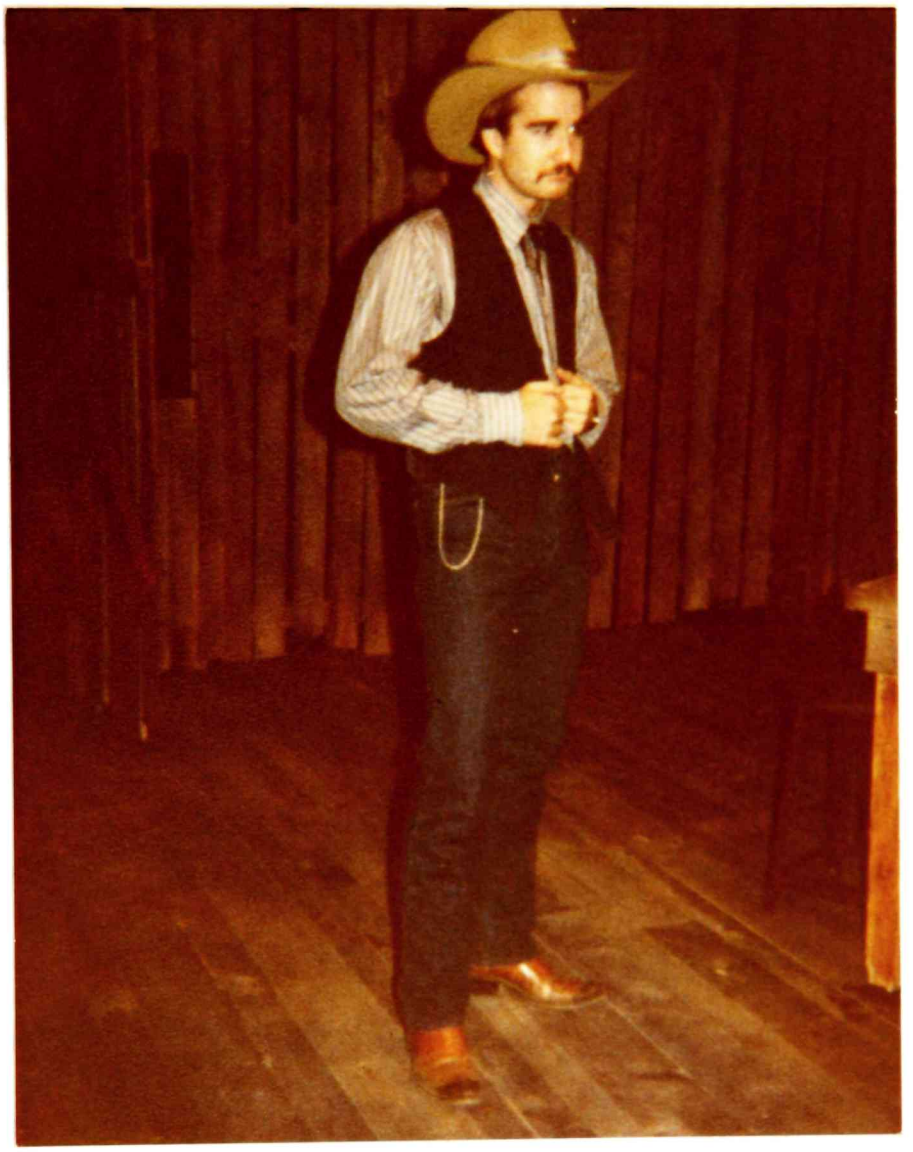

Plate 8: The Boss

Curley

Candy observes that Curley is a mean little guy who wishes he were big--a little man with a huge chip on his shoulder, always looking for a fight. David Graham, the actor playing Curley, fulfilled the "little guy" aspect with no difficulty because he was physically smaller than the rest of the cast members.

By placing him in a dark gray and black plaid flannel shirt, the costume became a physicalization of his dominant dark moods. A black vest further emphasized the darkness of the character. David's light blonde hair created a vivid contrast. Though it needed to be curled for every performance, what might appear as a fair-haired young man was actually a bitterly evil individual. The glove, which Curley fills with Vaseline, was a brown leather work glove the actor found and used for rehearsals and continued to use during performances.

The subtle movement of the character's sleeves was used to indicate his shift in moods throughout the show. Curley began the show with both sleeves buttoned at the cuff. As the show progressed and tension mounted as Curley began searching for his wife and a fight with Slim, the sleeves get rolled up. After his hand is crushed and he leads a mob in hunting Lennie, both sleeves are again buttoned at the cuff.

A cowboy straw hat and dark brown cowboy boots completed Curley's costume.

COSTUME PLOT

Curley

1. denim jeans
2. shirt--brown, black, gray, and white flannel plaid
3. black vest
4. cowboy boots
5. hat--cowboy straw
6. blonde hair--curled for each performance

NOTES:

sleeves start buttoned at cuffs; as tension mounts sleeves get rolled up; manhunt--sleeves down again

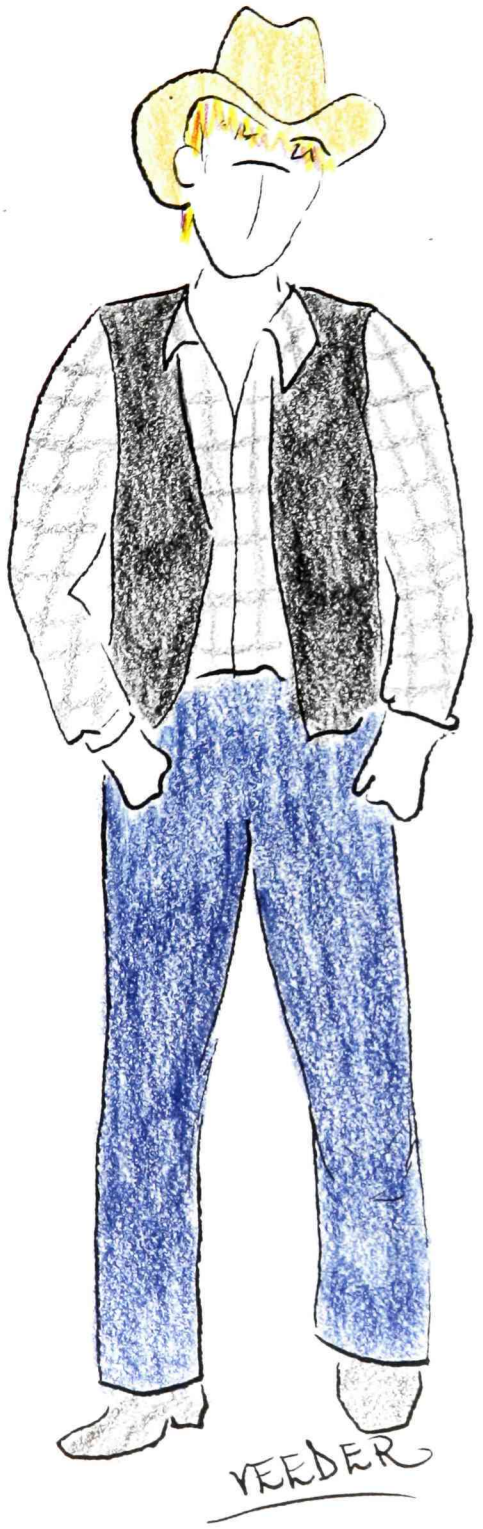

Plate 9: Curley

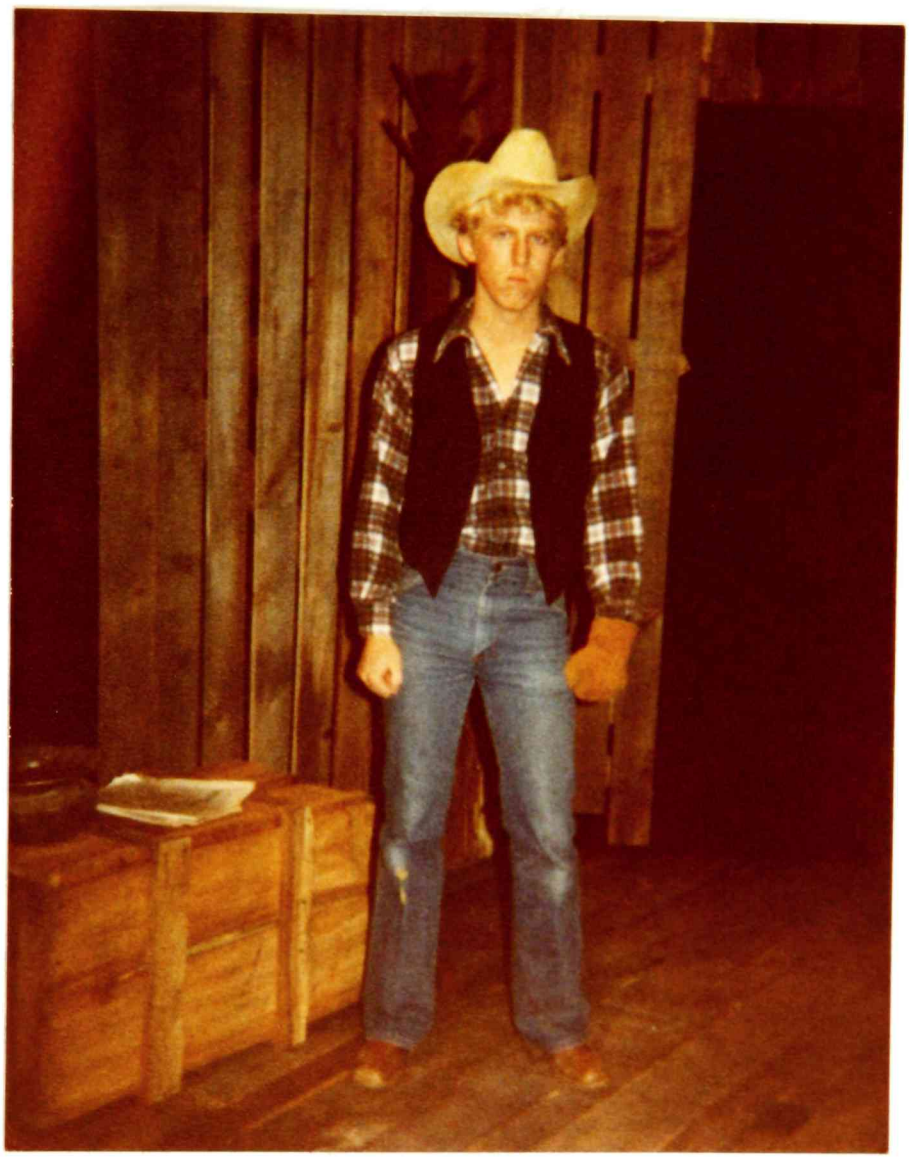

Plate 10: Curley

Curley's Wife

A tart who shows her legs, is pretty enough to make any man look, and douses herself in cheap perfume is how Steinbeck describes Curley's Wife. She personifies the "splash of color" in Of Mice and Men. Her dreams of being a movie star allow the costume designer to create an exaggerated style in her clothing to match her exaggerated personality. The petite, well-proportioned body of the actress wore every piece with a natural grace.

The actress, Deirdre Jamison, had nothing in her own wardrobe that would fit the character or contained even a resemblance to a 1930's line. The script demanded that Curley's Wife would wear two dresses to indicate the lapse in time, as well as her preoccupation with her appearance. The first was to be a cotton wrap in a red and white print with white trim; the second, a clingy knit built from a period pattern.

For the first dress, Simplicity Pattern 9237 (Figures 2 and 3) was found, in which only the sleeves needed altering and trim added. The sketch and fabric were given approval by the director, and the dress was run up. During the second dress rehearsal, two days prior to performance, the director decided the dress was totally wrong. The resulting garment was a red qiana dress built from the same basic period pattern as the original second dress. The neckline became a simple dance neckline with a multi-colored rhinestone butterfly brooch for accent. Sleeves went from a pleated cap sleeve laid over the shoulder to a regular short sleeve fitted in at the shoulder. This red dress became the second dress, the one in which Curley's Wife dies.

COSTUME PLOT

Curley's Wife

Act One:

1. print dress
2. seamed hose
3. neutral-colored character shoes
4. tan and cream bead necklace
5. gold wrist bangles
6. hair pulled to left side; secured with rhinestone pin

Act Two:

1. red dress
2. seamed hose
3. neutral-colored character shoes
4. multicolored rhinestone butterfly pin on dress
5. gold wrist bangles
6. hair falling loose

NOTES:

padded bra accentuates well-formed figure

makeup--same throughout (red lipstick, heavy blush, plum eye shadow, heavy mascara)

Plate 11: Curley's Wife, Original First Dress

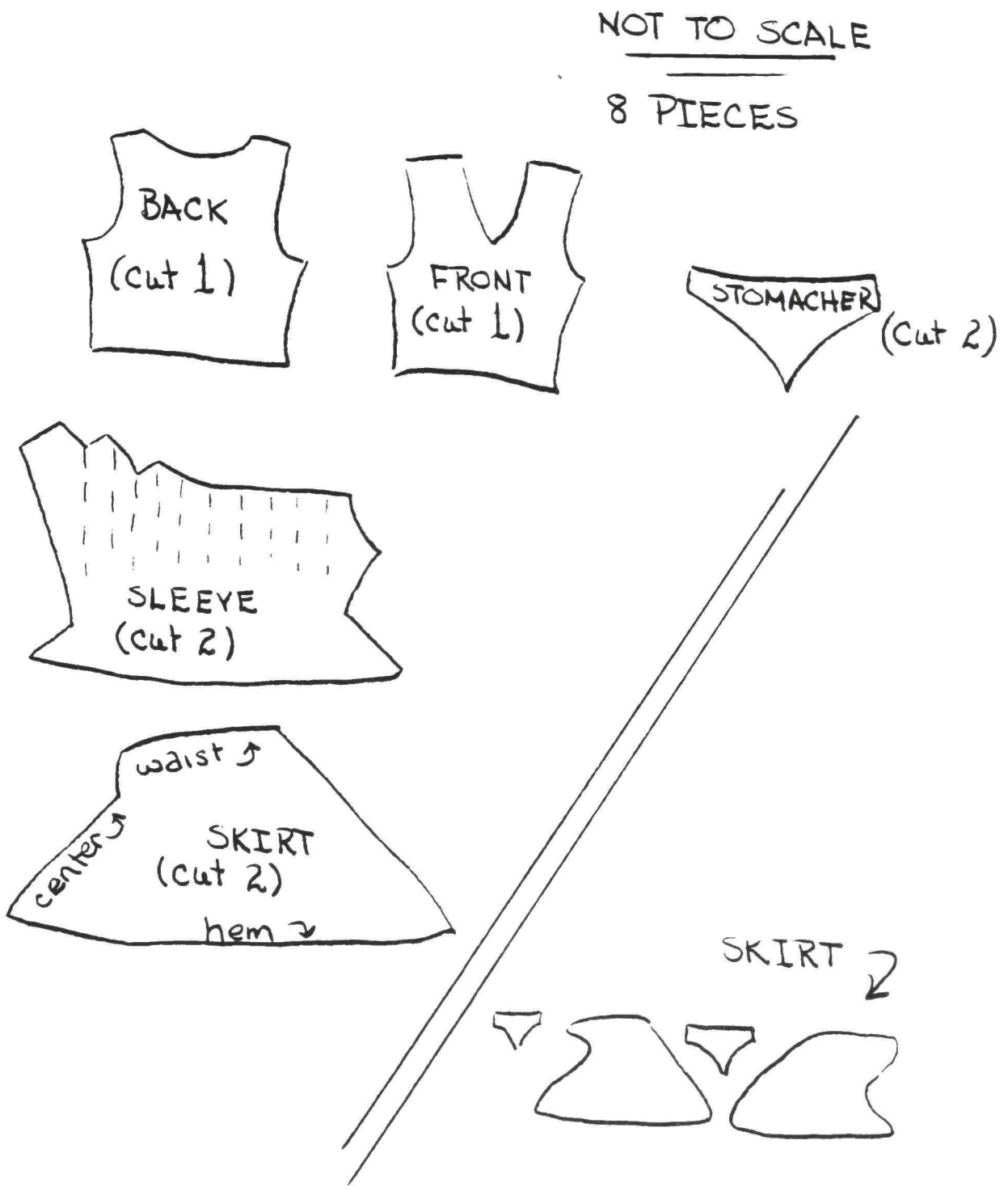

Figure 2. Simplicity Pattern 9237

Figure 3. Simplicity Pattern 9237--Pattern Notes

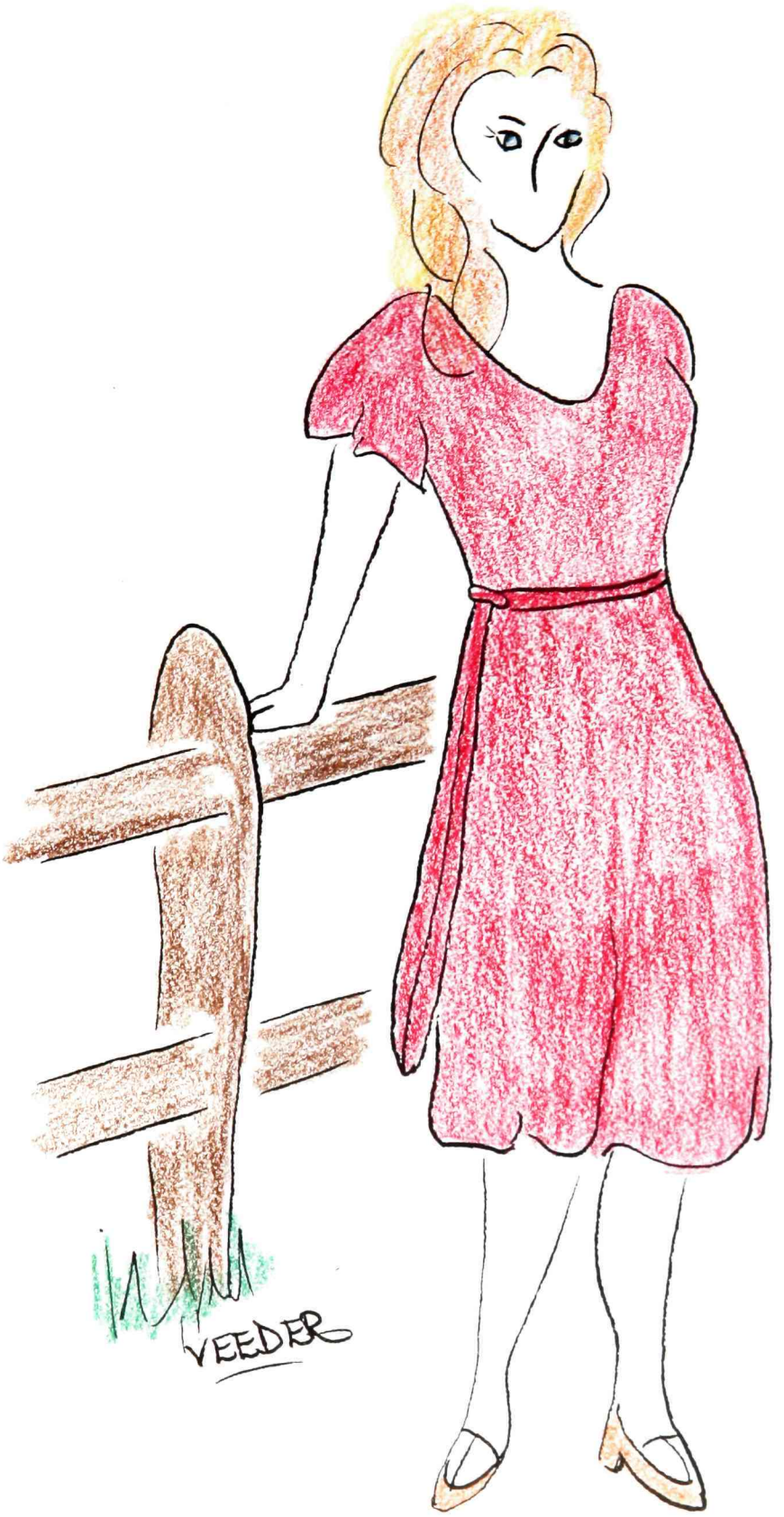

Plate 12: Curley's Wife, First Dress

Plate 13: Curley's Wife, First Dress

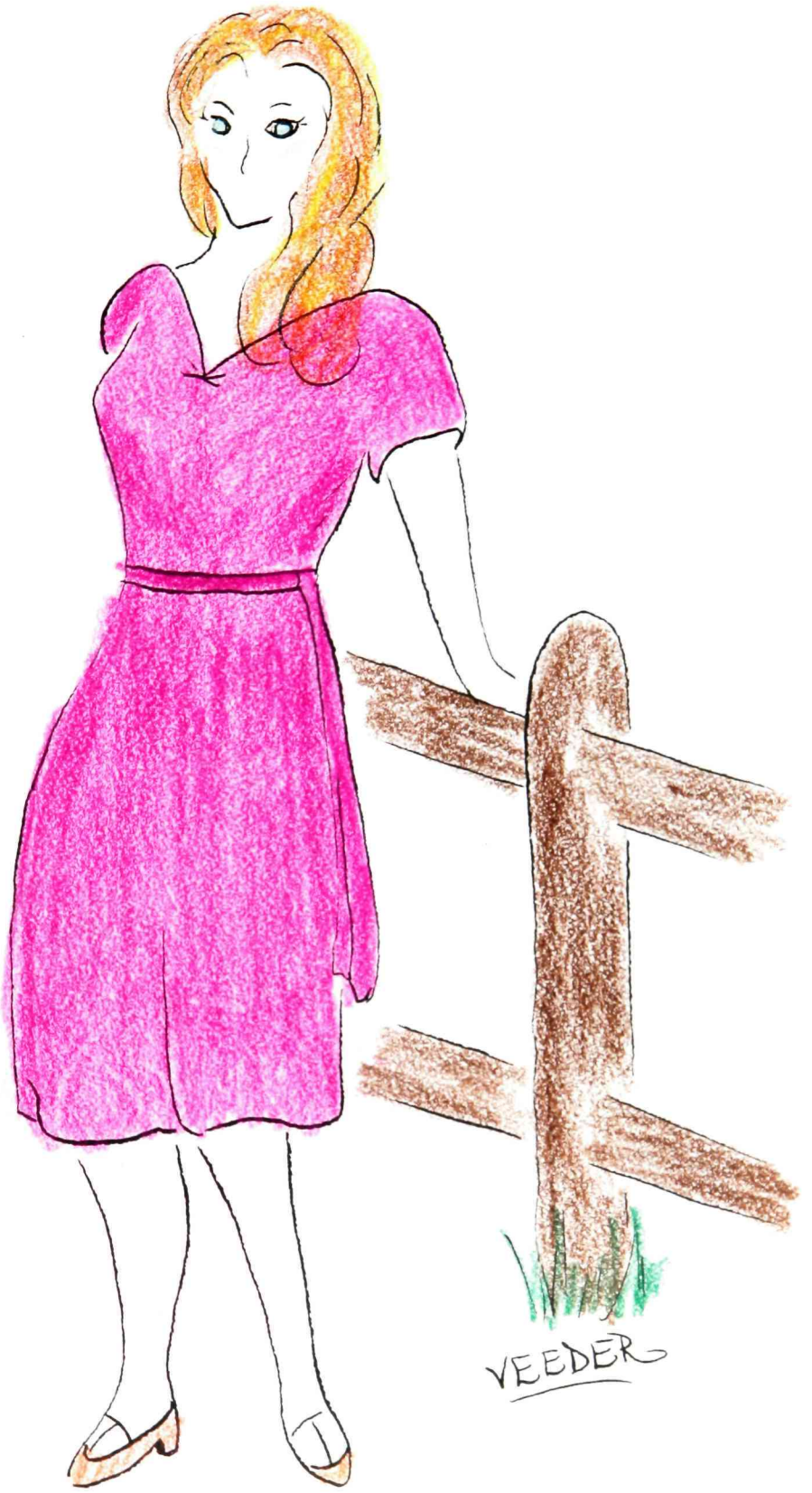

Plate 14: Curley's Wife, Second Dress

Plate 15: Curley's Wife, Second Dress

The pattern used for the original second dress and eventually both dresses was a period 1930's dress (Figures 4 and 5) found in the costume shop wardrobe. The original dress was in a jersey knit with a plum background and a small print of white pinpoint dots and gold and turquoise leaves. Jewelry worn with this dress included a necklace of tan and cream beads and gold bangles on the wrist.

Deirdre's luxurious golden brown hair was worn pulled to one side during the first act when wearing the print dress. Later in the show, while wearing the red dress, her hair fell freely with only a portion of it secured away from her face with a bright rhinestone barrette.

The finishing touches to the costumes were found in the seamed hose provided by the actress and neutral colored T-strap character shoes from the actress's own wardrobe.

Both dresses moved easily with Deirdre. The solid red dress worn late in the show signified not only the character as a tart but also her emotional state at the time. It became the realization of her passion, her loneliness. When Curley's Wife sought out Crooks, she was looking for more than the answer to what happened to Curley's hand; she was in desperate need of companionship. Later, in the scene with Lennie, as the lights alter, the dress appears to alter in texture. It shifts in appearance from something soft and drapey to a fabric much coarser and harsher to the eye. The emphasis is thrown from the texture of the red dress to the texture of the actress's silken hair. The dress no longer commanded the eye to caress it; the hair did. When Lennie does

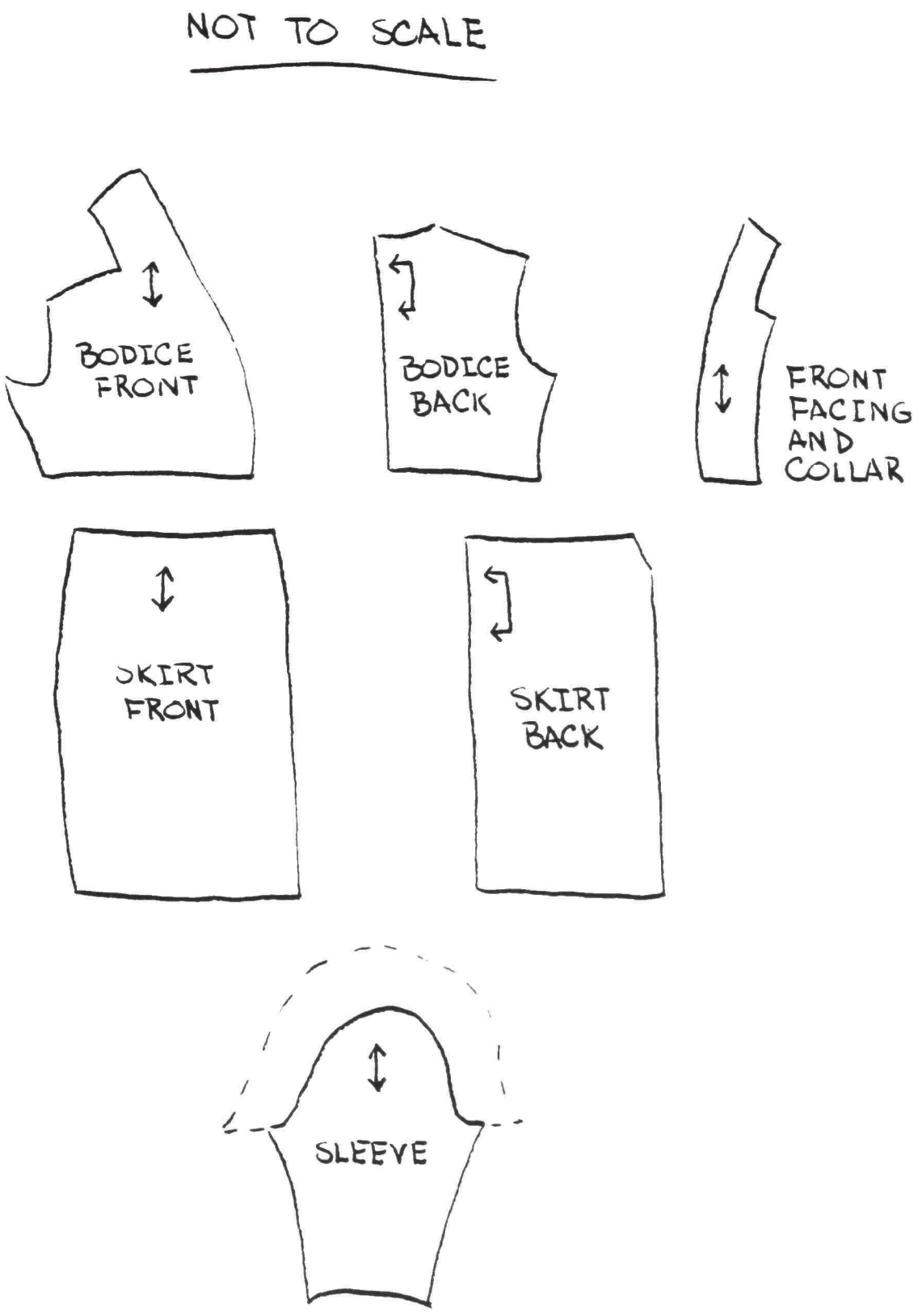

Figure 4. Second Dress--Pattern

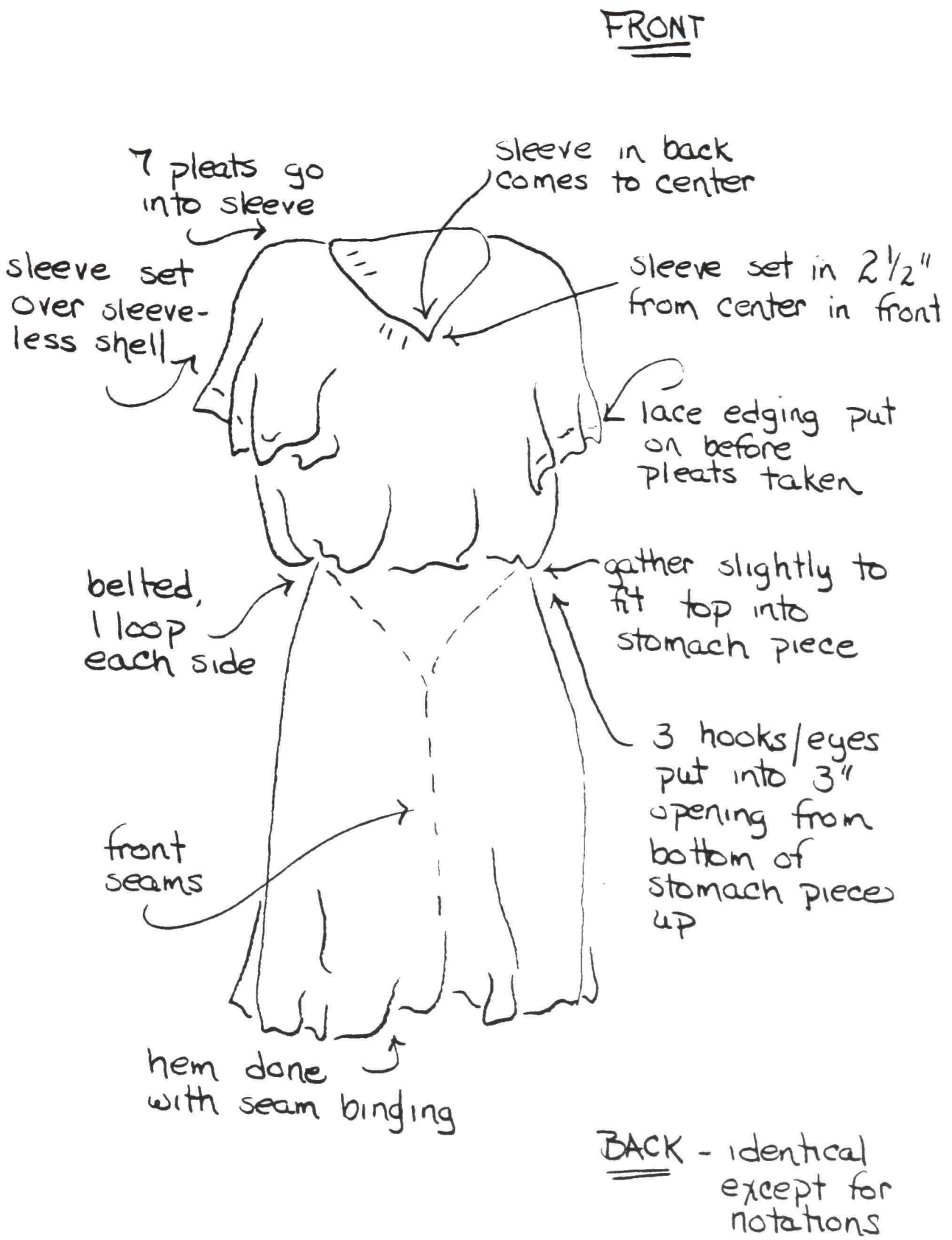

Figure 5. Second Dress--Pattern Notes

reach for the silken curls, panics, and breaks her neck, it is not a spiteful act but an unconscious one into which he is lured by the lustrous texture of Deidre's hair.

Slim

Slim's character is that of "a jerkline skinner," the authority among the ranch hands. To be a jerkline skinner one must be in good physical shape, quick, and sturdy. At 6'1" Patrick Remmert was able to step easily into the physicalization of his role.

From his work boots to his worn felt hat, most of Patrick's costume was pulled from his own closet. Because the jeans, boots, and hat were his, he was familiar with and comfortable in them. Patrick was put in an off-white shirt essentially because his is a "good" character. Slim is nice to everyone and attempts to do what is right in any situation. The sleeves were rolled up and the front of the shirt opened to expose an undershirt and a muscular framework. A black vest was worn to give an authoritative yet casual look. It helped break the vertical line as well as add variety to his costume.

Pat's dark brown hair was slightly greased back with his brown moustache completing his look.

Carlson

Carlson is portrayed as a strong and healthy individual. At the same time he is the type of man Slim refers to when he says, ". . . I've seen 'em get mean. Won't hardly talk to no one."[6]

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[6] Ibid., p. 33.

COSTUME PLOT

Slim

1. denim jeans
2. shirt--off-white
3. black vest
4. undershirt
5. workboots
6. hat--worn cowboy felt
7. dark brown hair and moustache--wavy hair, side part

NOTES:

sleeves rolled to biceps

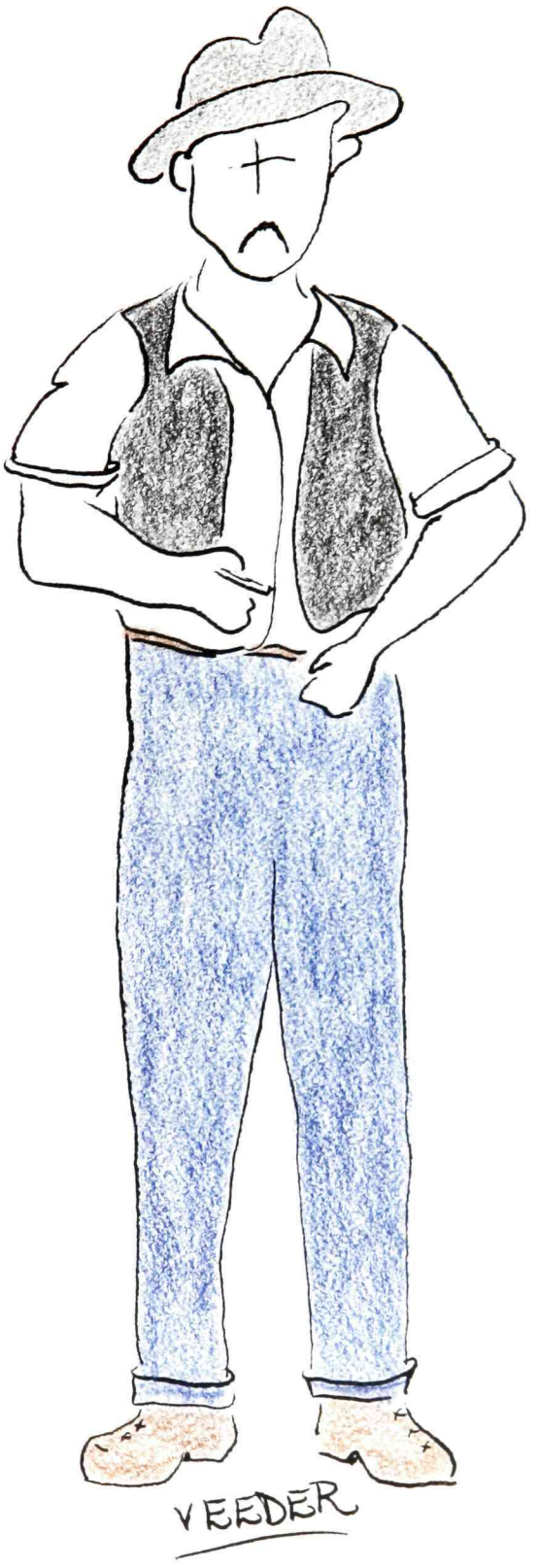

Plate 16: Slim

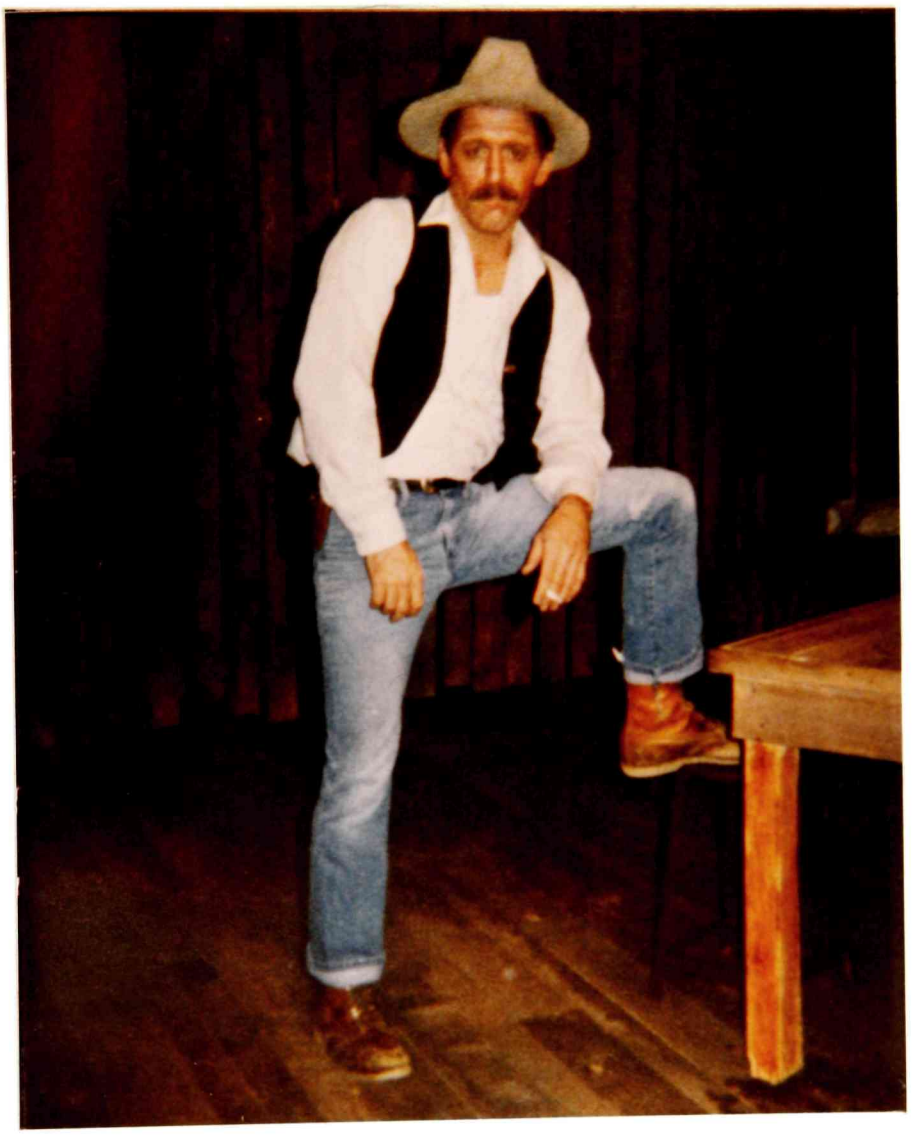

Plate 17: Slim

COSTUME PLOT

Carlson

1. jeans
2. shirt--small vertical brown stripes
3. workboots
4. hat--cowboy felt
5. dark brown leather belt
6. jacket--costume prop

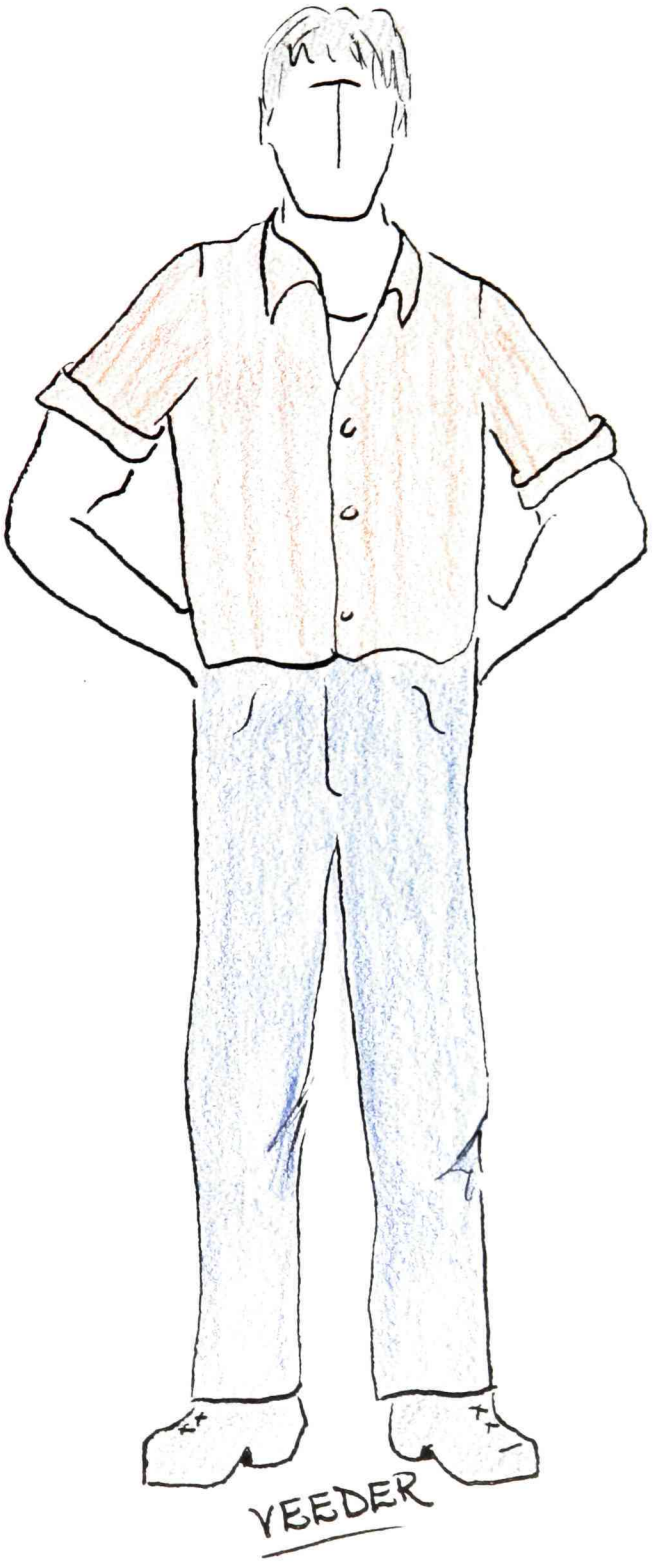

Plate 18: Carlson

Plate 19: Carlson

Like the rest of the men, Carlson is a bucker. Also like the rest, his costume must reflect his individuality and the practicality of his lifestyle. The brown striped shirt emphasized the strong, broad shoulders of the actor, Jerry Smith. Work boots and a worn felt hat added to his character and costume. By pulling a pair of jeans from his own wardrobe, Jerry was able to extend the worn look of the farm hand. Because Jerry's pants were flared slightly, it was necessary to take in the legs, giving the straightened leg line of the 1930's.

Finishing touches to the costume came in the form of his slightly greased hair. A jacket used as a costume prop was carried in on his first entrance and discarded almost immediately.

Whit

Whit is a sturdy young bucker on Slim's crew. He was played as such, too. Somehow Whit needed to retain his innocence even when he spoke of Susy's parlor house.

With the exception of his hat, everything used for Whit's costume was pulled from the closet of the actor, Charles Cilny. The red, white, and blue plaid shirt broke his lines horizontally as did jeans with belt and buckle. This was needed to allow Lennie to appear taller than the rest in his strong vertical line. The boots Chuck wore originally had vivid red tops. Without much disagreement the designer was able to paint the tops black. Even though a minor portion of the variety of Whit's costume may have been lost, the audience was not startled by red boot tops when the actor moved.

COSTUME PLOT

Whit

1. jeans
2. shirt--red, white, and blue flannel plaid; sleeves rolled above elbows
3. black cowboy boots
4. hat--cowboy straw
5. brown leather belt
6. kerchief in back pocket
7. jacket--prop
8. brown hair slightly greased away from face and above ears

Plate 20: Whit

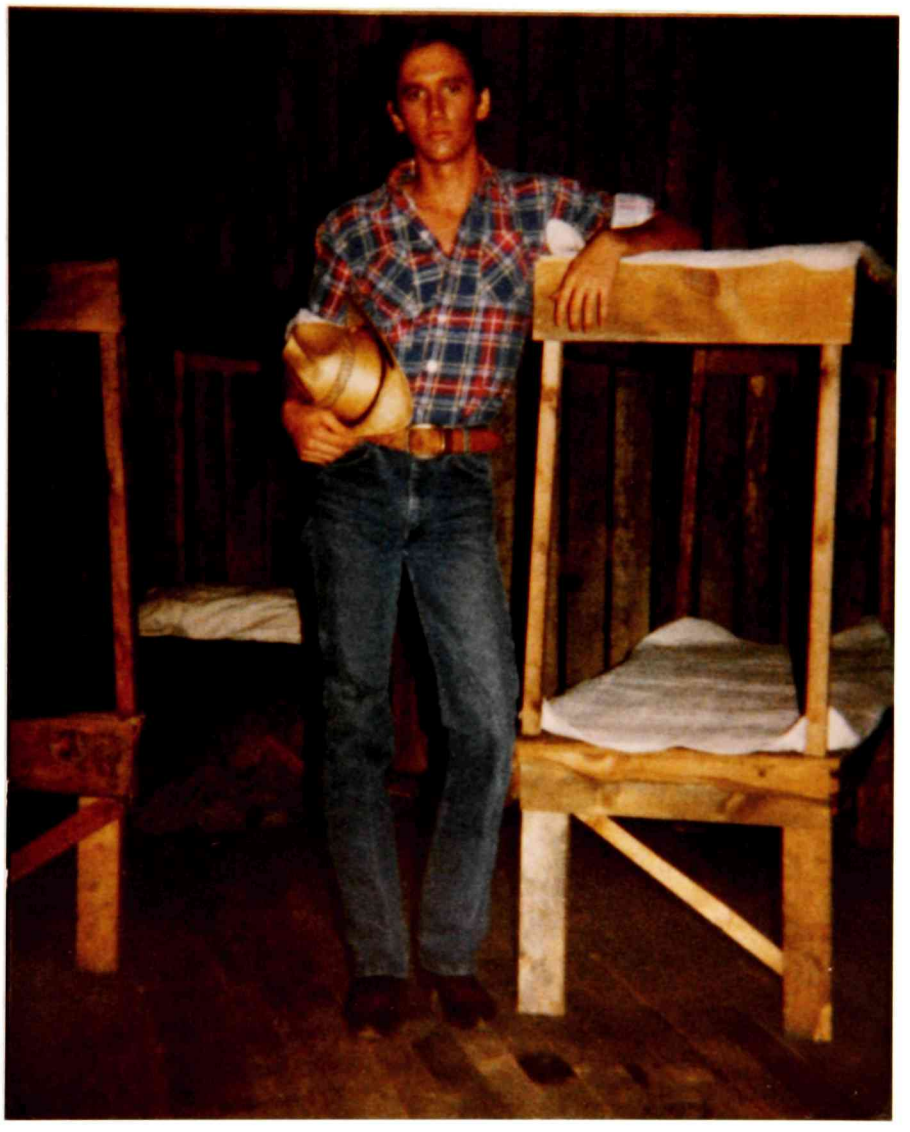

Plate 21: Whit

Although Whit is a relatively minor character, he is still an important facet of the show. His clothes have to be practical work clothes, but he needs to retain his individuality. The shirts and hats worn by the men allowed for the greatest variety in color, texture, and their growth as individual characters.

Crooks

"A busted-back nigger"[7] is what Steinbeck called Crooks. Due to casting difficulties, the actor playing Crooks in this particular production was a Chicano rather than a Black. He was cast during the first rehearsal. The late casting rather than the change in race caused the difficulties in costuming this character.

A padded T-shirt was used to physicalize Crooks's broken back. By trapping pillow stuffing between two T-shirts, the lump was placed just below the left shoulder and tapered away to appear as a badly healed break. The process for building Crooks's lump was the same as that used in building Lennie's padding. The crooked back was further emphasized by the actor's stance and movement.

Crooks's isolation was reflected in the color of his costume. Like the rest of the farm hands, his clothes demanded practicality. A small cuff kept them off the floor and also served to emphasize his poverty-stricken state. A brown-and-white-checkered shirt with rolled sleeves was in keeping with the somber colors of his work clothes. Brown work shoes and dark socks completed his costume.

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[7] Ibid., p. 50.

COSTUME PLOT

Crooks

1. bib overalls--small cuff
2. shirt--brown and white checked
3. workboots
4. dark socks
5. black moustache and hair with side part; touch of gray
6. padding for hunched back

Actor Eddie Rodriquez felt that his moustache made him look "browner." Because there was already facial hair on other actors, his moustache did not create a jarring contrast. A touch of gray was added to his hair to complete the aging process.

Plate 22: Crooks

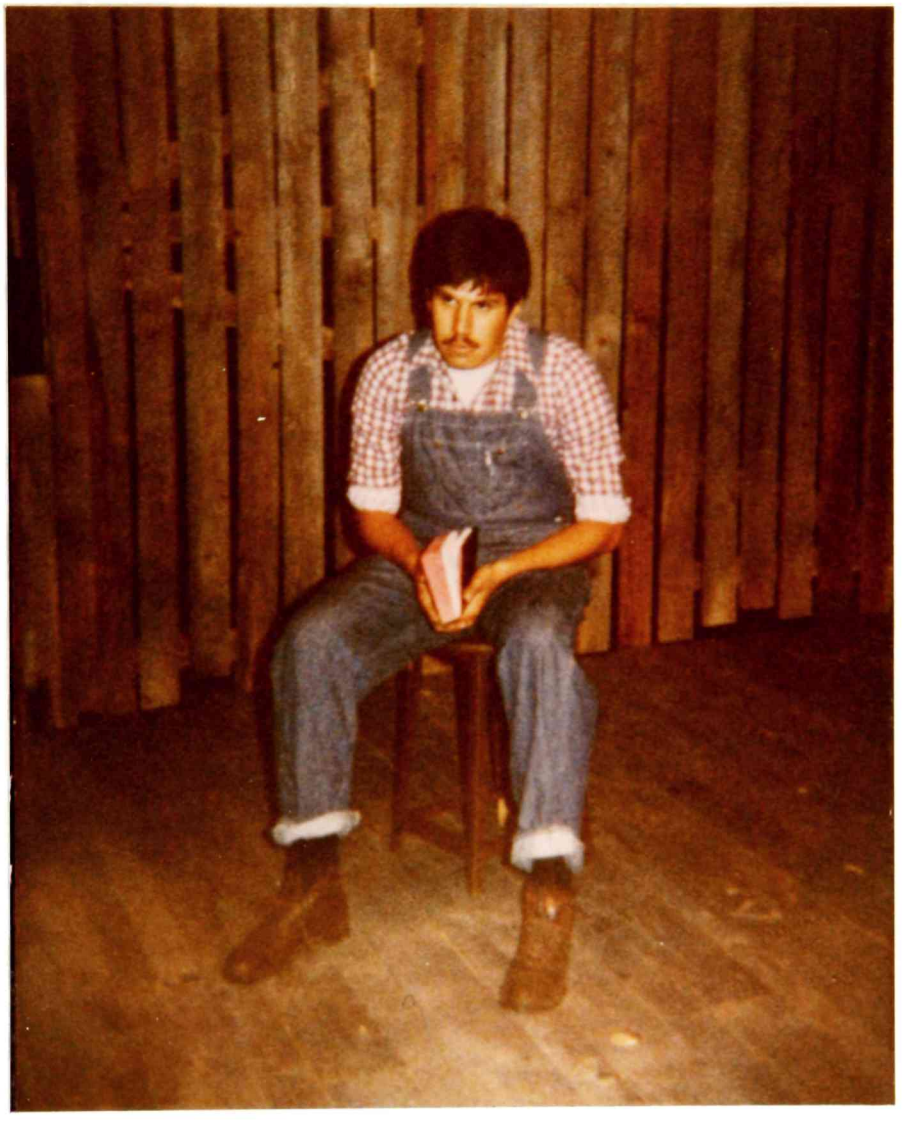

Plate 23: Crooks

CHAPTER III

EVALUATION OF THE DESIGN PROJECT

N. J. Steele, School of Opera and Music,
Indiana University, Bloomington

TO: Pamela R. Veeder

From: N. J. Steele

Re: Evaluation of Costume
Thesis Of Mice and Men

During the fall semester of the 1979-80 school term, I was Costume/Designer/Associate Professor at Texas Tech's University Theatre. Miss Pamela Veeder asked to design costumes for the Laboratory Theatre's production Of Mice and Men.

The design process was followed in accordance with the director's [Ms. Sara O'Neil] concept. Miss Veeder executed both preliminary sketches, final renderings, and the actual costumes for the entire show within the time and budget limitations quite successfully. Her designs were appropriate for each character in line, color, and design. The relationship of each character to his/her role, the play, the other characters, and the period (1930's) were established early with interesting and imaginative designs. Much of the success of this production can be credited to Miss Veeder's clever use of color and period-looking costumes. Her work should certainly be deemed a success.

Departmental Review: Individuals Present

Faculty

Dr. Clifford Ashby, Design Thesis Committee Member (in absentia)

A. L. Lucero, Design Faculty Member

Ronald Schulz, Directing Thesis Advisor

Dr. George Sorensen, Lab Theatre Producer

Nancy J. Steele, Design Project Advisor

Dr. Richard A. Weaver, Design Thesis Advisor

Students

Deborah Bigness

Robert Coonrod

Jerry Cotton

Bruce DuBose

Sara O'Neil, Director

Patrick Remmert

Jerry Smith

Pamela R. Veeder, Costume Designer

SCHULZ

Pam, would you state what you're attempting to do with costumes?

VEEDER

It's a practical show; they're members of a threshing crew. The clothes had to be practical for the men. Curley's Wife presented the splash of color in the show. Her slinky dresses, the plum color, the red color of her dresses, the lower neck-lines, clingy material--that type of thing. She was the splash of color. She was the passionate person in the show. The red dress was the physicalization of her passion. We can see that in the use of red tones in the show. She came into the barn when she first wore her red dress looking for more than just the answer to "what happened to Curley's hand," and that's the dress she dies in. For the rest of the clothes,

they are practical clothes; these are practical people. By using line, building Lennie tall through the overalls and the hat and the big shoes--he was already two inches taller than everyone else--by creating a strong vertical line, we were able to make him appear--create the illusion and make him that much taller. The rest of the men were in plaids. I broke them horizontally across the chest. By putting them in pants with buckles and belts and such things, it broke them vertically so that even though they might be only an inch or two shorter than T. H., they appear that much shorter because of the line going across rather than up and down.

SCHULZ

All right, May we have either questions or comments on the costumes.

STEELE

You want me to open; is that why you're all staring at me? O.K. Since I was the supervisor and heard all the way through about which character was wearing what color or what type of shirt, maybe I'm not the one to open the statement with why you chose this color or that hat. I know that was the one they found and at the store they loaned it, so I know why you're wearing it. My question is: Were you trying to establish a certain time or era?

VEEDER

No. Because these were timeless people. They're there. They're forever. It's a timeless situation. Lonely people are always around.

STEELE

O.K., you fulfilled that. You achieved that you are practical. Was there anything that you were saying that did not come through? You were working for a timeless place.

VEEDER

Essentially a timeless place, yes. We were going with 1937, as the date of the show. The line in Deirdre's dresses created the '30's. The rest of the men, those are more timeless than the dresses.

STEELE

I think you found your silhouette of working men on a threshing crew or anywhere in the southwest. The hats have not changed that much; the brim has gone up or down depending on the decade, perhaps. The working shoes are what came through the '30's, and they are still now working, so maybe defining it as actually a period caught or captured within Deirdre more than perhaps some of the gentlemen.

SORENSEN

How about hair styles for Deirdre?

VEEDER

Deirdre's were tighter curls.

STEELE

The men's hair. What were you attempting to accomplsih with the look of the '30's?

SCHULZ

Dr. Ashby has a comment on the hair styles for the men. He says: "I object to hair plates (caps),coiffures on the men, particularly Lennie. Nobody looked hot, dirty, and sweaty." So I gather the period satisfies him. But they didn't look like they had been out doing the kind of work they had been doing.

VEEDER

He mentioned that to me earlier.

SCHULTZ

Did he? All right.

WEAVER

I thought the costumes in one respect were really, really satisfying and supportive of the production. I guess what struck me about one of the strongest unifying features, Sara and Pam, was the use of textures in the production. I thought the costumes in many respects reflected the variety of textures--the rough-hewn wood of the walls, bunks, and floor, etc., was reflected, for me, very nicely in the

scuffed shoes and in the rough textures of the working clothes, etc., and I thought worked very well. The one dissatisfaction I had with the costumes, curiously enough, was in that same direction. The direction of texture. And it appeared to me that at the very moment of the play when Lennie is going to go crazy over texture, the dress appeared rough. It did not appear silky and slick and what--like jersey would appear. I wondered at that moment, with all of this nice contrast in texture, at this particular moment why doesn't she have on something silk or jersey or cotton, satin, or something like that. That dress appeared to have some kind of a coarse texture. And that was the only time--

LUCERO

Did it have a nap?

VEEDER

No. I was a very fine, smooth qiana.

LUCERO

Red, double knit nap.

VEEDER

No.

LUCERO

It may not have been. That's just how it read.

WEAVER

Yeah, it just looked like it had--does that mean it's woven and has texture?

SCHULZ

There are some textures that we want to reach out and feel, and maybe this just didn't command that kind of reaction. I think her hair did more than the dress.

WEAVER

There was that one moment in the play; and perhaps you overdid yourself, Pam, in building costumes. There was the aspect of--and even if you want the play to be timeless, it

cannot be in no place in society--it has to be; there is too much in the script that is based on a level in society. And one of the lines--just before she gets killed, Deirdre says something, "I'm going to town to Salinas and get me some nice clothes." And at that moment I said to myself, "If you have a dress that nice, what are you going to call nice clothes?" Because that dress looked far too elegant, far too chic for any period for her to motivate that particular line about being so unhappy with her poverty, etc., if she were going to get some nice clothes. It just looked very nice.

SCHULZ

Did Ashby give you his comment on her costume?

VEEDER

No, he didn't.

SCHULZ

"Curley's Wife looked a little too much like she was going to a sorority rush party. A little 'sleaze," please. It could be a little cheaper looking." I had a feeling, though I generally like the costumes, a little more could have been done to emphasize the pathos of this character who is trying--without money and no taste--is trying to live up to this Hollywood dream but doesn't have the know-how or the money to do it. There is just a little of that, I think, missing. It might have reinforced the pathos of the role. Here's another excerpt. He says: "Costumes seem to work well in general although the denim was a little new and unpatched." Also he noted that the belt knives were not invented until the late '60's.

SORENSEN

Is the line in the play about what she's gotten since her wedding, or did Curley buy the clothes for her--or isn't there a line about that?

O'NEIL

No, I don't think so.

SORENSEN

Or that she's gotten a lot of clothes for her wedding

O'NEIL

No, nothing like that.

SORENSEN

Maybe it's a justification I was trying to make for how she looked. I guess that was it. Maybe I was reading something into it. 'Cause I was trying to justify that, O.K., maybe for her wedding trousseau she had these things that looked a little nicer. But I think the idea a step below would be helpful. I guess that's it. I don't mind that I rewrote Steinbeck.

LUCERO

This is one of the only shows at the Lab--the only one that I've been able to see after only one tech. I was lucky enough to come in almost as an audience member. That dress, for me, wasn't tarty enough. I don't know whether that's costumes or whether it's direction or acting.

O'NEIL

I know she wasn't tarty enough.

LUCERO

I don't know if that was an acting situation or a little of everything. But that's one thing. Pat was most successful for the sweat, etc., where the other men are not. And you [Bruce/George] looked too cool when you got off that bus and the crease down the front of your jeans. And then Lennie's hat was stereotypic of the bumbling idiot, and that bothered me a little. But other than that and with the budget you had, you did a good job. Really.

WEAVER

There's a problem in Lennie and the thing that you just said. Lennie is an archetype. He is not a stereotype. He is one where all the take-offs--he's the character all those take-offs are based on, including the idiot dog in the cartoons, etc. And that's where they all come from. But in costuming him you have to take into account all the spinoffs of that character and--coming back--and that hat makes him look like a stereotype, not the archetype. I don't know if that makes any sense to you, but it does to me. And the hat was a trap.

Pamela R. Veeder, Costume Designer

Looking back on the design project, there are aspects that I would, as the costume designer, do differently if given Of Mice and Men as a design problem at the present time. But then, any artist looking at her/his work objectively will usually find something to change.

The three major design problems encountered in this project were the binding of Candy's arm, the "crooking" of Crooks's back, and giving Lennie the bulk and height desired by the director. Because all are of similar urgency, we will simply begin the discussion with the first.

When binding Candy's arm it was necessary to keep in mind the illusion to be created as well as the actor's comfort. It was for these reasons a mitt was formed to enable the actor to remove it and straighten his hand when offstage.

The lump on Crooks's back was a relatively simple matter of padding a specific area of the back. The padding would have been more effective had the actor carried himself in a manner indicating such a break. If such action had been taken, the padding could have been used to emphasize the situation or could have been eliminated entirely. Used as it was, the desired effect was lost as the actor walked with almost no stoop.

Adding to Lennie's already massive size proved to be the most troublesome of the design problems. The director wanted something similar to "The Incredible Hulk." She cast an actor with a good trim

build. The problem was in creating more bulk in the upper chest and arms area without making it look like flabby fat. By padding the upper portions of a T-shirt, the costume crew did succeed in adding a number of inches. The director was also dissatisfied with the actor's height. Professional building up of the shoes to be worn would have exceeded the costume budget, so another means had to be found. A few seasons earlier a production of Romeo and Juliet had been produced by the Texas Tech University Theatre. This production was complete with period cod-pieces. A number of them were being used as pin cushions by the shop crew when it was decided that one in the heel of each of Lennie's boots would add approximately 1 1/2 inches of height to the wearer. The extra bulk created by the padding, extra height in the shoes, and the use of a strong vertical line did make Lennie appear much larger than he initially had.

During the Departmental Review of the production of Of Mice and Men, criticism tended to revolve around the lack of dirt, grime, and "sleaze." Everyone appeared too clean. Not as though they had just come in from a day in the field. That was an oversight on my part. But it met with no objections from the director. Rather, it was consistent with the set and the property pieces used. It was an immaculate bunkhouse. With only one hand Candy was able to work miracles. This consistency was even more apparent when one looked at the clean acting style, scenic line, costume silhouette, and lack of props. As for the lack of "sleaze" and Curley's Wife looking as though she was attending "a sorority rush party," one must remember that both pattern and fabric were chosen by the director from a selection offered by the

designer--a selection that did include rough, plain cottons as well as smooth, silky qianas. Using the directoral concept of dreams versus reality, one need also to remember the practicality of the characters involved. Only George, Lennie, and Curley's Wife were dreamers. The others had no time for dreams or dreamers. The dresses worn by Curley's Wife were her attempt to realize her Hollywood dream. Her red dress of the last act supported the realization of her passion. Hers was not a physical passion but a passion to live and strive to be different, however thwarted her attempts. At one point in the Departmental Review, someone complained that the red dress appeared rough rather than silky as it had earlier. What this individual failed to realize was the playwright's shift in emphasis. His shift caused the actors to shift their emphasis from the dress to the actress's hair. By a subtle shift in lighting, the shift in emphasis became even more apparent.

Through use of contrasting lines and textures, the overall outcome of the costumes was successful. Only a few inches taller than other actors, Lennie appeared much taller by placing him in strong vertical lines and the others in strong horizontal lines. Other basic design elements used to create this optical illusion included contrasting textures and colors. The rough, crude sameness of the farm hands created an interesting contrast when placed beside the "splash of color" found in Curley's Wife.

As it should be in educational theatre, designing costumes for Of Mice and Men was a learning experience. With little experience, I

feel the project was successful. The designs worked because the costumes worked for the characters as well as the actors.

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APPENDIX A: BUDGET REPORT

OPERATING BUDGET

Budget Summary

1.	Scenery	$140.00
2.	Costumes	60.00
3.	Lights	30.00
4.	Sound	20.00
	TOTAL	$250.00

BUDGET ITEMIZED

#2 - Costumes

Nov. 14	Hancock Fabric	4 yds. knit fabric	$ 9.72
		2 yds. duck fabric	
		1 spool thread	
	TG&Y	4 yds. knit fabric	12.75
		pattern	
Nov. 19	Disabled Vets	2 pair pants	1.31
		1 shirt	
	TG&Y	shoelaces	.49
Nov. 26	Furr's	laundry detergent	5.59
		1 gal. bleach	
	Chris's Rexall	ace bandage	3.69
Nov. 29	Hancock Fabric	2 yds. qiana	10.80
Nov. 30	Furr's	baby powder	.99
		Lysol	2.83
Dec. 3	ART'S	stage blood (8 oz.)	5.50
		groom and clean	1.80
Dec. 5	Furr's	cold cream	2.52

TOTAL.....$57.99

APPENDIX B: PRODUCTION PHOTOGRAPHS

Plate 24: The Boss Takes Their Names

Plate 25: Curley Searches for His Wife

Plate 26: Lennie Talks to Crooks

Plate 27: Lennie and Curley's Wife Share Dreams

Plate 28: The Men Arm-Wrestle