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BURNS, RONALD Q. The Visual Design and Arena Theatre for Squaring the Circle. (1976)
Directed by: Dr. David R. Batcheller pp. 102

The purpose of this thesis was two-fold: (1) to create a visual design for Katayev's Squaring the Circle in terms of an arena production, and (2) to design and build a flexible, semi-permanent seating arrangement for Aycock and Taylor stages.

Visually, the criterion for the production were that it be period in silhouette, suggest a "sepia-toned" image, and convey the romantic farcical spirit of the play.

A five-sided playing space was chosen for its spatial possibilities and visual interest. This space was defined by the seating risers. The scenic elements and set props were simple, suggestive of the period, and in the proper stylistic state of dilapidation.

The costumes were to appear "layered" and bulky in appearance without being overly heavy and cumbersome. Items of Russian military uniforms and red accessories suggested the time and place while serving to unify the production concept.

The lighting employed the "double-McCandless" system for the basic plot. This was supplemented by specials on key areas and toning light by which the "sepia-toned" concept could be emphasized.

Concerning purpose one of this thesis, the criterion for the visual design were successfully and artistically realized.

Satisfying purpose two, the designing and building of the seating risers, posed the problems of storage, cost, construction time and methods, and of balancing the design for Squaring the Circle with the requirements of future shows. The chosen solution was to build 42" wide scenic parallels in 1'0" height increments beginning at 18". An additional

level at 6" was obtained by constructing 38-0" wide non-folding platforms. These stock units were then supplemented by special non-folding platforms which completed the five-sided shape. The steps and handrail were also specially constructed.

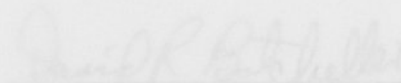
Concerning purpose two of this thesis, the design for the seating configuration was sound. The actual construction, however, was less than successful as a result of compromises which had to be made in the quality of the materials which were used.

Ronald G. Burns

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1974

Approved by


Thesis Advisor

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SQUARING THE CIRCLE

by

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APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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Date of Examination

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PART I

THE VISUAL DESIGN AND ARENA THEATRE FOR
SQUARING THE CIRCLE

The purpose of this thesis is two-fold: (1) to create a visual design for Katayev's Squaring the Circle in terms of an arena production, and (2) to design a flexible, semi-permanent seating arrangement for Aycock and Taylor stages. The writer felt it necessary to explore both arena staging and Russian theatre in preparing for the production.

Historical Considerations for Arena Staging

Arena theatre, or central staging, may be traced back to the primitive origins of drama, the ritual around the campfire. Whenever and wherever there has been an improvised performance, the audience has tended to "gather round," and by so doing, created diverse examples of theatre-in-the-round. The tradition runs from the classic age of Greece and Rome, the pageant plays of the Middle Ages, the circus, through the modern theatre.

As a legitimate form of dramatic activity in the United States, however, arena staging is a product of the last fifty years and of those fifty years, only the last twenty-five have fostered widespread, serious work in the arena format. A chief reason for the rapid spread of arena theatre after 1950 was that it did not require any special building.¹

¹Kelly Yeaton, "Arena Production," in Producing the Play, ed. by

A theatre-in-the-round can be started, generally speaking, in any room or tent or place large enough to seat an audience and leave enough space for a playing area.²

The first documented use of central staging in the United States was at the Teachers College of Columbia University in 1914. Azubah Laltham directed The Mask of Joy in the center of a gymnasium. In 1922, T. Earl Pardoe used arena staging at Brigham Young University and in 1924, Gilmor Brown started directing plays in Pasadena, using the center of a large room and a minimum of equipment. Jacob Weiser used the technique in a New York summer venture in the late 1930's. These efforts were of an improvisational nature, however, although the writer in no way dismisses their importance. Theatre-in-the-round proper as an intimate theatre medium was instituted by Glenn Hughs in 1932. He produced Ghosts in the center of the floor in the penthouse of the Hotel Meany in Seattle, Washington. The Penthouse Theatre of the University of Washington is named after Hugh's venture. The first professional theatre-in-the-round was Theatre '50 which opened in Dallas, Texas in the summer of 1947 under the directorship of Margo Jones.³

The primary selling points of arena theatre are its economy--seating risers are the primary initial expense--expediency, and intimacy. The chief disadvantage stems from the complete encirclement of the playing

John Gassner, with the New Scene Technician's Handbook, by Philip Barber (n.p.: Holt, Rinehart, and Winston, Inc., 1953), p. 542.

²Margo Jones, Theatre-In-The-Round (New York: Rinehart and Company, Inc., 1951), p. 94.

³Ibid., pp. 38-9.

area. The variety of view points makes a total, uniform effect difficult to achieve.⁴ For the designer, arena production presents an instance where broadness of vision takes a secondary role to attention to detail.

Functional Analysis of Arena Seating

Determining the size and shape of the seating arrangement for an arena production on Aycock stage was the initial problem facing the designer. An old riddle could be paraphrased to ask which comes first, the playing space or the seating which encloses it. There are pros and cons to the issue, but the final test is whether or not there is complete harmony between the two.⁵ Additionally, the audience has every right to expect a maximum of comfort and a minimum of distraction and complete safety.⁶

The designer soon realized that finalizing the seating arrangement was dependent upon the playing space for Squaring the Circle. There were, however, certain technical decisions which could be made. These included the width of the seating, the riser heights, the type of construction, and the quality of lumber used.

According to Burris-Meyer and Cole, "traffic and comfort must determine seat spacing. Under minimum code spacing, patrons cannot pass

⁴Harold Burris-Meyer and Edward C. Cole, Theatres and Auditoriums (2nd ed.; New York: Reinhold Publishing Corporation, 1964), pp. 130-1.

⁵Jones, Theatre-In-The-Round, p. 102.

⁶Burris-Meyer and Cole, Theatres and Auditoriums, p. 1.

other seated patrons. This condition is barely remedied with a seat spacing of 36 inches and is adequately overcome by a spacing of 42 inches."⁷

The designer took this figure as the standard measure for the platform widths with the exception of the first row where a width of 3'0" was deemed adequate. For optimum sight-lines, the risers should be built in 1'0" intervals, beginning at 0'6". This height interval necessitates the use of steps in the aisle, but this drawback was felt to be outweighed by the improved sight lines. The decision to place the first row on a 0'6" riser rather than on the floor was made in consideration of the lighting angles.

The platforms should be constructed as stock 3'6" x 8'0" parallels. Parallels were chosen for their flexibility, cost, and adaptability to the scenery operation at UNC-G. Commercial risers were too expensive and risers legged with slotted steel angle, while comparable in cost to parallels, posed a set-up and storage problem. Had the budget allowed, the designer would have liked to use "uni-strut" for the framing and legs. Cost and availability ruled against this idea.

Platforms of odd size will be made of rigid construction, unless their size makes parallel construction desirable for storage. All framing construction should be of full 1" x 4" and the tops of one inch plywood. Again, however, cost and availability of materials will be major determining factors in selecting the quality of wood used for constructing the parallels. The platforms should be carpeted and all exposed wood painted black. There must be a safety rail around the seating.

⁷Ibid., p. 59.

The Russian Theatre Following the Revolution

Soviet theatre enjoyed great prestige following the Russian Revolution. Existing theatres were used to educate and entertain the proletariat. These people were unfamiliar with the theatre, but as Stanislavsky says, ". . . they were spectators in the best sense of the word; they came into our theatre not through accident but with trembling and expectation of something important, something they had never experienced before."⁸

New theatres were built and equipped but a greater problem lay in providing a quantity of suitable drama. Old plays were pressed into service, provided they were given the correct ideological overtones. Even American plays like Uncle Tom's Cabin were used. Little Eva ". . . became the forerunner of the young communist fighting for the underprivileged and oppressed proletarian Negro."⁹

Valentine Katayev is one of the best of the Soviet dramatists developed out of the revolution. He was born in Odessa in 1897, the son of a school teacher. By the age of nine he was writing poetry and had published in some of the local papers. Although he was still a schoolboy when the First World War engulfed Europe, Katayev volunteered for service with the Russian army, saw active duty, was wounded and gassed.¹⁰

Following the revolution and two years in the Ukraine, Katayev became a journalist and literary propagandist though not a member of

⁸Harlan Hatcher, ed., Modern Continental Drama (New York: Harcourt, Brace and Company, 1941), pp. 689-90.

⁹Ibid., p. 691. ¹⁰Ibid., p. 692.

the Communist Party. It was while working as a literary propagandist that he discovered and developed his unusual flair for satire. The time was ripe for satiric playwrights. Party officials invited criticism and Soviet writers were quick to oblige them. These writers attacked Russian ignorance, coarseness, and social disorders. They saw that the new state was not devoid of problems, that many of its officials were corrupt, that the revolution was a free ticket for many a scoundrel and hypocrite, and that the common man was again becoming entangled in the snares of a system.¹¹

Squaring the Circle is Katayev's most widely known play and has been one of the most popular in all Russia. American audiences were first introduced to the play through various little theatre productions. It had a successful run of 108 performances at the Lyceum Theatre in New York, opening October 3, 1935. Its reception was based upon its own amusing merits and the idea "that the USSR was finally able to laugh at itself."¹²

In Russia the play was tried out by the Small Stage, an experimental adjunct of the Moscow Art Theatre. It was soon brought into the Art Theatre itself. Squaring the Circle is set in the late 1920's near the close of the period of Lenin's New Economic Policy and the beginning of the new Five Year Plan. It burlesqued rigid communist attitudes toward love, marriage, and family in the days following the revolution when Marx was all wisdom and the state allowed free love, easy marriage, and divorce. The satire of trying to mold human nature to an ideological line is the predominant note in the play.¹³

¹¹Ibid., p. 693.

¹²Ibid.

¹³Ibid., p. 694.

Stylistic Considerations of Circle

Squaring the Circle is not an old play by historical standards; yet in terms of its relevance to either contemporary Soviet social life or the stage of Soviet theatre, the play is "dated." In preproduction meetings the director stressed his opinion that this "dated" quality was inherent in the script and should be utilized to the fullest advantage in all aspects of the production. Indeed, the liberal marital laws of post-revolutionary Russia are the chief antagonistic element in the script. As such, they serve as the catalyst for most of the dramatic situations. The designer was willing to accept the validity of "dating" the show as a basic tenet of the production scheme.

Thus the director and the designer agreed that the production would be conceived as being "period" within a rather general context. Furthermore, the director's mental image of the play as a sepia-toned tintype served as a solid starting point for artistic research. The designer suggested, however, that this particular image be enhanced and given added visual excitement by "splashes" of accent color in costuming and selected set pieces. There was mutual agreement on this course of action.

Squaring the Circle has a certain intrinsic charm which depends upon the romantic overtones of an essentially complex and non-romantic domestic situation. Additionally, much of the action of the play relies on a rather broad farcical element. This combination in conjunction with the special problems of arena staging argues against any naturalistic element entering into the production concept. The proper artistic approach is one that encompasses the line and spirit of the period while

romanticizing the theatrical expression. Lighting is a crucial factor in achieving the romantic mood, of course, but the director and the designer both felt that a sense of "clean bedraggledness" should infest all other production areas.

The arena situation poses a problem in establishing this image. "Shabby" furniture alone could be interpreted as a case of poor planning and procurement by the properties crew. Costuming can obviate the problem but cannot eliminate it entirely. Some other scenic device is needed. The director, realizing this problem and also desiring some further "atmospheric" device, suggested that access to the seating could be through a corridor representative of a hallway in a Moscow tenement. The designer agreed to this device provided that all detail, such as molding, door knobs, reveals, etc., were painted rather than three-dimensional. Any element which might be construed as naturalistic has to be avoided.

In planning the shape of the arena stage and, by extension, the shape of the seating, the designer wishes to avoid both the circular and rectangular arrangements. The temptation to make a direct statement concerning squares and circles seems to be a temptation that is best resisted. The solution rests in finding a straight lined geometric shape which is based on the circle and suits the requirements of Aycock stage.

The production concept which will guide the staging of Squaring the Circle is that this farcical, romantic play will be conceived in general terms as a "period" show. Costuming, scenic elements, and props will be designed to convey a sepia-toned image that is accented by

"splashes" of color and enhanced by romantic lighting. No attempt will be made to present a "realistic" stage picture.

Setting Analysis: Function

The arena situation effectively limits a stage setting to scenery or properties that the audience can see over, under, or through, or to scenic units placed on the aisles or hung outside of the playing area.¹⁴ Scenic investiture for Squaring the Circle is further simplified by the dramatic situation. The script specifies "a typical room in an overcrowded, noisy, municipalized tenement in Moscow, barnlike, dusty and neglected." The designer felt that such an apartment required a notable lack of finesse in the furnishings. This approach was entirely in line with the idea of "clean bedragglements" as a production concept.

Act One presents the audience with the apartment at its lowest ebb. On stage are a park-bench, a sink, cupboard, bookcase, stool, two footlockers, a bed, a wooden box, and an assortment of junk, books, and dirty clothing. Hanging in the aisle on Vasya's "side" is a window with one pane broken, mended with a rag, and embellished with a half-eaten sausage. A bare bulb hangs from the "ceiling" center stage.

To this assortment is added a folding wooden table, two folding wooden chairs, a "funny table," another park bench, a mattress, two rugs, and a small round table. These additions, with the exception of the "funny table," the additional park bench, and the mattress, serve to mark the arrival of Ludmilla and her brand of bourgeois domesticity.

¹⁴Burris-Meyer and Cole, Theatres and Auditoriums, p. 129.

¹⁵Jones, Theatre-in-The-Sound, pp. 344.

All of the additions, however, are outgrowths of the two couples' marriage and their "rare experiment in building socialism in one room."

Because of the non-elaborate nature of the set dressing, much of the designer's preliminary work was directed toward achieving the proper relationship between the size of the playing area, its configuration, and the seating requirements. This search was guided by three known factors: (1) the size of Aycock stage, (2) the need to seat 200 patrons, and (3) the director's need of a playing area which could be divided into two separate "apartments" without severely limiting action.

As noted previously, the traditional shapes were considered stylistically undesirable. The designer's feelings were much the same as Margo Jones' view that "a new medium can be a challenge and a source of great theatrical excitement, provided it is not cheapened or exploited to do the same old things in the same old ways."¹⁵

Of major concern to the designer was the possibility that members of the audience would view an arena production on the stage of Aycock Auditorium as a "gimmick." To minimize the improvisational nature of the set up, the designer thought it vital to isolate the stage of Aycock Auditorium from its cavernous house, and by so doing, protect the intimacy of central staging. This particular criteria eliminated the main lobby and auditorium as access routes to the stage. Of the two alternate access routes, the upstage center loading door and the double doors stage left adjacent to the scene shop, the latter was chosen because of its closer proximity to the Taylor Theatre box office. Furthermore, the choice of these doors opened the possibility of using the

¹⁵Jones, Theatre-In-The-Round, pp. 546.

storage room into which they opened as a small foyer. Thus the designer's early sketches and floor plans were guided by the desired audience access route and the three known factors previously stated.

To preserve the sense of a crowded, cluttered apartment while maintaining adequate playing space was a special design problem. The estimated size required was judged to be two-thirds the total area of two average sized living rooms. The designer's living room is 12' x 15', the area of which, if doubled is 720 square feet. Two thirds of this figure equals approximately 486 square feet and compares favorably in area with a circle having a diameter of twenty-four feet (approximately 452 square feet). Using this circle as a starting point, the designer placed the center of the playing area on the center line of Aycock stage and 18'3" upstage of the proscenium line. It was from this circle that a five sided playing area was evolved. The selection of this particular shape was guided by its visual interest, variety of playing area, and its adaptability to a large number of standard size parallels as seating risers. Three aisles were provided. The major entrance for both actors and audience was placed stage left, immediately downstage (in terms of Aycock stage) of the center of the playing area. This aisle was made five feet wide. Two smaller aisles of approximately 3'0" in width were provided stage right and up center, primarily for scenic elements and emergency exits.

A consultation with the director at this point confirmed the workability of this configuration. There were minor changes in furniture placement, however. A couch was eliminated and the position of the bed in Vasya's half of the room was altered. The "funny table" was

reduced in size and the sink was moved from up center to down. These changes brought the floor plan into close alignment with the director's ideas concerning blocking and areas of action.

With the floor plan and seating arrangement finalized, the designer moved to a more detailed consideration of the setting. The apartment corridor which guides the audience into the arena theatre establishes both the nature of the apartment and the spirit of the play. All of the detail will be painted to emphasize the "dated" quality of the play. A wallpaper pattern that satirizes Russian and communist party symbols will be used and will be further embellished with pseudo-Russian graffiti. The bicycle which plays such a predominant role in the course of the play will be on display in the corridor.

The apartment itself will have a large kitchen cupboard in the upcenter aisle, placed so that it will not block sight lines. Downstage, 1'4" from the first row of seating risers and immediately to the stage left of center is the sink. The sink faces Abram's side of the room and is designed to give the impression of being unrelated to any wall, located literally in the middle of the room. The designer feels that such an arrangement adds visual interest and subtly comments on Russian housing conditions of the period. Practically, the sink helps divide the room into two "apartments." Furthermore, the sink's bare metal legs and exposed plumbing give Ludmilla an excuse to decorate them with a tasteful "skirt" in Act Two. The window suspended in the stage right aisle provides a motivational source for lighting when the lamp center stage is turned off. Like the sink, the window provides Ludmilla with an object to decorate in contrast to the Spartan simplicity of Tonya's

half of the room. Additionally, the window adds a vertical dimension to the stage. Vasya's bed is little more than a two-by-four frame supporting old springs and a thin mattress. It must be raised nine inches to provide a storage area for much of Ludmilla's paraphernalia and serve as another bourgeois island in the sea of the Communist Revolution.

The "funny table" is interpreted by the designer as being crude in appearance and unusual in construction. It will serve as the major division between the apartments. The only addition to Abram and Tonya's side of the room is the second park bench which makes Abram's sleeping area a "double."

Setting Analysis: Mood

The period following the Russian Revolution and World War One was in many ways a paradox for the young Russian. Living conditions were difficult but not completely intolerable. The revolution had opened new vistas for Russian youth. There was great excitement and hope for the future but a good deal of confusion as to exactly what was the proper course for a young communist to follow. Many were asking, as does Abram, "Is it ethical?"

Katayev has written a gentle satiric play which romanticizes all the paradoxes of the period. The designer wishes to capture this spirit of satire and hope in all elements of the production.

The corridor, for example, will closely follow the description written by B. Samsonov in the humorous Russian weekly, Krokodil (the Crocodile) and reprinted by the Literary Digest. Samsonov writes:

". . . The second line of fortifications is formed by the door leading into the apartment which you desire to visit.

It is hung with tatters of felt and leather. In former days front doors of apartments were covered with felt and leather to keep the cold out.

"And now as you strike a match you see on the hangings such drawings and inscriptions in chalk that you stagger back shocked and abashed.

"Finally the system of knocks recorded on a piece of paper pinned to this door--so many knocks for Miss So-and-So, and others--is so complicated that you do not know what to do.

.....
 "The walls are barricaded almost up to the ceiling by all sorts of rubbish, broken cupboards, remnants of sewing machines, a bicycle, chairs, and all other imaginable things."¹⁶

The script calls for a curtain to partially divide the room. The designer felt that this device would prove an intolerable obstruction to sight lines in an arena situation no matter how filmy the curtain. As the director concurred in this opinion a decision was made to avoid any physical barrier between the "apartments" except for furniture and the chalk line on the floor. Actually this situation was not unusual for the period. H. R. Knickerbocker observed in Outlook that nudity was fairly well accepted in the Soviet Union and was sanctioned by the government.¹⁷ The contrast in the two "apartments," once the room is divided, should provide a clear division; Ludmilla's side bourgeois, feminine, comfortable, as contrasted with the Spartan essentials of Tonya's side.

¹⁶B. Samsonov, "Russia's Apartment Inferno's," Krokodil (The Crocodile), n.d. Moscow reprinted in Literary Digest, (April 28, 1932), p. 12.

¹⁷H. R. Knickerbocker, "Russian Nudists," Outlook, (April, 1932), pp. 221-22ff.

Costume Analysis

In any arena production, the costuming is responsible for a large portion of the atmosphere of the play.¹⁸ In addition to this requirement, the costumes for Squaring the Circle must add the "splash" of color deemed necessary to give visual interest to a show that is conceived in sepia tones. To be consistent with the artistic goal of the production, it will be necessary to rely heavily on earth colors for all costumes, with the exception of Ludmilla's. Being the most feminine element in the play and representative of the bourgeois, she will be costumed in softer materials and brighter colors.

Generally the men will be costumed in some article of military clothing. Army clothing of some kind was worn by almost all of the men during this period, mainly because there were more military goods than anything else.¹⁹ These bits of military clothing were worn piecemeal. The women's clothing likewise will reflect this "grab-bag" approach to wearing apparel. Costumes from "stock" will be used as much as possible. The unifying element in the costuming will be the use of red as accent and the wearing of medals and ribbons.

Squaring the Circle is set in the Russian winter. As a result, the costumes must appear warm and "layered." Practically, however, they must be kept light enough to not overburden the actor in the unpredictable

¹⁸Jones, Theatre-In-The-Round, p. 114.

¹⁹Mary Lena Wilson, "Under the Red Flag in Moscow," Travel (January, 1925), p. 20.

April weather. Aycock stage is not air-conditioned! The designer wishes the costumes to fit into the concept of "clean bedraggled." To achieve this effect the new fabric will be "distressed" and textured with paint and dye. The costumes should not appear rumpled or dirty, however. With these general characteristics in mind, a more detailed analysis will follow.

Vasya is a serious-minded student, at least in comparison with Abram, and dedicated to the Party cause. Therefore, when he appears in his "wedding outfit" in Act One, he must appear uncomfortable and embarrassed by Ludmilla's insistence that he dress up. He will wear a brown suit jacket, grey herringbone knickers, puttees, rather heavy shoes, and a yellow striped bow tie with a white shirt. His cap will be of fur. In Act Two he will wear a Russian military type jacket, dark knickers, and boots. His hat, if the director wishes him to wear one, will be the same as the one worn in Act One.

Ludmilla is provocative and feminine. Her personality is colorful and volatile and these traits are reflected in her clothing. Her "wedding outfit" will consist of a flowered print skirt, a long-sleeved green blouse with puffed sleeves and lace collar. She will wear a veil of white lace with a headband of white and yellow flowers. Her shoes, which she will also wear in Act Two, should be of a type similar to turn of the century "high button" shoes. She will wear a white shawl. In Act Two, her costume will be based on the traditional dress of the Ukraine. She will wear a blue pleated blouse, a purple dress with yellow and red trim with a print apron. The print chosen for the apron should have all of the colors in the skirt with a predominance of yellow.

Abram is a rather normal young man who happens to be Russian. He is not sincerely involved in the Communist Party, being more interested in food, and will not wear red. His costume will consist of a blue Russian blouse and dark blue baggy trousers. The legs of his trousers should be tucked into high black boots. His cap should be black fur of the "Cossack" type.

Tonya is by all standards the most dedicated member of the All Communist Youth League. She steadfastly believes in party ideals and has shunned vanity and ultra-feminine behavior as unworthy of the revolution. Her clothes, therefore, reflect a slightly "mannish" image. She will wear an A-line skirt of suede or velour, knee-height lace boots, a red and black "salt and pepper" turtleneck sweater, a red scarf, and a brimless, military hat. Her outer coat will be a macintosh.

Emillian, poet of the masses, is one of the designer's favorite characters. Emillian is conceited, bumbling, vain, and as proud of his muscles as he is sure of his verse. Actually, neither are very spectacular. Emillian should wear long pants to accentuate his size. He will also wear a collarless shirt with rolled up sleeves over a pair of "long handles." The shirt must be open enough to reveal the hair on his chest. Emillian will also wear a sheepskin coat and a pull-over wool cap.

Comrade Flavius serves a basic role as wise counselor and party official. He must appear impressive without being stern. His costume should be a brown great coat, knee-length brown boots, and a military cap with a red head band. As further embellishment, the hat should

have a red star on the front. Underneath the great coat he wears brown pants tucked into his boots and a military jacket.

As for the members of the Communist Youth League, the designer feels that any tendency to costume them uniformly would be uninteresting and not to the period. Rather, these characters must represent a broad range of Russian young people. To this end, all of the women members except one will wear ankle length skirts of heavy material, sweaters, shawls, scarfs, etc. in a range of earth tones, accented by red. They each must have a shoulder bag of some design, either like a camera bag or back-pack.

The men, with one exception, will be costumed in a variety of earth colors and wear turtleneck sweaters, Russian blouses, or military-type jackets. They will be dressed in both knickers and long pants. Those in knickers will also wear two pairs of socks, one to the knee and the other rolled over. The men, likewise, will need some form of bag or pack.

The two exceptions to this scheme, one male and one female, will be dressed as party officials. Their costumes will be similar uniforms of a tan color. They will wear military caps with a red head band and a red star. The woman's hat will be brimless. Their jackets will be identical, with turned up Russian collars and red epaulets. The woman will wear an A-line skirt to mid-calf and the man will wear long trousers tucked into his boots. Trousers and skirt need not match the material of the jackets, though both should be heavy.

²⁰Yastrow, "A Pool of Light," p. 152.

²¹Margo Jones, "Theatre-in-The-Round," *Players Magazine* (December, 1948), p. 33.

²²Yastrow, "A Pool of Light," p. 152.

Lighting Analysis

The character of a pool of light, which is our stage now, must inevitably affect the action taking place in it. Now, at least we know that one of the theatrical problems of this generation is to design a pool of light which shall magically reveal the meaning and structure of the play taking place within it. A simple pool of light? It is a network of forces, a field of magnetic pulls, an apalescence of colors. Central staging is a pool of light.²⁰

One of the most important aspects in arena theatre is lighting control. As Kelly Yeaton points out, "An arena theatre is almost literally constructed with light."²¹ An audience has a rich imagination and they should be made to use it. In the words of Margo Jones, "The audience's imagination, stimulated by creative acting . . . why it can do anything."²²

Lighting for the arena stage must have certain criteria. The convention of scenes, curtains, etc. required that there be a separate lighting system of groups of instruments for lighting stage and house. Secondly, because the play can only be seen through the acting, the lighting must illuminate the actor on all sides. Thirdly, the lighting instruments must be controlled so that no excessive glare or spill will fall in the audience area. It is therefore possible to maintain aesthetic distance, foster illusion, and avoid eyestrain in the audience.²³

Squaring the Circle does not require a complicated lighting set up. Basically there will be eight acting areas, each illuminated by

²⁰Kelly Yeaton, "A Pool of Light," Players Magazine (April, 1949), pp. 152-53ff.

²¹Kelly Yeaton, "How to Start an Arena Theatre," Players Magazine XXV, No. 4 (January, 1949), pp. 76-78.

²²Margo Jones, "Theatre-In-The-Round," Players Magazine (December, 1948), p. 53.

²³Yeaton, "A Pool of Light," p. 152.

four ellipsoidal spotlights placed 90° apart. This method of lighting is known commonly as the "double McCandless" system. The light from these instruments will be filtered by Roscolene 826 (flesh pink) and 841 (Surprise Pink) to produce a three-dimensional toning with a warm, romantic total image. Augmenting these eight areas will be five down lights. These "specials" will provide key light for the bed, the "funny table," the kitchen table, the cupboard, and Abram's bench. These instruments will be double-gelled with Cinemoid 501 (Yellow) and Roscolene 802 (Bastard Amber) to give a "dated" quality to certain action. Six fresnels will be used to cover the lamp center and provide further "age toning" and rim light. These instruments will be gelled with Rosco 811 (Flame). For the "lights off scenes" there will be an 8" fresnel with a dark blue gel to flood the stage and a 6" ellipsoidal to shine through the window to represent moonlight.

To properly position these instruments will require that a variation of the "egg crate" be hung above the acting area. This will be accomplished by using three counterweight lines crossed by two twenty-foot battens, each one going either six feet to the right and left of the center line. These crossed battens will be securely attached. Moving this grid arrangement will require that the three counterweight arbors move in unison so that the grid remains parallel and in trim. The designer is certain that three properly loaded counterweight lines may be synchronized in movement by man power alone, provided there is close cooperation and communication.

In addition to this "grid," the side masking blacks will be removed from the counterweight set to free their battens which are vertical

to the proscenium line. The first electric will be used for hanging instruments as will be a set of hemp lines upstage of the cyclorama.

The house lights will be eight-inch fresnels in full view of the audience. The designer feels that the theatricality of the exposed instruments is desirable. The cable, however, will have to be cleanly dressed.

Makeup

The makeup will be limited to "street" makeup, except for Ludmilla, who will have a touch of lipstick and rouge, and Comrade Flavius, who will be slightly grey.

Sound

Although there are extensive sound cues, mostly connected with the radio, in the script of Squaring the Circle, the director was anxious to reduce this to just three music cues. The designer was relieved and willing to consent to the alteration. The music will emit from the speaker of the "home-made" radio.

Props

The properties and furniture will be generally to period within a rather broad set of limitations. The Canary will be a real one, provided it is not an active "chirper." The food must be real and freshly prepared each night.

PART II
THE TECHNICAL PRODUCTION

The Set

The Set

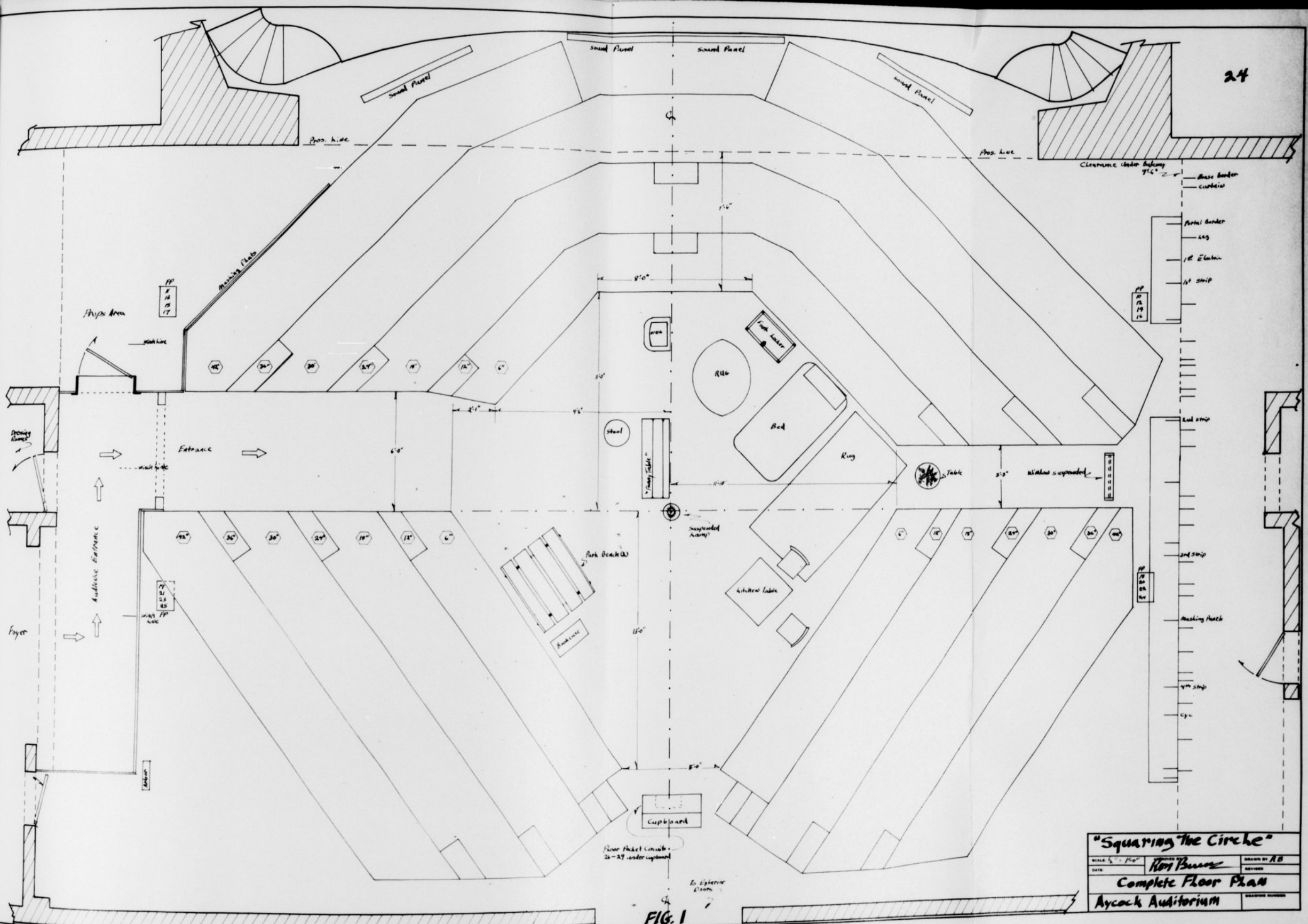


FIG. 1

"Squaring the Circle"

SCALE: 1/4" = 1'-0"	DESIGNED BY: ROY BURTON	DRAWN BY: AB
DATE:	REVIEWED:	
Complete Floor Plan		
Aycock Auditorium		REVISION NUMBER:

Floor Ticket Booths 24-29 under cupboard

To Exterior Doors

Props Area

Front Stage

Foyer

PP 14 15 16 17

PP 17 18 19 20 21 22 23 24 25

PP 14 15 16 17

PP 17 18 19 20 21 22 23 24 25

Stool

Rite

Bed

Rug

Table

Window suspended

Park Bench

Written Table

Cupboard

Entrance

Audience Entrance

Masking Plank

Prop. Line

Prop. Line

Clearance under balcony 9'-6"

Base border curtain

Panel border

1st Electric

1st strip

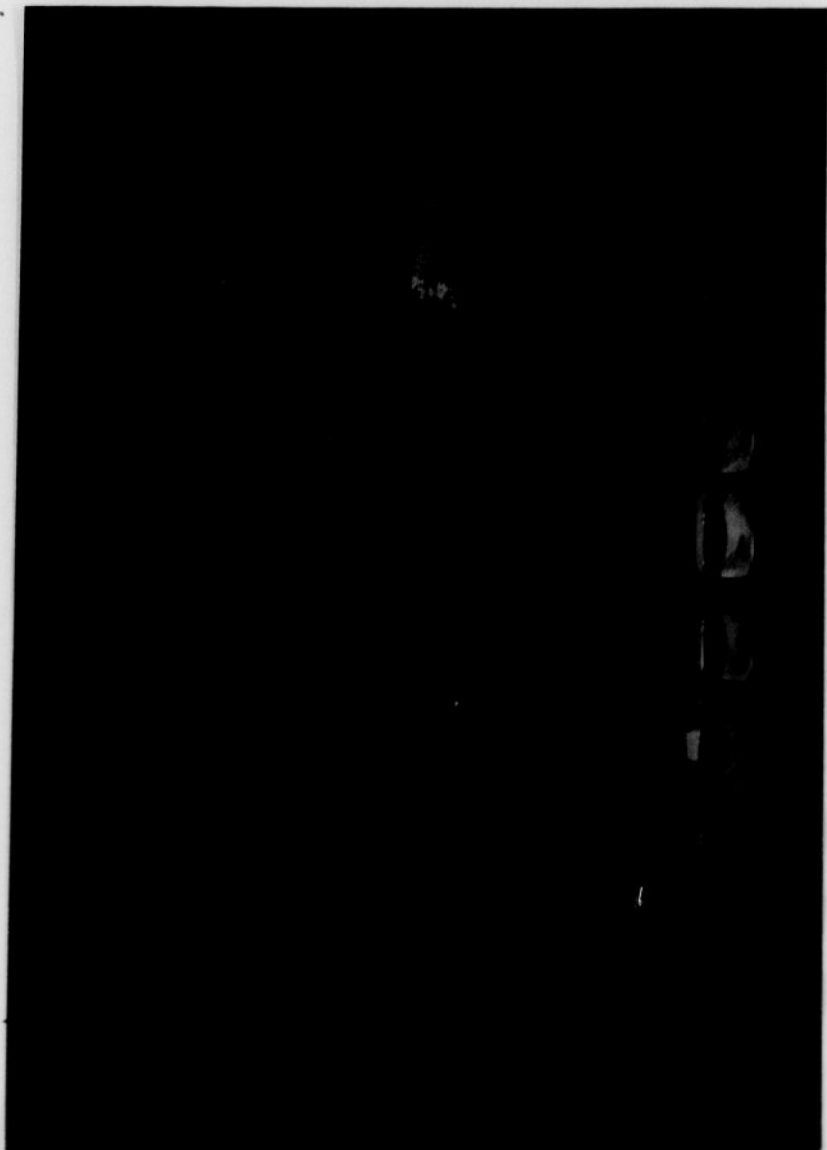
2nd strip

3rd strip

Masking Plank

4th strip

5th



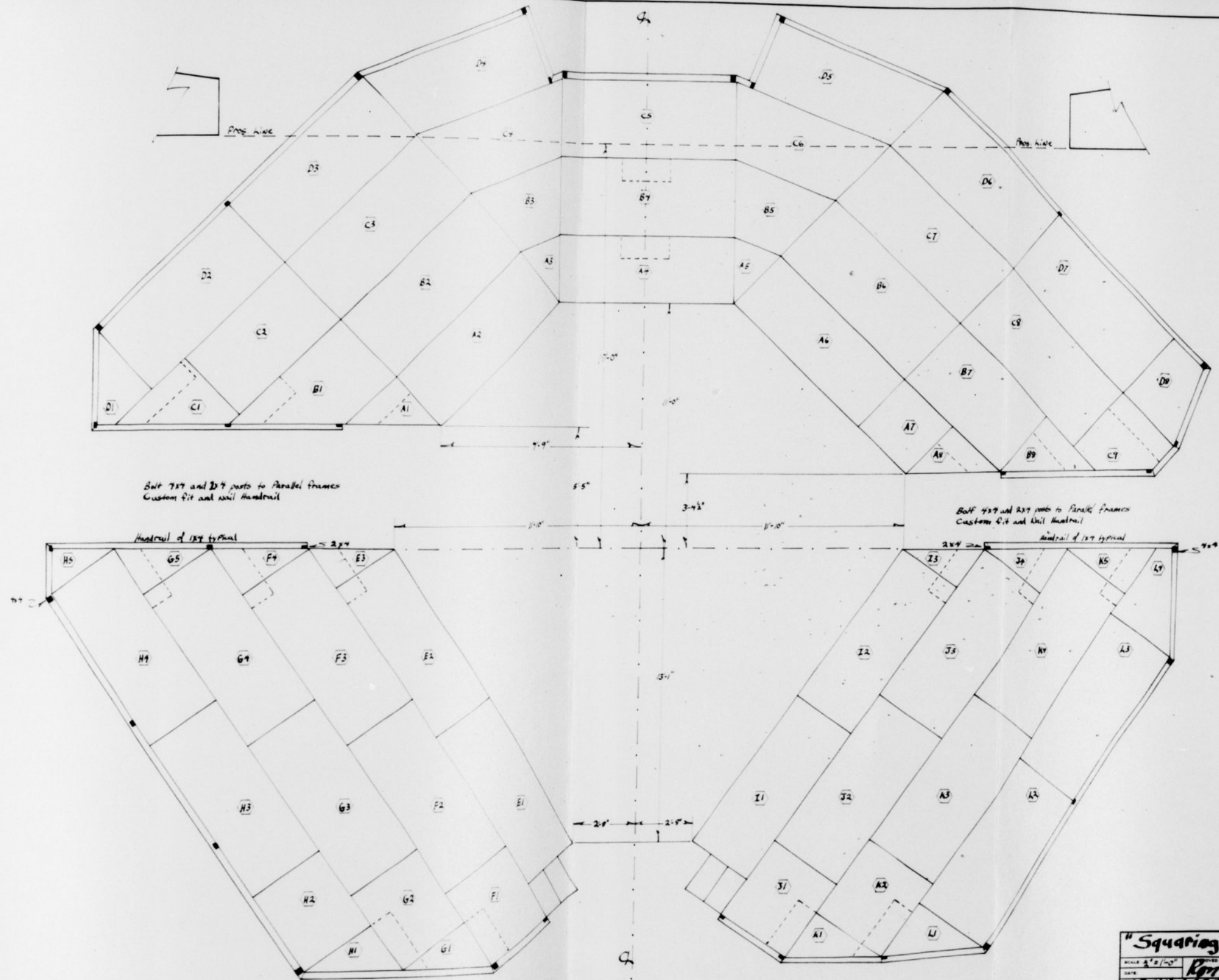
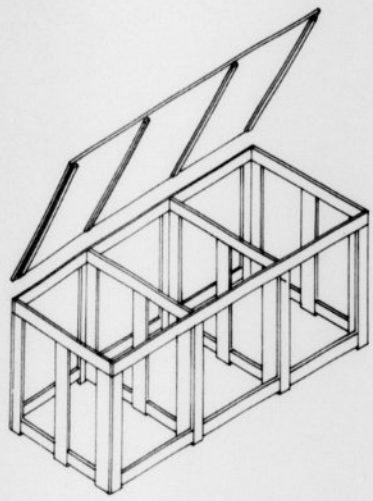
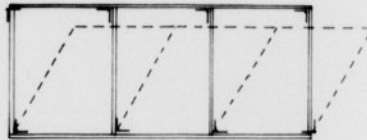


FIG. 3

"Squaring the Circle"		
SCALE: 1/4" = 1'-0"	DRAWN BY: RB	REVIEWED:
DATE: <i>Ryan Bunn</i>		
ARENA ASSEMBLY PLAN		
NOTE: Dimensional Alterations to original floor plan have been made.		
		1

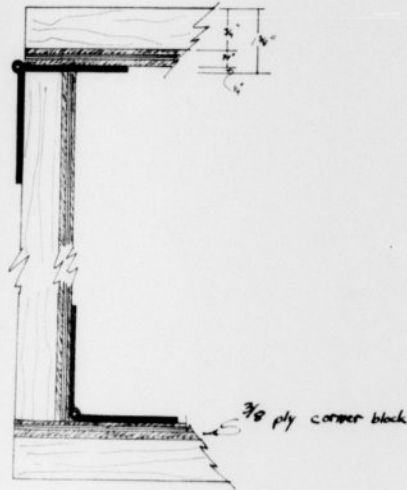
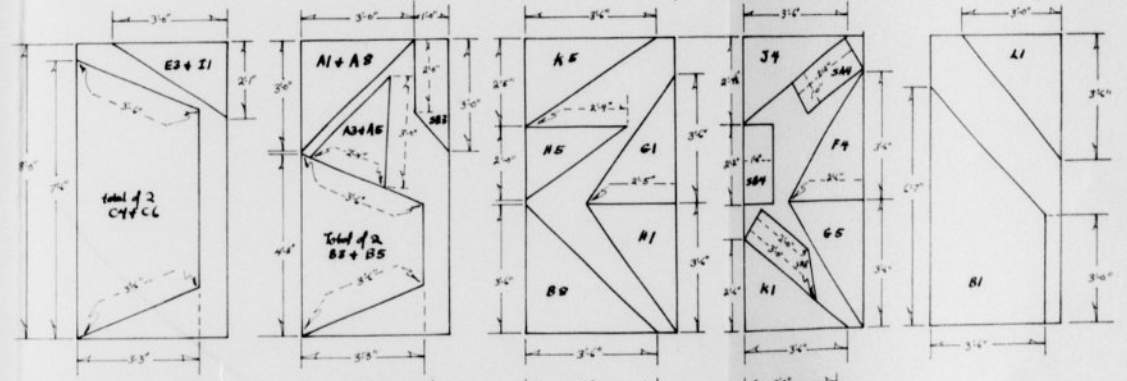
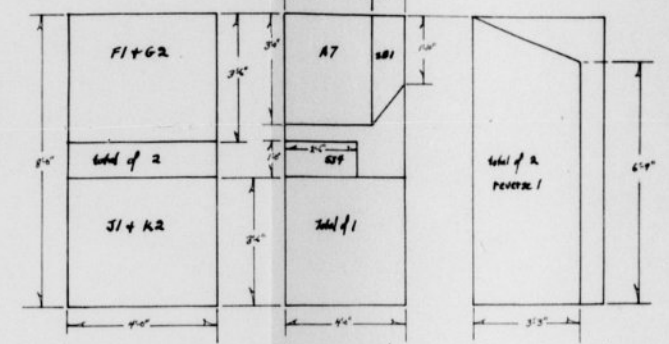
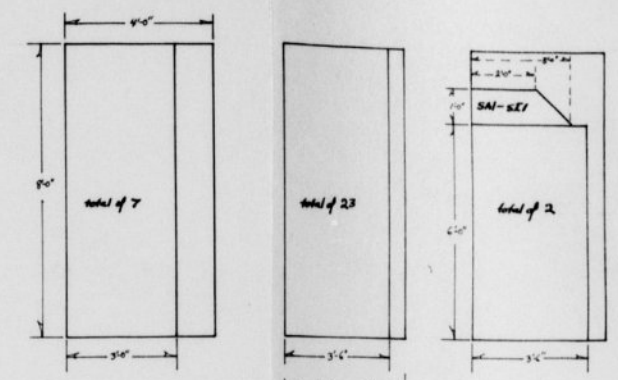
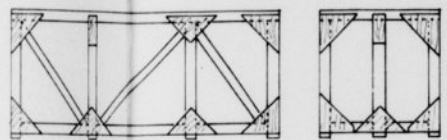


Typical Parallel Platform
 Isometric View: $\frac{1}{8}'' = 1'-0''$
 Use as a Construction Guide
 Note: corner blocks, braces, and hardware omitted.

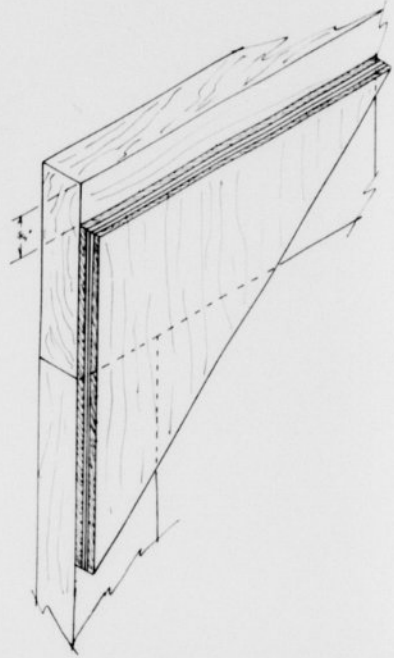


Standard Parallel: Typical Hinge Position

Standard Parallel: Typical Corner Block Configuration



Hinge Placement: Detail
 scale: $\frac{3}{4}'' = 0'-1''$



Corner Block Placement: Detail
 scale: $\frac{3}{4}'' = 0'-1''$

Cutting Plot: Riser tops from $\frac{3}{4}''$ ply
 scale: $\frac{1}{2}'' = 1'-0''$
 Note: there is some wiggle in cutting
 slips from any particular sheet.
 Please label slips as cutting is done.
 Total of — refers to number
 of sheets to be cut in manner
 indicated. Unlabeled sheets may
 be assumed to be total of one.

FIG. 4

"Squaring the Circle"

DATE	DESIGNED BY Ron Burr	DRAWN BY
Cutting Guide + Typical Const.		
Note: Refer to dwg. 1		

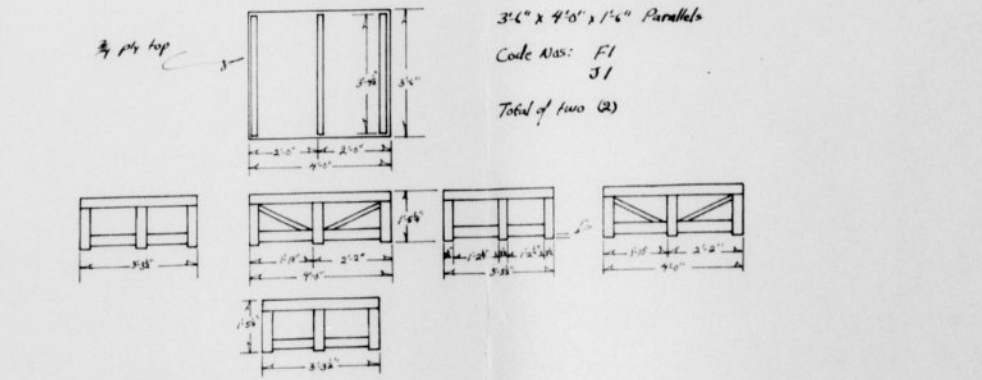
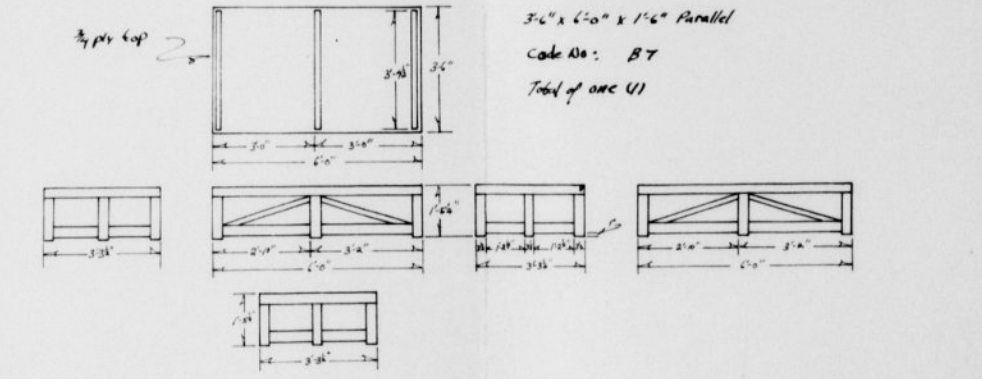
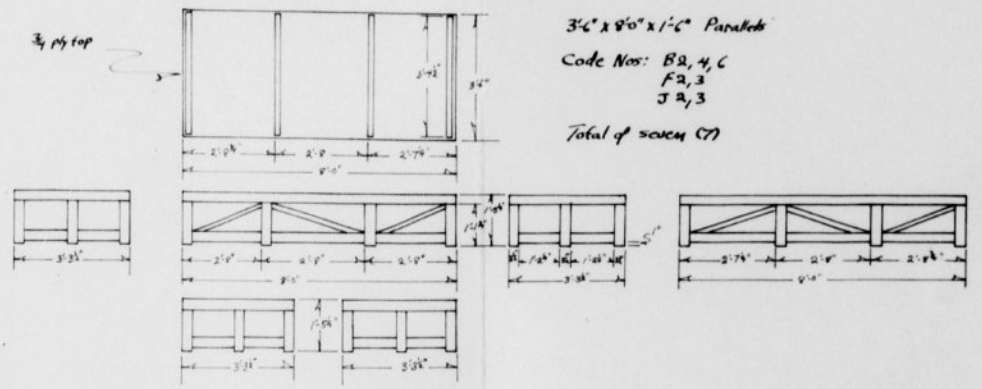
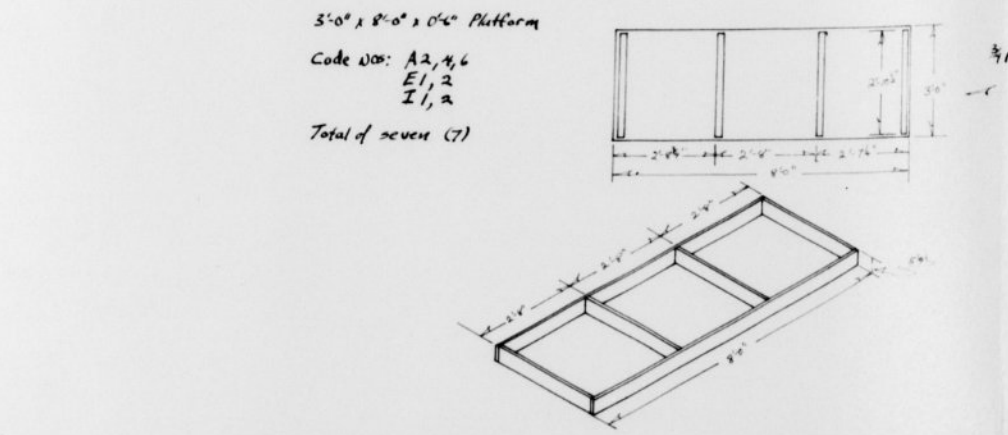
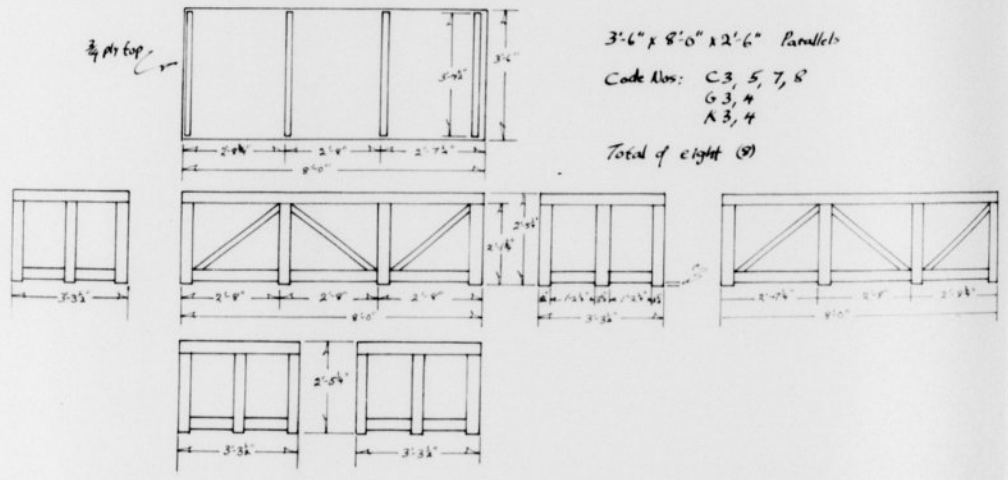
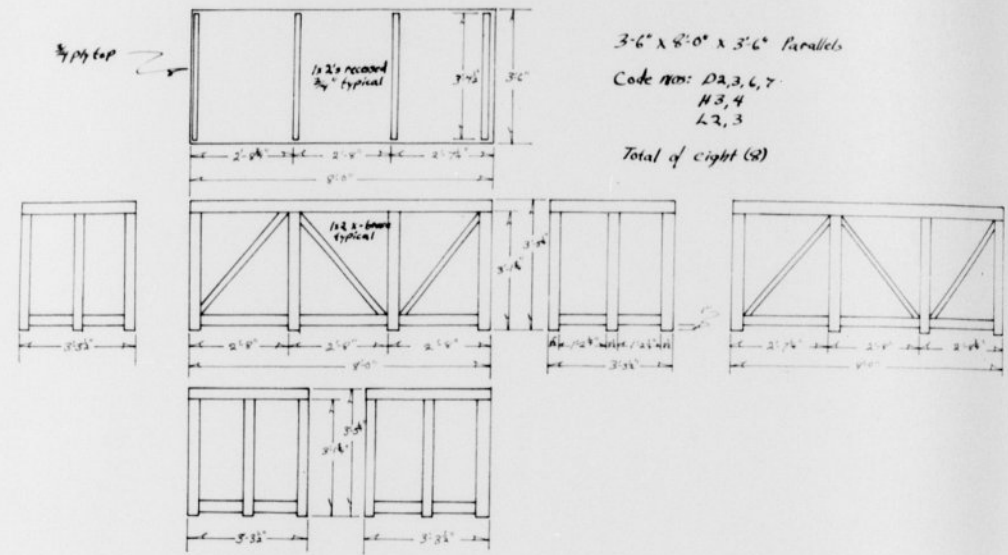
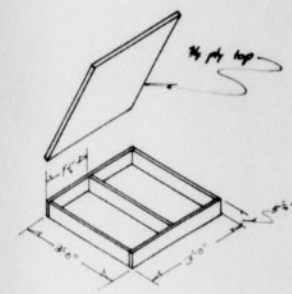
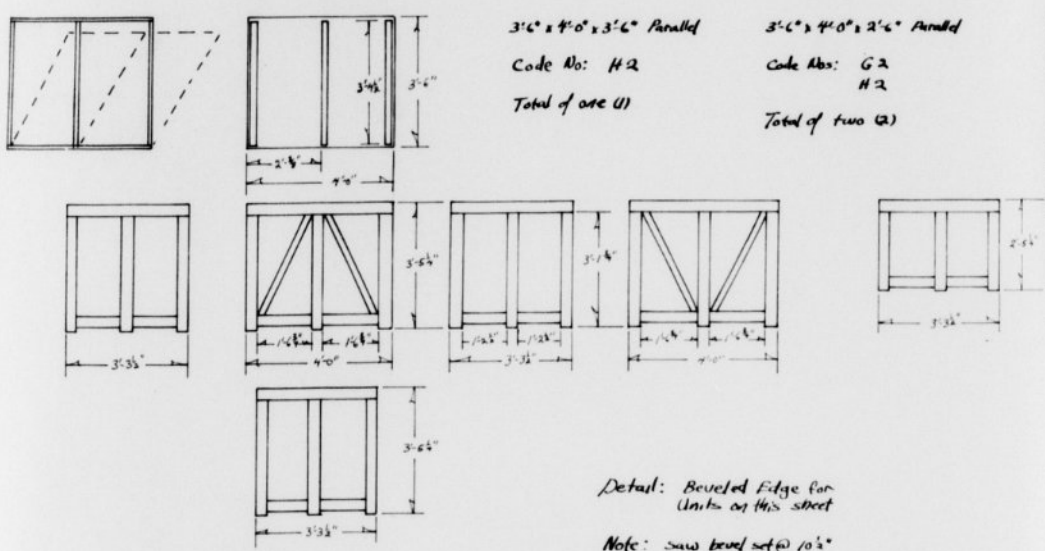
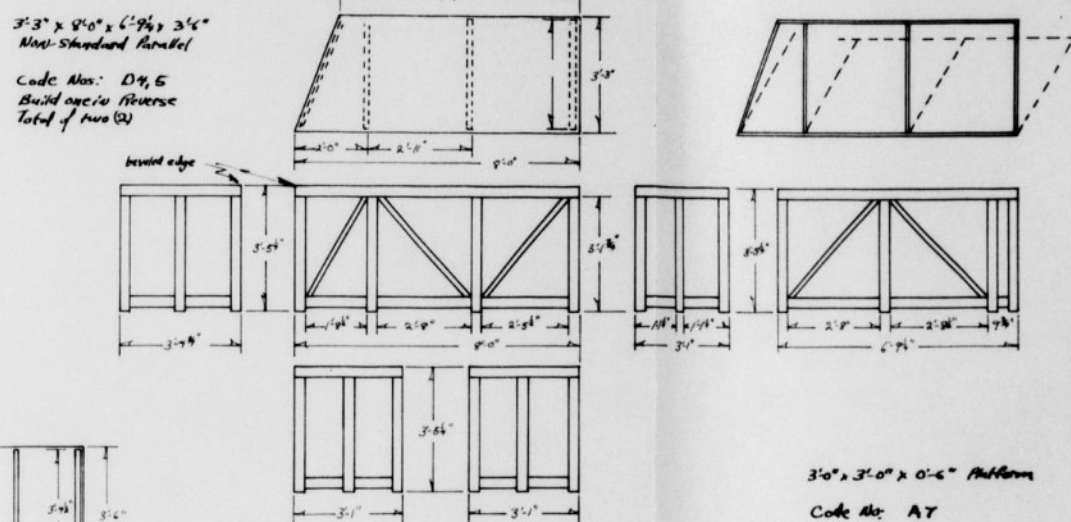
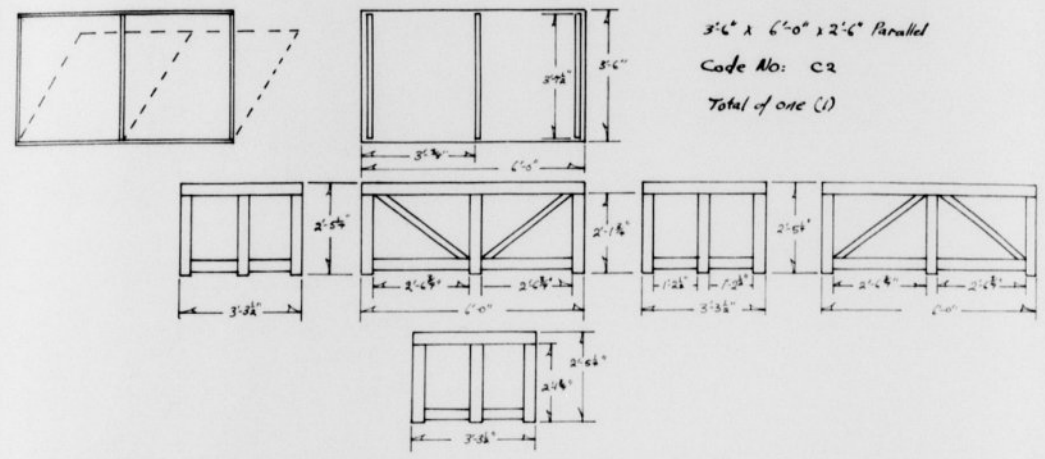
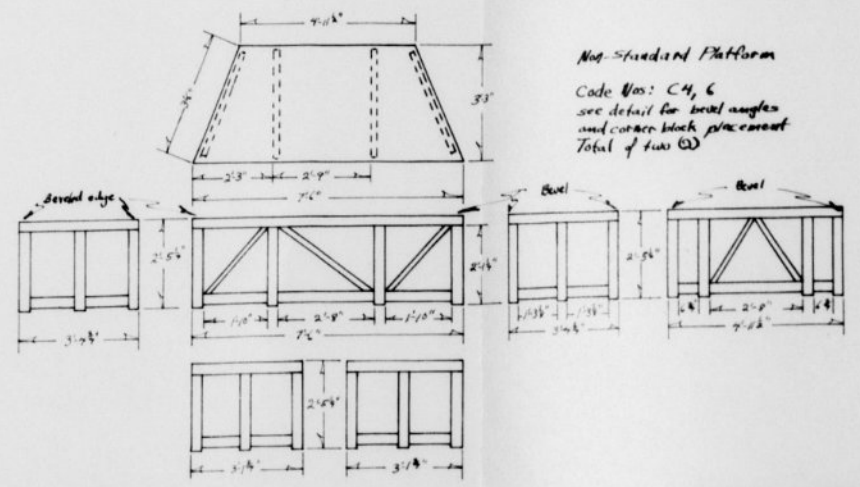


FIG. 5

"Squaring the Circle"
 SCALE: 3/8" = 1'-0"
 DRAWN BY: RB
 DATE: *Root Bunn*
 CONSTRUCTION: Dungs' Parallels
 Refer to Dwg. 2 for Code Nos.
 REVISION: 3



Detail: Beveled Edge for Units on this street
Note: Saw bevel set @ 10 1/2°
Scale: 1" = 1'



Typical Corner Block Placement see 1'-11" for Non-Parallel Platforming adapt as needed

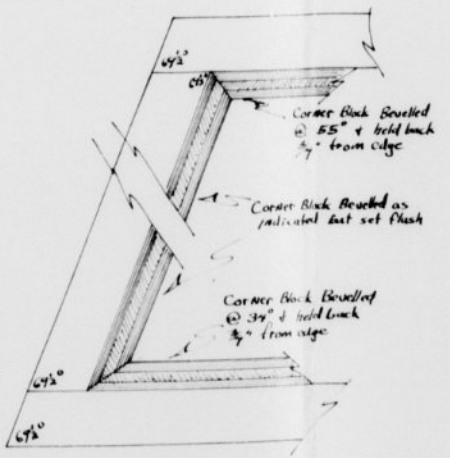
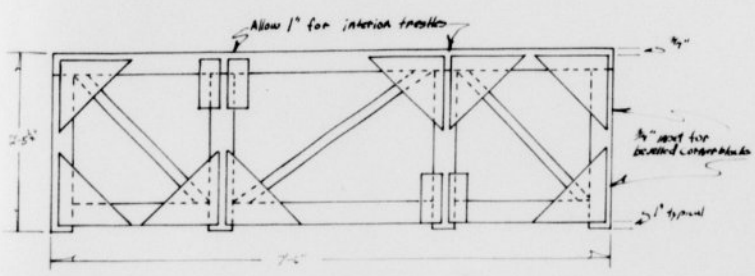
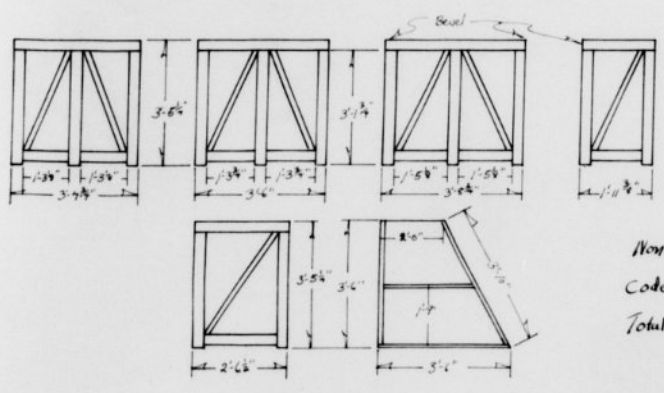
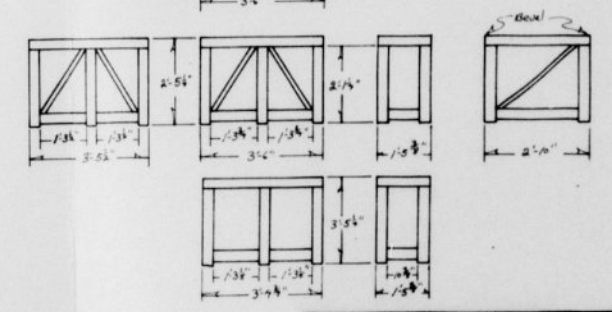
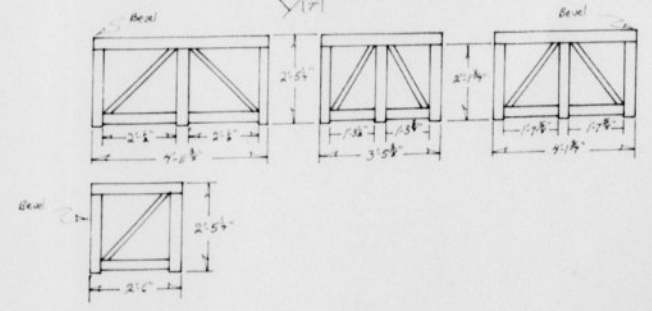
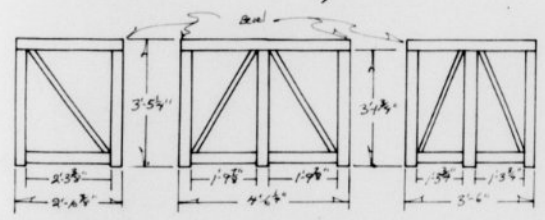
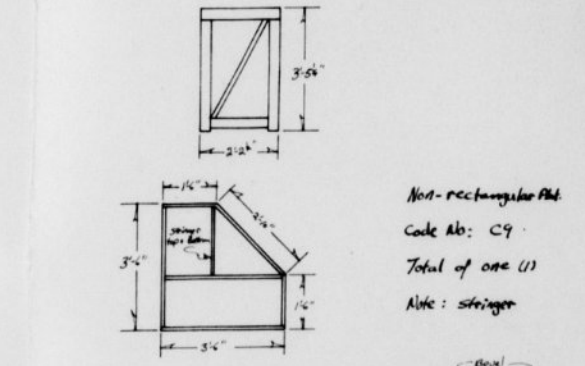
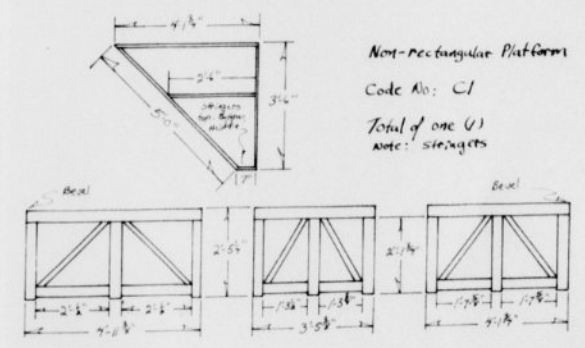
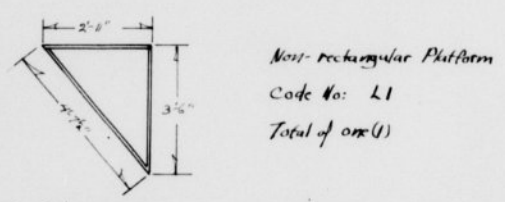
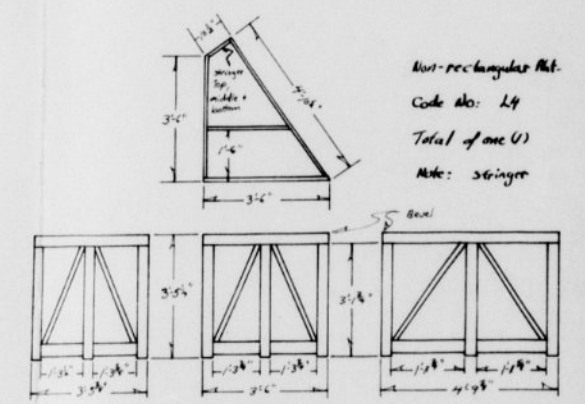
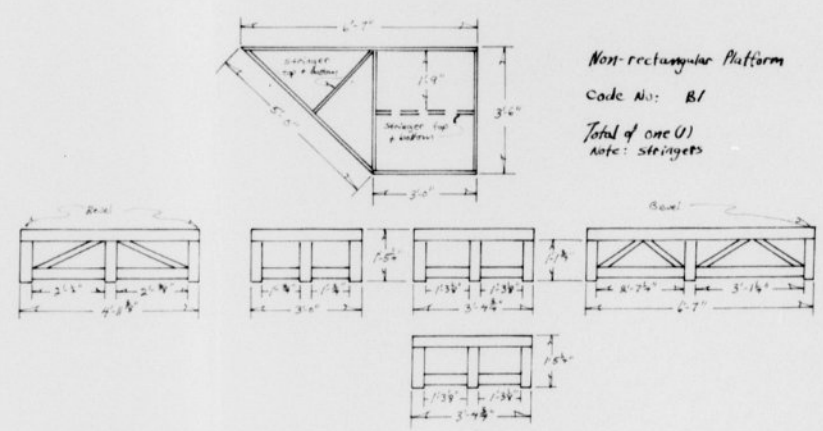
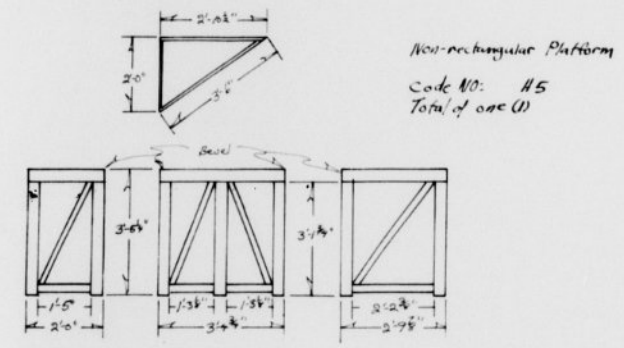
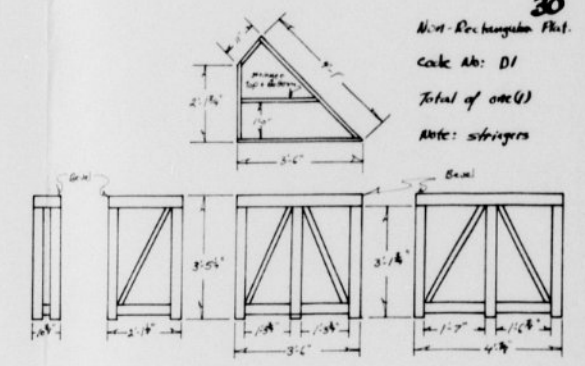
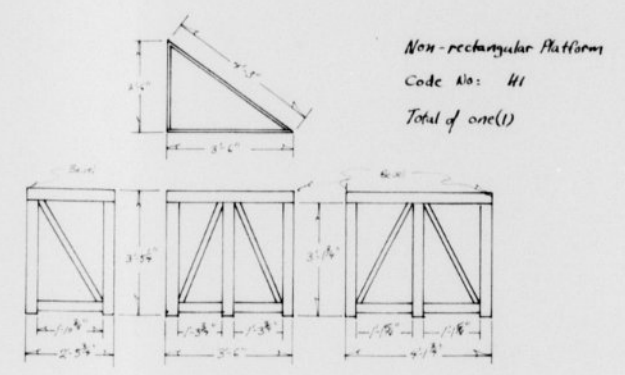
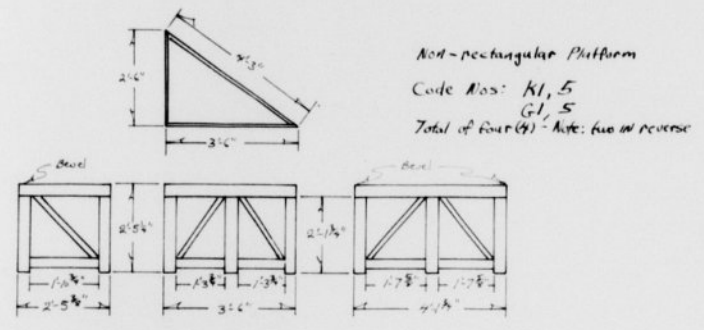


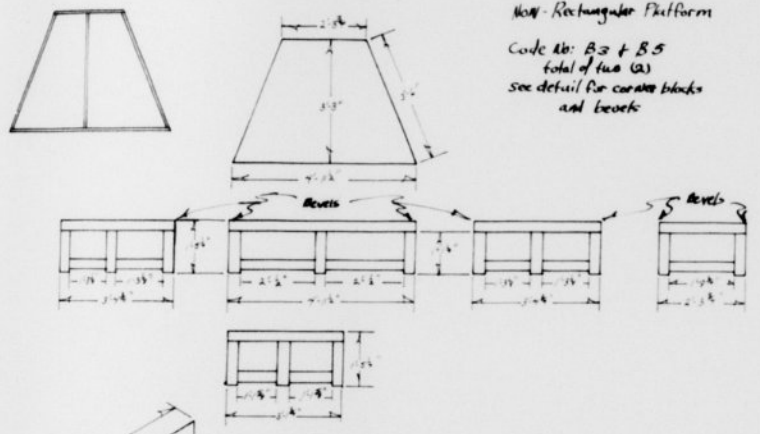
FIG. 6

"Squaring the Circle"		
SCALE: 1/4" = 1'-0"	DESIGNED BY: Ron Buzza	DRAWN BY: RP
NO. 100	REVISED	REVISED
Construction Drawings: Parallels and Platforms		
Refer to Code sheet		

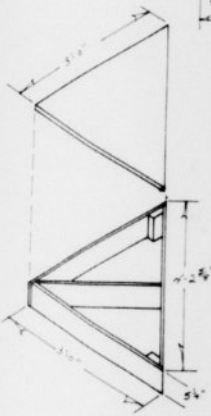


"Squaring the Circle"			
SCALE: 1/2" = 1'-0"	DESIGNED BY: Ron Burns	DRAWN BY: MR	
DATE:	REVISION:		
Construction Drawings: Non-rectangular, rigid Platform			
refer to code			SECTION: B

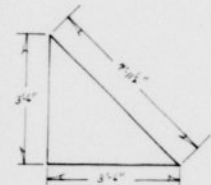
FIG. 7



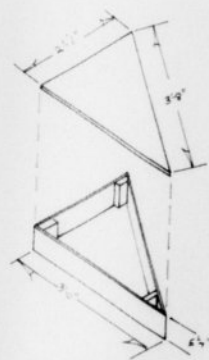
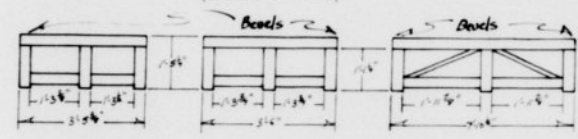
Non-Rectangular Platform
Code No: B3 + B5
total of two (2)
see detail for corner blocks
and bevels



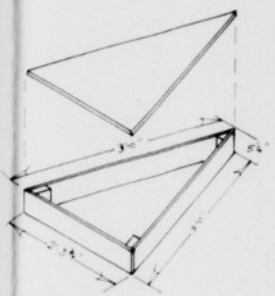
Non-Rectangular Platform
Code No: A1 + A9
total of two (2)
Scale: 3/4" = 1'-0"



Non-Rectangular Platform
Code No: B8
total of one (1)
Scale: 1/2" = 1'-0"



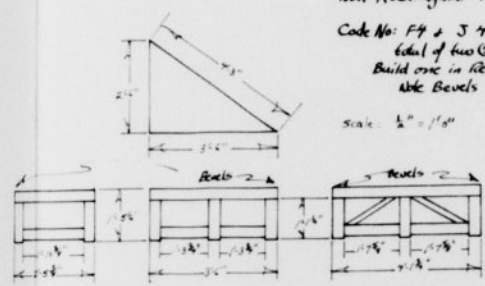
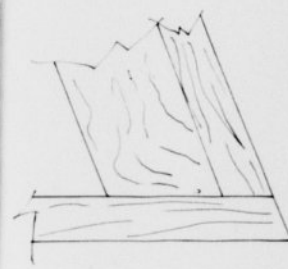
Non-Rectangular Platform
Code No: E1 + I3
total of two (2)
Build one in Reverse
Scale: 3/4" = 1'-0"



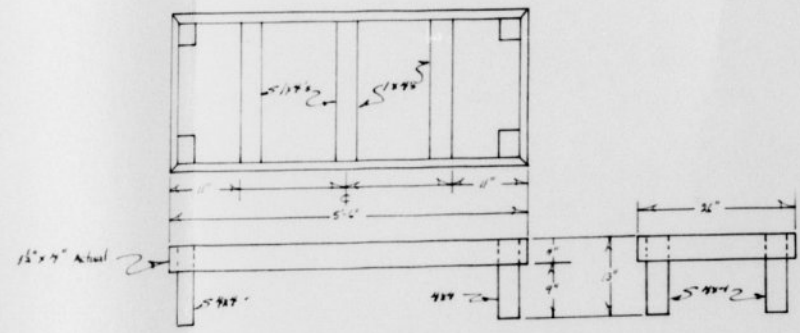
Non-Rectangular Platform
Code No: A3 + A6
total of two (2)
Scale: 3/4" = 1'-0"
see detail



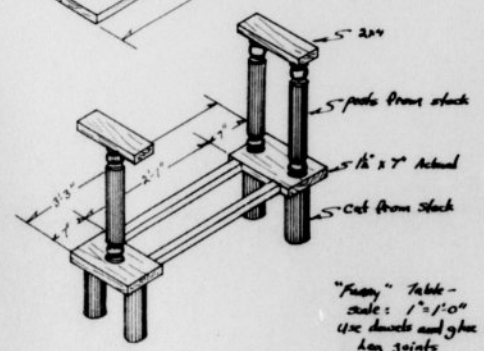
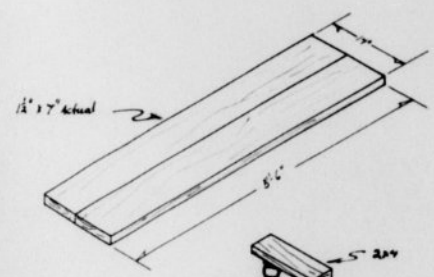
Detail: Beveled Corner
see detail



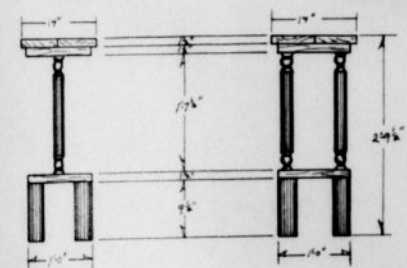
Non-Rectangular Platform
Code No: F4 + J7
total of two (2)
Build one in Reverse
Use Bevels
Scale: 1/2" = 1'-0"



Bed Frame: 1" = 1'-0"



"Fancy" Table -
Scale: 1" = 1'-0"
Use dowels and glue for
leg joints



"Squaring the Circle"			
SCALE: As Shown	DESIGNED BY: <i>Kenn Bensen</i>	DRAWN BY: <i>RB</i>	DATE: _____
CONSTRUCTION: Drawings As Noted			
REFER TO CODE SHEET			6

FIG. 8

Properties Plot

Set Props

Act I

Preset: Sink with wooden shelf
 Footlockers (2)
 Park Bench
 Bed (frame, mattress, pillow, four bricks)
 Cupboard
 Window (rag stuffed in broken pane and 1/2 sausage hanging
 from nail)
 Stool (old, decrepit)
 Book case
 Wooden box

Offstage: "Funny" table - Abram

Act II

Preset: Folding wooden table
 Folding wooden chairs (2)
 Park bench
 Mattress
 Rugs (3)
 Small round table
 Plant on round table

Dress and Personal Props

Act I

Preset: Assorted clothing (trousers, socks, shirts) strewn about
 Papers, pamphlets strewn about
 Assorted trash and junk strewn about
 Books (15 or 20) in and about Abram's trunk and bookcase
 Volume of Lenin (thick) on bench
 "Home-made" radio
 Bed pillows (2)
 Blankets
 Lampshade
 Crates
 Pennant (on sink)
 Plumbers helper (by sink)
 Chalk (Vasya's footlocker)
 Guitar

Table 1

Dress and Personal Props

Act I cont.

Preset: Broom
 Sausage in pages of romance (Vasya's trunk)
 Primus stove (Abram's trunk)

Offstage: Birdcage with canary - Ludmilla
 Colored handkerchief - Ludmilla
 39 Kopecks - Tonya
 12 Kopecks - Abram
 Bundles and baskets of household goods containing:
 Quilt
 Clothes
 Plates (6)
 Saucers (6)
 Cups (14)
 Jars (4)
 Large mouth jar
 Glasses (4)
 Dish cloth
 Kerosene can
 Framed pictures of old man and old woman
 Assorted utensils
 (forks, knives, spoons, spatula, pots, pans)
 Teapot
 Tea strainer
 Tea leaves in can
 Rolls
 Loaf of bread (uncut)
 Sack of sugar - Ludmilla and Vasya
 Wheelbarrow - Vasya
 Towel with tin cup, tooth brush - Tonya
 Plotnikov book (History of Social Forms) - Tonya

Act II

Preset: Books (from Act I) in bookcase
 Birdcage and canary (hang in window)
 Yellow crate (by bed)
 Pictures of old man and old woman (footlocker, Vasya)
 Window curtains
 Throw pillows (4)
 Artificial rose in drinking glass
 Doily (Vasya's trunk)
 Chair back covers
 Tooth powder (sink)

Table 1 cont.

Dress and Personal Props

Act II cont.

Preset: Mirror (sink)
 "Skirt" around sink
 Landscapes (sink)
 Hairbrush (sink)
 Cutlets (12 or more) on plate (cupboard)
 Sewing basket and accessories
 Serving Tray
 Pitcher of milk
 Piece of sausage
 Gawdy tie (Vasya's trunk)
 Book, Carol Buecher
 Book, Communist Ethics
 Glasses (4)
 Assorted utensils (cupboard)
 Sack of meal (cupboard)
 Clock
 Quilt
 Pages of romance (formally around sausage)
 Accordion

Offstage: Bundles of food (8) containing:
 (1) 1/2 kilo sausage (5) 1/4 lb. butter
 (2) 4 rolls (6) 2 herring
 (3) 4 hardboiled eggs (7) Bottle of wine
 (4) Smoked sturgeon (8) Bottles of beer

League of Communist Youth

Knapsacks (4) - League of Communist Youth
 Bottles of Beer - Emillian

Act III

Offstage: Old sword - Vasya
 Old sword broken at hilt - Abram
 Letter - Emillian
 Needle point sampler - Ludmilla

Table 1 cont.

STRIKE PROCEDURES: Squaring the Circle

- I. Strike costumes.
Strike chairs from risers to Aycock orchestra pit.
Clear all set props to proper storage area in Aycock basement.
- II. Strike masking flats SR to Aycock basement. Store curtains in fabric rack.
Remove railing from risers. Strike to Taylor Shop and clean.
Disassemble lobby.
 - A. Strike furniture:
 1. Black chairs go into large boxes in Taylor Shop.
 2. Bench and 50th Anniversary sign go to Taylor lobby.
 - B. Take up carpet. Is tacked at doors and down the center.
 - C. Strike ceiling. Save 1x4, large panelling, and mesh.
 - D. Strike walls. Save panelling if possible. Also all 1x4.

Take up strips of carpet on standard parallels. Roll up, tie with strip of muslin and label as to length. Strike to Aycock basement. (odd platforms may remain carpeted)
- III. Unscrew tops and strike to Aycock basement. Be careful. There will be nails protruding from the chair stop. Bend these over before striking to basement.
- IV. Unbolt platforming. Put nut and washer (if any) back on bolt.
- V. Unhinge inside braces on parallels for storage. One side only. See Ron Burns for specific instructions. Some parallels may need minor repair. Use power stapler.
- VI. Strike platforms outside (if it isn't raining) for labeling. Use stencil and spray paint.
- VII. All platforming, rigid and folding, and all step units struck to Aycock basement.
- VIII. WHEN STAGE IS CLEAR! Lower light grid.
 - A. Strike gel and frames. Sort gels and strike to light room.
 - B. Strike cable. Coil and store.
 - C. CHECK COUNTERWEIGHTS ON LIGHT GRID. TAKE NO CHANCES!
 - D. Strike instruments and store.
 - E. Strike cross-bars from grid. Store in Aycock basement.
 - F. Strike light towers.
- IX. Sweep stage. Close windows.

Fig. 9

X. Re-hang: Traveller track and panels, side blacks, and US border.

Strike is not over until Aycock basement and Taylor shop are reasonably clean. If, during strike, you have no responsibility on Aycock Stage, report to Aycock basement.

THANK YOU FOR YOUR COOPERATION!

C. F. Raby

Ron Burns

Eric Olson

Jim Wood

Terri Lyon

Maureen Cheffit

George Stewart

Joe Forbes

Constance Nestor


Dorian Harold

Nancy Farrar

Poster Design

UNC-G THEATRE PRESENTS

SQUARING THE CIRCLE



ON THE STAGE OF

AYCOCK AUDITORIUM

APRIL 23-28 AT 8:30 P.M.

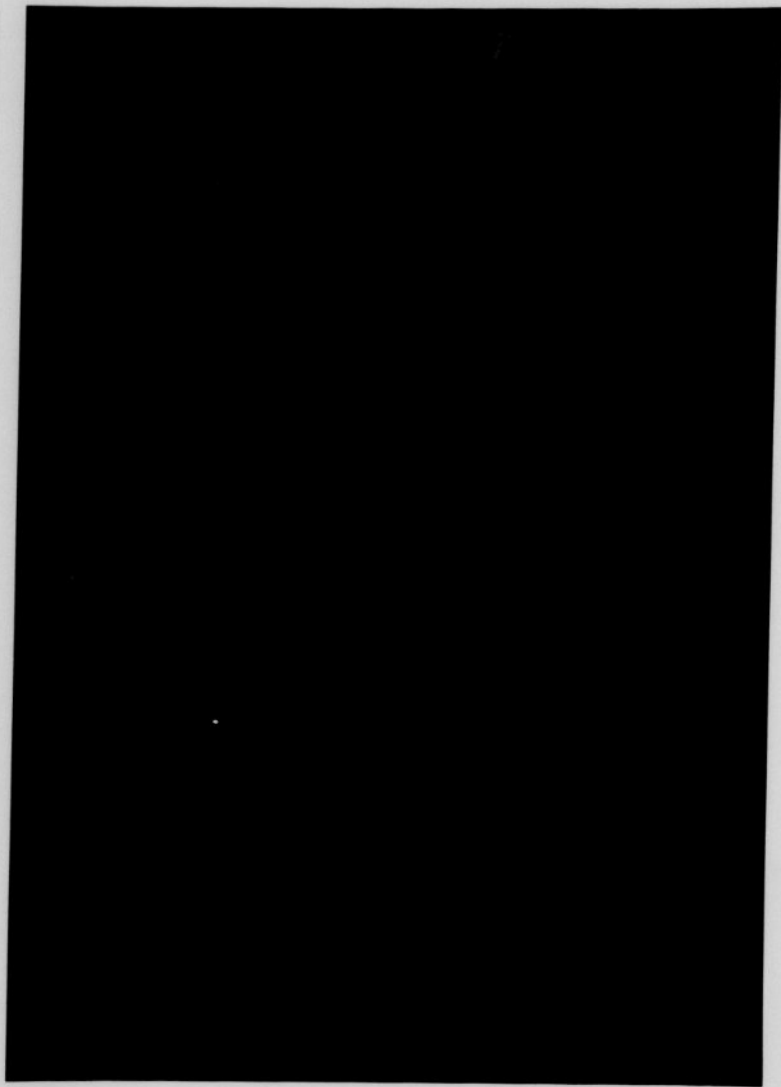
APRIL 29 AT 2:30 P.M.

ADULTS -	\$ 3.00
THRU-COLLEGE	\$ 2.00
UNC-G STUD'NT	\$ 1.00

FOR RESERVATIONS CALL (870-6675)

Fig. 10

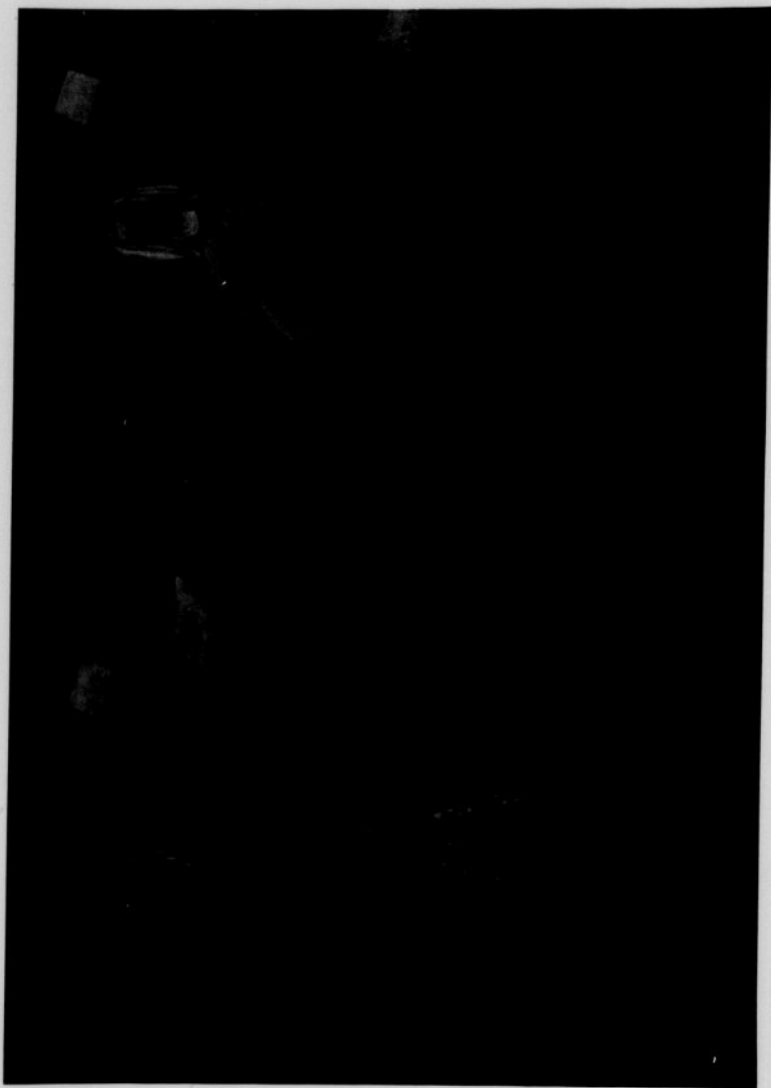
The Costumes



VASYA
ACT II and III

VASYA
ACT I

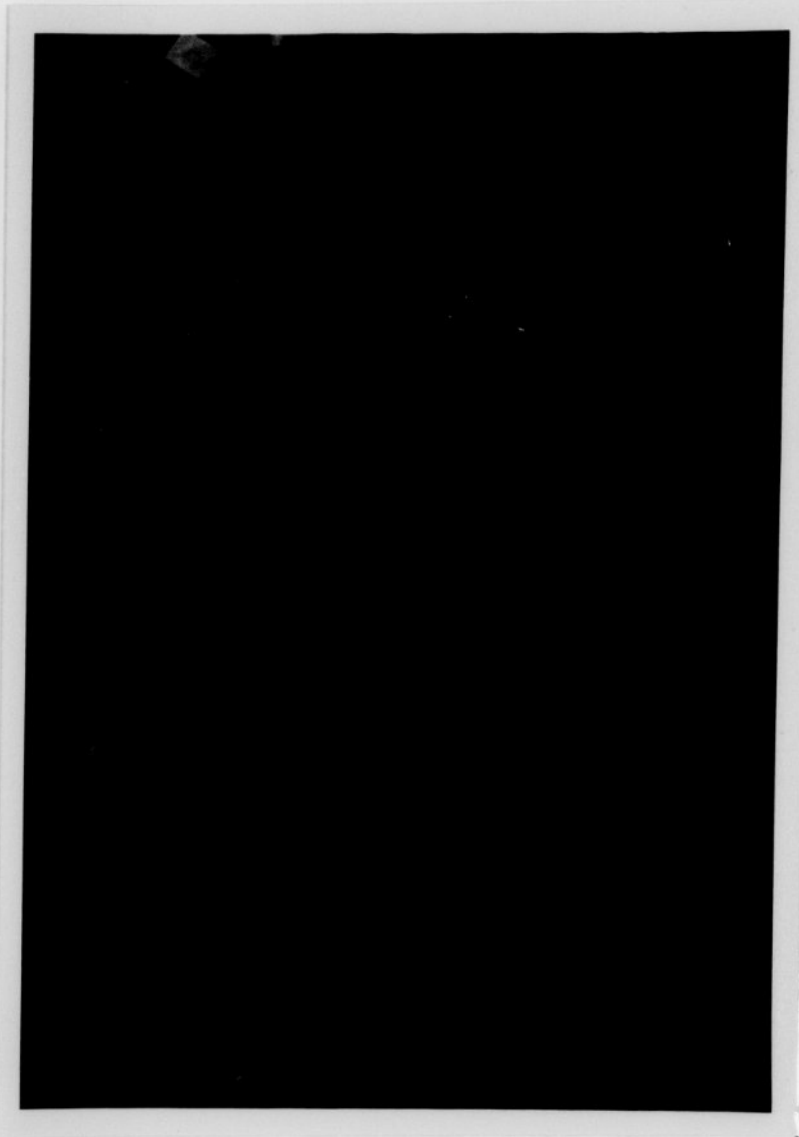
Fig. 11



LUDMILLA
ACT II and III

LUDMILLA
ACT I

Fig. 12



TONYA

ABRAM

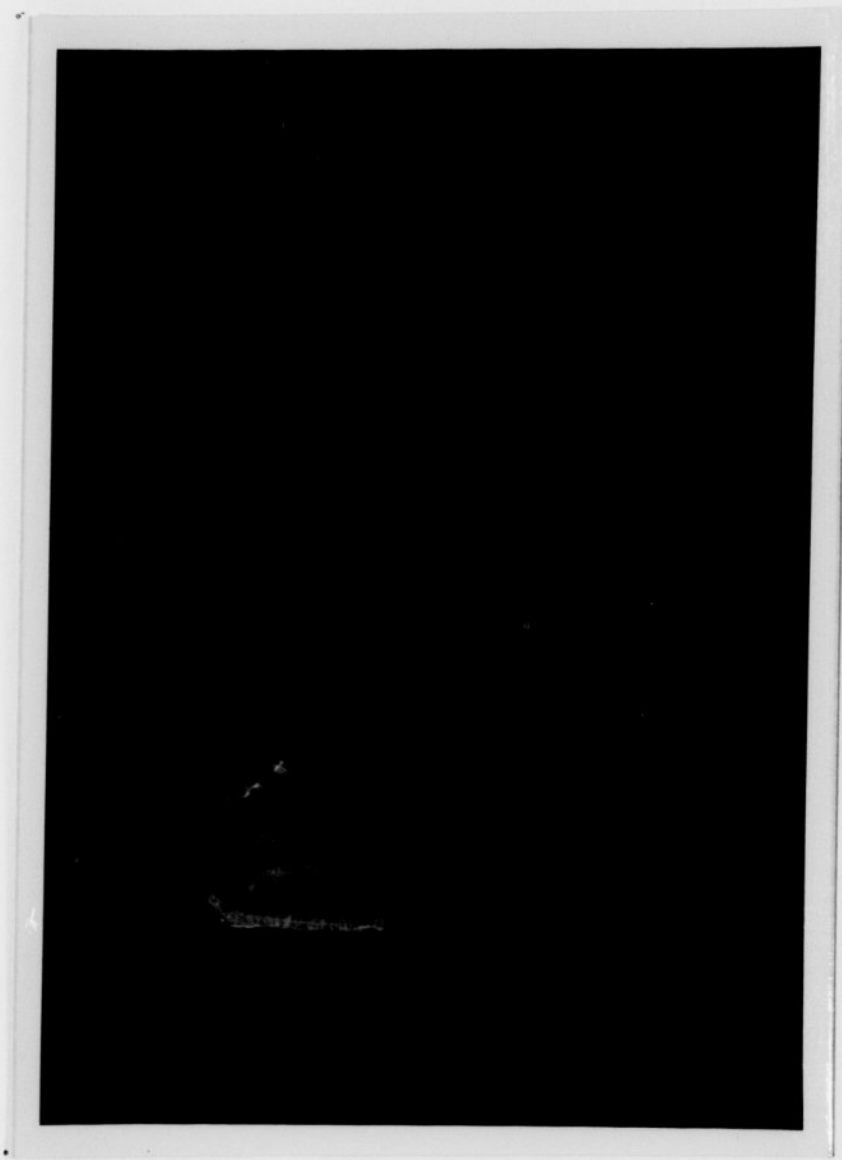
Fig. 13



EMILLIAN

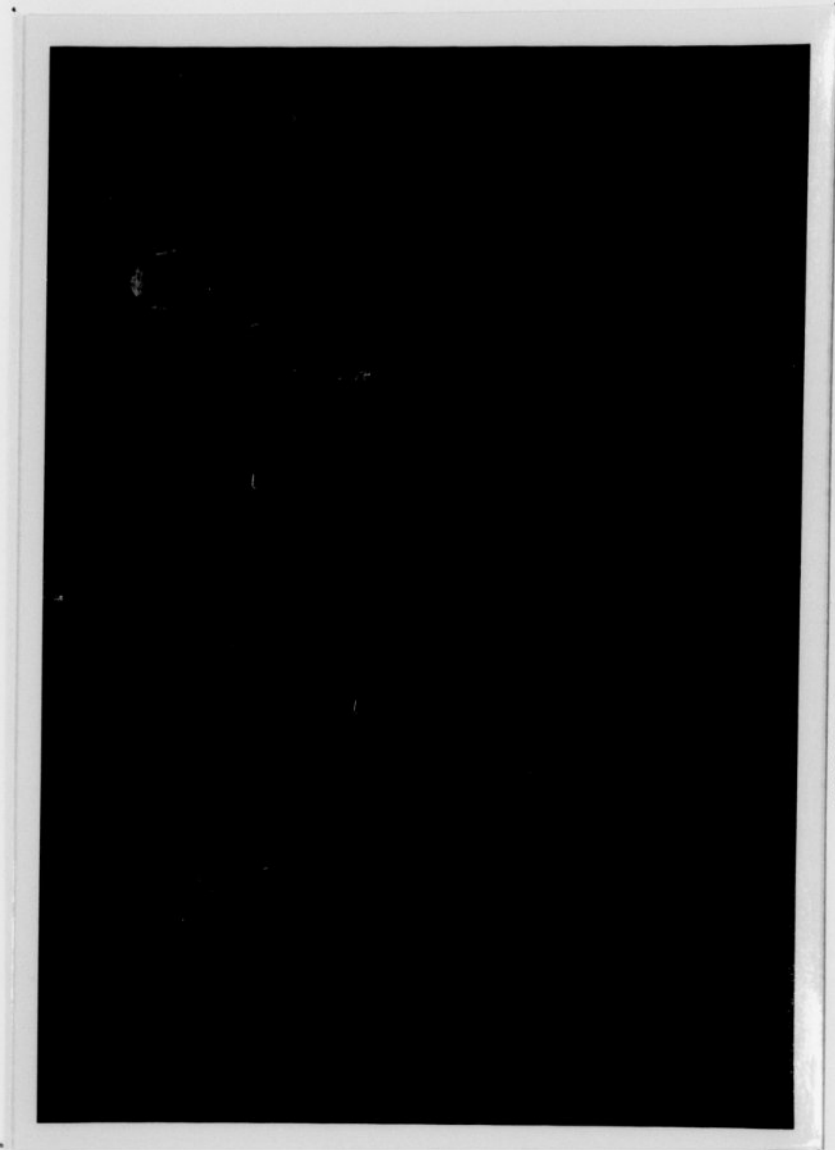
COMRADE FLAVIUS

Fig. 14



LEAGUE OF COMMUNIST YOUTH

Fig. 15



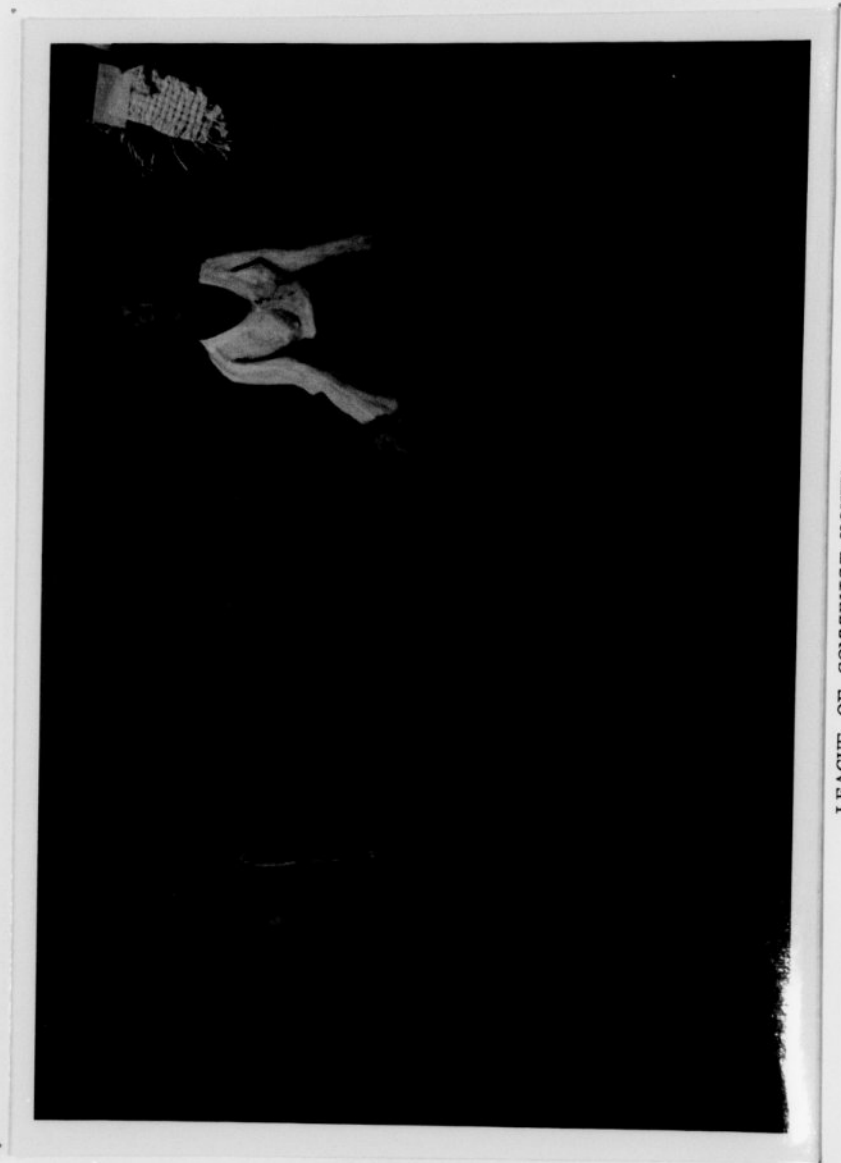
LEAGUE OF COMMUNIST YOUTH

Fig. 16



LEAGUE OF COMMUNIST YOUTH

Fig. 17



LEAGUE OF COMMUNIST YOUTH

Fig. 18

ACT I Costume Plot ACT II ACT III

<u>ACTOR</u>	<u>ACT I</u>	<u>ACT II</u>	<u>ACT III</u>
Larry Raikin (Vasya)	Brown trousers, boots, brown shirt, bow tie, belt.	Brown coat, knickers, tights, nepman boots, bow tie, suspenders, white shirt, furry hat, rose in lapel.	Same. Torn trousers
Debbie Martin (Ludmilla)	Shawl, green blouse, flowered skirt, beads, "high button" shoes, slip w/lace.	Purple skirt, blue blouse, apron.	Same.
Ann Lyon (Tonya)	Brimless cap, brown coat with fur collar, maroon sweater, brown baggy knee- pants, red kerchief, brown knee-boots.	Same.	Same.
Michael Allen (Abram)	Blue Russian shirt, dark blue knickers, black cap, coat, black knee-boots.	Torn trousers.	Same.
John Fahnestock	Stocking cap, sheepskin coat, ochre, collarless shirt, long-john top, red kerchief, rust trousers, brown boots.	Shoulder bag.	Same.

Table 2

Table 2 cont.

ACTORACT IACT IIACT III

Jim Thorpe
(Flavius)

Great coat,
military cap,
brown knickers,
tan military
coat,
lace knee-
boots.

Same.

Laurie Conway
(Youth 1)

Blue skirt,
black sweater,
red blouse,
shoulder bag,
fur hat.

Chuck Vick
(Youth 2)

Brown knickers,
red knee socks,
brown ankle-
socks,
ski boots,
green shirt,
military cap,
suede jacket.

Luanne Nelson
(Youth 3)

Orange sweater,
red-orange
skirt,
brown shawl,
green scarf,
red kerchief,
boots.

Barbara Bridges
(Youth 4)

Military coat,
skirt,
brimless cap,
coat.

Ken Campbell
(Youth 5)

Military cap,
military coat,
knickers,
black knee-
boots,
belt.

Jo Giraurdo
(Youth 6)

Green skirt,
black dickey,
off-white blouse,
red sash,
fur hat,
shoulder bag.

Table 2 cont.

Table 2 cont.

ACTORACT IACT IIACT III

Spann Brockman
(Youth 7)

Blue band pants,
brown sweater,
fur vest,
boots,
shoulder bag.

Lewellyn Betts
(Youth 8)

Brown dress,
orange over-
skirt,
boots,
green sweater,
red kerchief,
brown beret.

Cue No.	Timer Group Designation	Initial Intensity Level	Final Intensity Level	Duration of cue	Cue	Remarks
Pre Set	House and Cover Fresnels	10			Half-hour	
1	House	10	0	13	From Stage Aqs.	10 to 5/5 counts Hold for 3 5 to 0/5 counts
2	Cover Fresnels	10	0	5	From Stage Mgr.	Fade w/music
3	Blue Wash	0	5	3	"This way Ludmilla"	Follows cue 3
4	Blue Wash	5	10	3	"I work in the day time..."	Follows 3 closely
5	Areas and Cover	0	5	3	When Vanya turns lights	
6	Areas and Cover	5	10	6	"Well how about it,..."	Follows 3 closely
7	Kitchen Sp.	0	7	8	Song: "If the girl"	P. 712
8	Areas	10	5	5	"If she looks at him intensely"	P. 712

Table 3

Lighting Cue Sheet

Cue No.	Dimmer Group Designation	Initial Intensity Level	Final Intensity Level	Duration of cue	Cue	Remarks
Pre Set	House and Cover Fresnels	10			Half-hour	Blackout
1	House Cover Fresnels	10	0	13	From Stage Mgr.	10 to 5/5 counts Hold for 3 5 to 0/5 counts
2	Cover Fresnels	10	0	5	From Stage Mgr.	Fade w/music
3	Blue Wash	0	5	3	"This way Ludmilla..."	Follow cue 11
4	Blue Wash Kitchen Sp.	5	10	3	"I work in the day-time..."	Follows 3 closely
5	Areas and Cover	0	5	3	When Vasya turns on lite	
6	Areas and Cover	5	10	6	"Well how about it,..."	Follows 5 closely
7	Kitchen Sp.	0	7	8	Song: "If the girl"	P. 712
8	Areas	10	5	5	"If she looks at him intensely"	P. 712

Table 3

Lighting Cue Sheet

Cue No.	Dimmer Group Designation	Initial Intensity Level	Final Intensity Level	Duration of cue	Cue	Remarks
9	All		0	Snap	"Meow"	Blackout
10	House Cover Fresnels	0	10	5	From Stage Mgr.	X-fade
11	House	10	0	13	From Stage Mgr.	As initial house fade
12	Cover Fresnels	10	0	5		Follow cue 11
13	Bed Sp. Kitchen Sp.	0	8	5	W/ singing	
	Cover Fresnels	0	10	5	W/ singing	P. 713
14	Areas	0	10	5	"Will you have some warm milk"	P. 713
14a	Bench Sp.	0	8	5	Vasya leaves	X-fade
	Area G	10	0	5		X-fade

Table 3

Lighting Cue Sheet

Cue No.	Dimmer Group Designation	Initial Intensity Level	Final Intensity Level	Duration of cue	Cue	Remarks
14a	Bed Sp. <i>Cover</i>	8	0	5	<i>On Vanya's wave</i>	X-fade
	Kitchen Sp.	8	0	5	<i>Emillian Pours Beer</i>	X-fade
14b	Cupboard Sp.	0	7	6	Plays First Note on Accordion	
	Area G	0	8	6	<i>From Stage Mgr.</i>	<i>As Previously</i>
14c	Cupboard Sp.	7	0	5	Abram Steps Off Chair	
15	Blue Wash	0	10	6	Group Starts Clearing Stage	P. 725
16	Areas and Cover Fresnels	10	0	6	Group Begins Singing "Volga Boat Song"	
17	Areas and Cover Fresnels	0	10	5	Light Switched On	
18	"Funny Table" Sp.	0	8	5	Emillian Pours Beer	

Table 3

Lighting Cue Sheet

Cue No.	Dimmer Group Designation	Initial Intensity Level	Final Intensity Level	Duration of cue	Cue	Remarks
19	Area and Cover	10	0	5	On Vasya's wave	
20	All		0	2	Emillian Guzzles Beer	
21	House and Cover	0	10	5	From Stage Mgr.	
22	House and Cover	10	0	13	From Stage Mgr.	As Previously
23	Cover Fresnels	10	0	5	Follow 22	
24	Bed Sp. Bench Sp. "Funny Table" Sp.	0	8	5	From Stage Mgr.	
	Cover Fresnels	0	10	5		
25	Areas	0	10	5	Abram Leaps On Table	
	Specials	8	0	10	Follow Area Fade-Up	

Table 3

Lighting Cue Sheet

Cue No.	Dimmer Group Designation	Initial Intensity Level	Final Intensity Level	Duration of cue	Cue	Remarks
26	Areas and Cover	10	5	8	Flavius Good-Night	P. 738
27	All		0	2	From Stage Mgr.	
28	Areas and Cover	0	10	3	From Stage Mgr.	Curtain call
29	Areas and Cover	10	0	3	From Stage Mgr.	After bows
30	House and Cover	0	10	5	From Stage Mgr.	With music

Table 3

Instrument Schedule

No.	Instrument Type	Wattage	Color	Circuit	Function	Dimmer	Remarks
1	8" Fres.	1000		11	House	D2	
2	8" Fres.	1000		10	House	D1	
3	8" Fres.	1000		43	House	D2	gang w/5 2fr @ 1st elec.
4	6" Ellip.	500	826	41	A2	A2	gang w/45 2fr @ 1st elec.
5	8" Fres.	1000		43	House	D2	gang w/3
6	6" Ellip.	500	826	35	A1	A1	gang w/47 2fr
7	6" Ellip.	500	826	33	A5	A23	gang w/48 2fr
8	8" Fres.	1000		42	House	D1	gang w/10 2fr
9	6" Ellip.	500	826	38	A6	B1	gang w/50 2fr
10	8" Fres.	1000		42	House	D1	gang w/8 2fr
11	6" Ellip.	500	826	37	A3	A11	gang w/54 2fr
12	6" Ellip.	500	826	40	A7	B2	
13	6" Ellip.	500	841	13	A1	A1	gang w/32
14	6" Ellip.	500	841	15	A2	A2	gang w/34 2fr @ SL battn
15	6" Ellip.	500	841	17	A3	A11	gang w/35 2fr @ SL battn
16	8" Fres.	1000		19	House	D11	gang w/17 /SL 2 fr @ mid/battn
17	8" Fres.	1000		19	House	D11	as above
18	6" Ellip.	500	841	45	A5	A23	
19	6" Ellip.	500	841	16	A6	B1	gang w/40 2fr @ SR battn

Table 4

Instrument Schedule

No.	Instrument Type	Wattage	Color	Circuit	Function	Dimmer	Remarks
20	6" Ellip.	500	841	20	A7	B2	gang w/41 2fr @ SR battn
21	6" Ellip.	750	802 501	31	Bench Sp.	C23	
22	6" Ellip.	500	826	27	A4	A22	gang w/58 2fr @ UCL boom
23	6" Ellip.	500	811	30	SL Cover	B13	gang w/24&25 3fr 12", 12-3 c.
24	6" Ellip.	500	811	30	SL Cover	B13	gang w/24&25 3fr 12", 12-3 c.
25	6" Ellip.	500	811	30	SL Cover	B13	gang w/24&25 3fr 12", 12-3 c.
26	6" Ellip.	750	802 501	36	Table Sp.	B21	
27	6" Fres.	500	811	32	SR Cover	B22	gang w/28&29 3fr as 23
28	6" Fres.	500	811	32	SR Cover	B22	gang w/28&29 3fr as 23
29	6" Fres.	500	811	32	SR Cover	B22	gang w/28&29 3fr as 23
30	6" Ellip.	500	826	28	A8	B11	gang w/59 2fr @ UCR boom
31	A/ med scrw base	40		22		B23	must have fixt. bulb non-frsted
32	6" Ellip.	500	841	39	A1	A1	
33	6" Ellip.	750	802 501	24	BED Sp.	C11	
34	6" Ellip.	500	841	15	A2	A2	gang w/14
35	6" Ellip.	500	841	17	A3	A11	gang w/15
36	6" Ellip.	750	802 501	B4	KITCH. Sp.	C21	
37	8" Fres.	1000	519	18	BLUE Wash.	C1	
38	8" Fres.	1000		12	House	D11	gang w/42, 2fr @ mid/SR battn

Table 4

Instrument Schedule

No.	Instrument Type	Wattage	Color	Circuit	Function	Dimmer	Remarks
39	6" Ellip.	500	841	14	A5	A23	
40	6" Ellip.	500	841	16	A6	B1	gang w/19
41	6" Ellip.	500	841	20	A7	B2	gang w/20
42	8" Fres.	1000		12	House	D13	gang w/38
43	8" Fres.	1000		R5	House	D21	gang w/52, 2fr @ SR end of battn
44	6" Ellip.	500	841	W4	A4	A22	gang w/49, 2fr @ 49
45	6" Ellip.	500	826	41	A2	A2	gang w/4
46	6" Ellip.	500	841	R4	A8	B11	gang w/51, 2fr @ 51
47	6" Ellip.	500	826	35	A1	A1	gang w/6
48	6" Ellip.	500	826	33	A5	A23	gang w/7
49	6" Ellip.	500	841	W4	A4	A22	gang w/44
50	6" Ellip.	500	826	38	A6	B1	gang w/9
51	6" Ellip.	500	841	R4	A8	B11	gang w/46
52	8" Fres.	1000		R5	House	D21	gang w/43
53	8" Fres.	1000		29	House	D22	gang w/57, 2fr @ mid. of battn
54	6" Ellip.	500	826	37	A3	A11	gang w/11
55	6" Ellip.	750	802 501	26	CUPBRD Sp.	B12	
56	6" Ellip.	500	826	56	A7	B2	
57	8" Fres.	1000		29	House	D22	gang w/53

Table 4

Instrument Schedule

No.	Instrument Type	Wattage	Color	Circuit	Function	Dimmer	Remarks
58	6" Ellip.	500	826	27	A4	A22	gang w/22
59	6" Ellip.	500	826	28	A8	B11	gang w/30
60	6" Ellip.	500	515	18	STREET LT. Sp.	C1	

Table 4

Equipment List

Show : "Squaring the Circle"
 Theatre : Aycock
 Designer: Ronald Burns

I. Instruments: 32-- 6x6 ellipsoidals (500w)
 5-- 6x6 ellipsoidals (750w)
 1-- 6x9 ellipsoidal (500w)
 6-- 6" Fresnels (500w)
 15-- 8" Fresnels (1000w)
 1-- 40 watt, non-frosted bulb w/fixture
 total 60

Note: Two 6" Fresnels may be substituted for 1000w, 8" Fresnel as a house light.

II. Accessories:

A. gel frames-- 44, 6"
 1, 8"

B. color media-- 16: 826 Roscolene (Flesh Pink)
 16: 841 Roscolene (Surprise Pink)
 5: 802 Roscolene (Bastard Amber)
 5: 501 Cinemoid (Yellow)
 Note--Rosco 806 (Med. Lemon) or 807
 (Dk. Lemon) may be substituted
 for C'moid 501 if 501 not avail-
 able, but be consistent.
 6: 811 Roscolene (Flame)
 1: 515 Cinemoid (Peacock Blue)
 1: 8" 519 Cinemoid (Dark Blue)

III. Cable: 5'-9': 11
 10'-15': 12
 16'-20': 4
 21'-25': 11
 26'-30': 11
 31'-35': 12
 36'-40': 5
 41'-45': 1
 46'-50': 1
 twofers: 19 Perhaps some improvization here. Also, two
 twelve foot cables get made into special
 "threefers".

Hook-Up Schedule

A1 Area One	A2 Area Two	A11 Area Three	A12	A13	A21	A22 Area Four	A23 Area Five
B1 Area Six	B2 Area Seven	B11 Area Eight	B12 Cupboard Special	B13 SL Cover Fresnels	B21 "Funny Table"	B22 SR Cover Fresnels	B23 Practical
C1 Blue Wash Street Light Special	C2	C11 Bed Special	C12	C13	C21 Kitchen Special	C22	C23 Bench Special
D1 House (10 and 42)	D2 House (11 and 43)	D11 House	D12	D13 House	D21 House	D22 House	D23

Table 6

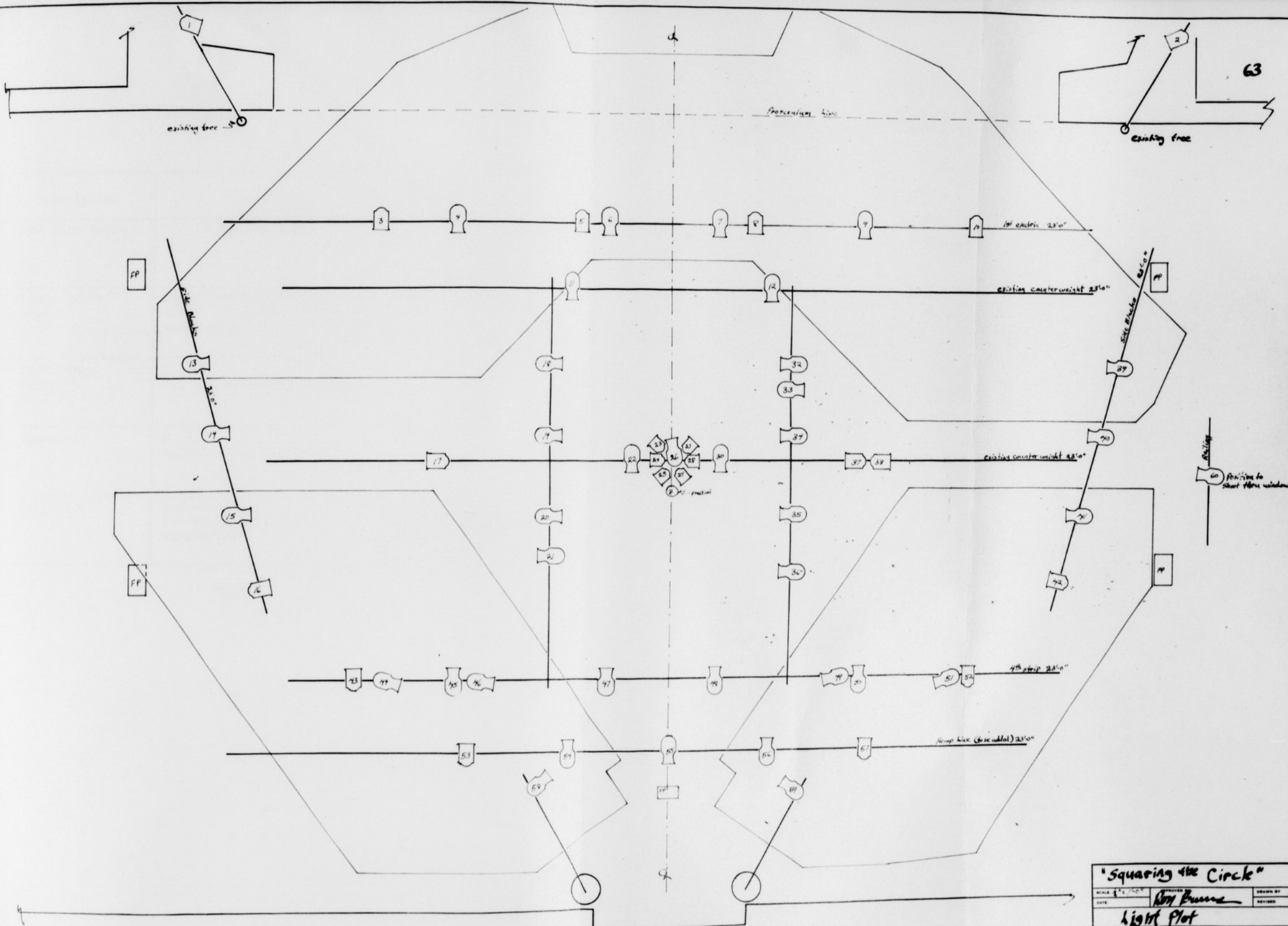


FIG. 19

"Squaring the Circle"			
SCALE 1/8" = 1'-0"	DESIGNED BY <i>Norm Bruce</i>	DRAWN BY <i>RE</i>	REVIEWED
DATE			
light plot			DRAWING NUMBER

Sound Plot

No.	Description	Execute On	Remarks
1	Pre-show intro	Stage Mgr. Cue	Play thru radio fade w/ lights
2	Static thru radio	Vasha turns on radio p. 708 After "...on her teeny, weeny nose."	Adjust volume to alter static
3	Music thru radio	P. 710 "...get them out carefully"	
4	Sound off	P. 711 Ludmilla turns off radio	
5	Post-show	End of III "It can't hurt the revolution"	Play thru external speakers Fade in w/ BO

Table 7

Production Photographs

CRANES & CREST



Fig. 20



Fig. 21



FIG. 22

PART III
 CRITICAL EVALUATION

"qui s'excuse s'accuse"

The purpose of this thesis was: (1) to create a visual design for Katayev's Squaring the Circle in terms of an arena production, and (2) to design a flexible, semi-permanent seating arrangement for Aycock and Taylor stages.

In this chapter the designer will analyze the physical production. The plan will be discussed and explained in both conceptual and functional terms. Each element of the physical production will be dissected so that the cause and effect relationship of each success or failure will be made clear.

The designer will discuss the seating arrangement and the set proper as separate entities, although in reality the two are so inter-related as to be inseparable. Other than this deviation the chapter will follow the traditional order of discussion: sets, costumes, lighting, and sound.

Arena Configuration: Design

A great portion of the thesis project involved the designing and building of an arena theatre in a found space. In this case, the found space was the stage of Aycock Auditorium. The designer reasoned that to be successful the following criteria would have to be met: (1) the completed space would have to be accepted as a viable, self-contained

theatre by the audience; (2) this theatre would have to provide seating for 200 patrons; (3) the seating would have to be both comfortable and safe; (4) the seating risers would have to be reusable, allow for flexible arrangements, and be simple to set up or strike; (5) the first four criteria would have to be accomplished without sacrificing or cramping the playing space.

As stated in chapter one, the designer's artistic priorities were first to design the shape of the playing area and then to enclose and define that space with the arena seating. The result was a three-section seating area defining a five-sided playing space. This unusual configuration worked very well for the show and was visually pleasing, but at the same time complicated the construction process.

The designer's decision to seat the first row on the risers rather than on the stage floor was predicated upon two factors. As the director wished to "date" the production, it seemed desirable to provide a means for establishing aesthetic distance. By raising the first row six inches, a clear line of demarcation between audience and stage was established. Additionally, this arrangement provided the designer with somewhat better lighting angles, which was the second factor.

Audience comfort was the prime factor in establishing the width of the seating risers. Forty-two inches provided comfortable leg room and allowed convenient access to all seats. The exception to this width was the first row of risers which was only thirty-six inches in width. The availability of the stage for cross-walk made this reduction possible. A one-foot rise was used to optimize sightlines and keep the parallel heights standard. This spacing required that a step be provided between levels, however.

Had economics been the overriding consideration, and it possibly should have been, a rise of $8\frac{1}{2}$ " with the first row at stage level would have been desirable. Using this scheme, the four rows would have been respectively at stage, $8\frac{1}{2}$ ", 17", and $25\frac{1}{2}$ ". Furthermore, there would have been no steps between levels. This approach would have led to a considerable savings in time and some savings in money.

The use of black and red in the seating area was both a practical and aesthetic decision. Practically, the flat-black paint covered construction details, disguised poor-quality lumber, and absorbed ambient light; the carpet muffled audience noise, negated to some extent the austerity of the folding metal chairs, and was donated. Aesthetically, the black risers contrasted nicely with the natural brown of the Aycock stage--defining the playing space and further emphasizing the sepia-toned production concept; the red carpet contributed a plush, visually rich appearance. Dovetailing neatly with these reasons, black and red, being the UNC-G theatre logo colors, provided a 50th anniversary touch to the production.

Isolating the on-stage arena theatre from the gargantuan Aycock house was considered to be an essential element if the audience was to accept the space as a viable entity. The designer felt that this large negative space could easily overpower and crush the feeling of intimacy generated by central staging. Closing the main curtain would have been the most expedient means of isolation, but this approach presented severe space limitations and hampered ventilation as well. The solution was to use sections of the orchestra shell as a visual barrier between the house and the stage. While there were an insufficient number of sections to

close off the house completely, it was possible to break up the visual plane into sections of light and dark. The positive and negative pattern thus created conveyed at least a sense of isolation.

No attempt either at altering or masking the upstage wall or the flies was made. The designer felt that the expense and man-hours involved were unwarranted in view of the small aesthetic gain that could be realized. Moreover, the designer thought that the radiators on the upstage wall were unusual enough to be considered found art--not everyone concurred in this aesthetic opinion. Nevertheless, the designer is convinced that the decision was justifiable if only on practical grounds.

Masking was provided for the lighting crew and for the props area stage left.

The final configuration of the aisles and seating area was dictated in some degree by the use of the up left storeroom as a foyer for the audience. This space fulfilled three important needs. Firstly, the area was a convenient one from which to distribute programs. Secondly, the area helped acclimate the audience to "new" surroundings. Thirdly, the foyer emphasized the validity of the found space as a viable theatre. Incidentally, the conversion of the storeroom into a foyer was achieved for very little expense. The panelling and carpeting used were donations and the furnishings came either from stock or the lobby of Taylor theatre.

Very few modifications of the arena set-up plan were made. (There were quite a few construction alterations but they will be discussed in a separate section.) The major change resulted from the economic unfeasibility of fully carpeting the risers as was planned. Instead,

just the aisles and area between rows was carpeted. The effect was still pleasing, but a small penalty was paid in terms of audience noise. There were also some modifications in masking, but these changes were minor.

The designer believes that the criteria established for achieving a viable arena theatre were generally satisfied. Two limitations of audience convenience and comfort were noticed, however.

The initial limitation noted was that of audience access to seating areas once the show had begun. The graceful seating of latecomers was virtually impossible--more than once the production was disturbed by the arrival of latecomers. This happened most often when the access aisle was being used for an exit or entrance by the actors. Had the designer provided access to the up left section directly from the foyer, and had a block of seats in this section been reserved for latecomers, the problem would have been minimized. This is a modification which could have been easily achieved.

Another solution would have been to provide an access aisle all around the seating sections. This alternative, of course, would require that either the playing space or the number of patrons be reduced and is not a particularly attractive option.

The second limitation noticed concerned audience comfort. While observing the play from one of the upstage seating sections, the designer noticed that it was necessary to "twist" slightly to view properly any action in the upstage area. The resulting position tended to tire the back if maintained too long. Fortunately, no prolonged scenes were played upstage, so the limitation was never a serious problem.

Only a redesign of the playing space or seating configuration would have alleviated the situation.

Further modifications could have been made to the foyer and to the sections of orchestra shell which isolated the stage from the house.

As originally planned, the audience entered the theatre by going from the foyer into a corridor representative of a Russian tenement of the period. This corridor was eliminated (the reasons are discussed in the scenery section) thus exposing the framing trestles of the up left seating section. The director suggested that these risers be faced with panelling so as to match the foyer. The designer rejected this suggestion for two reasons. From the aesthetic standpoint, the designer thought that the theatricality of the flat black risers complemented the exposed back wall, flies, and lighting instruments and presented a superior visual image to that offered by the paneling. Secondly, there were many technical loose ends to be tied up at the time the suggestion was made and the designer considered these to be of greater importance. Whether aesthetically correct or not, the designer believes the proper decision was made under the circumstances.

The designer would have liked to have altered the appearance of the orchestra shell sections. The blue-grey color of these shells was inappropriate to the production concept; yet, neither of the alternatives open to the designer were considered feasible. Painting the shells would have been simple and relatively inexpensive. The prospect, however, of matching the original color when the pieces were repainted did not seem good, so this route was rejected. The possibility of

covering the units with burlap or some other material was considered, but the cost was too great.

Arena Configuration: Functionalism

Parallel platforms formed the basis for the seating risers for Squaring the Circle. The parallels were augmented by rigid, non-folding units where either size or shape made folding platforms impractical. The designer's original plan was for the parallels to be used as scenic units when not required for arena productions. As senior faculty members indicated a desire for the units to be relegated solely to arena seating, this plan was dropped. Yet it was apparent that storage would be a problem and parallels offered the most compact storage method that was compatible with the scenery construction operation at UNC-G.

The five-sided seating plan made the building of certain custom shaped units a necessity. As it was unlikely that this specific shape would be reused, it was more convenient and economical to build these units as non-folding, rigid platforms. Additionally, the bottom row of risers, which had dimensions of 3'-0" x 8'-0" x 0'-6", were also constructed as non-folding units because their small size made stacking the most convenient method of storage. Otherwise, all the 1'-6", 2'-6", and 3'-6" units were built as parallels, including some non-rectilinear units deemed flexible enough for future use.

The construction process was theoretically simple. Full-dimension "1 x 4" lumber was to be used for framing; butt joints were to be lapped with either corner blocks or keystones which would be cut from

3/8" plywood; the tops were to be cut from 1" plywood. Furthermore, the corner blocks and keystones were to be both glued and stapled to the frame and only quality hinges were to be used. The strength of the framing and the plywood deck would allow the parallels to have only one internal trestle, and thus they would fold properly. The designer's plan was to build units which could be un-folded, bolted or clamped to companion platforms, and be fitted with a top all in a matter of minutes.

The final result fell far short of this grand vision. A combination of budgetary realities and a lumber shortage made the use of low grade lumber a necessity. The full-dimension "1 x 4" became 5/8" x 3 1/2" common yellow pine and the 1" plywood tops became 3/4" "sanded reject", which, it must be noted, sold for \$12.50 a sheet at the time.

The framing lumber was heavy, tended to split, gummed up the saw blades, and was full of knots. To compound the problem, the lumber was green and wet, and so warpage, in every direction, was a constant threat. Obviously, some modifications of construction were necessary. A considerable amount of cross-bracing was added for increased strength and to counteract the warpage problem. This solved the immediate problem but the penalty was a tremendous increase in both weight and construction time.

The plywood decking did not have sufficient structural strength to span eight feet safely without the addition of an extra internal trestle. This addition made it impossible to fold the parallel without unhinging one side of each internal trestle. (To fold properly, a standard parallel must have a span equal to the width of the parallel between

trestles.) Of course, this step, even if loose-pin hinges are used, lengthens set-up and strike time.

As loose-pin hinges were not readily available at the time, the problem was compounded.

The designer considered two alternate methods of parallel construction as possible solutions. One method employs interior trestles which are not hinged to the exterior frame. These trestles slide into tracks once the unit is unfolded and are removed when the unit is folded. To the designer, this method seemed undesirable because the potential for warpage was so great. The other solution considered was to construct the parallels in the "continental" manner; hinged so that the end and interior trestles fold in half. While this method offered the advantage of compact storage, it also offered the dual disadvantages of increased construction time, and of requiring more hinges. Both methods were rejected.

Another problem encountered was that the hinges, which the designer had ordered well in advance, did not arrive as scheduled. By lowering standards the designer was able to find an assortment of butt, strap, and tee hinges in assorted sizes which served the immediate purpose. Construction time was lost in the process, however.

Yet another problem was encountered when the "sanded reject" decking was placed on the parallel frames. This substandard plywood tended to warp enough to produce a "wobble" when walked upon. The only expedient answer was to screw the tops to the parallel frames. This step resulted in another sacrifice in set-up and strike time. Additionally, the carpet could not be permanently attached to the tops as was planned, since it had

to be removed to take out the screws. During strike, some of the carpet was torn when it was taken up, thus creating problems for future productions.

No attempt to standardize the aisle step units required for Squaring the Circle was made. The number of seats required, the standard width of a folding chair, and the shape of the seating area resulted in aisles that varied from platform to platform. The designer reasoned that if this particular seating arrangement was not going to be reused, which was probable, then it was better to custom build each step to cover entirely the individual aisle rather than to run the risk of audience members missing a step and injuring themselves. This came close to happening; however, when a step "tipped" as a patron stepped on its edge. Subsequently all the steps were nailed down as a preventive measure.

The safety rail was custom constructed using "4 x 4" and "2 x 4" posts and a "1 x 4" railing. Again, the designer reasoned that the same configuration would not be reused, so economy was better achieved by custom building. Following the production, the railing was disassembled and placed back in lumber stock.

In the final analysis, the construction of a semi-permanent set of seating risers for the UNC-G theatre was not accomplished to the designer's satisfaction. The plan itself was sound but by sacrificing quality the project was severely compromised. Had the designer been willing to abandon the attempt to establish aesthetic distance, the logical and expedient solution would have been to reduce the number of built units. This could have been easily accomplished by seating the first row at

stage level and by using stock platforms wherever possible for the top level. The budget could have then been applied to purchasing quality lumber, and the crew could have concentrated on quality construction. Subsequent arena productions could have shared the cost of building additional platform units to complete the plan. That the designer did not proceed so logically was unfortunate.

Set

When compared to the time and expense of building the seating risers, the set for Squaring the Circle was the epitome of simplicity. The number of set props and scenic pieces required was minimal; the majority of these pieces were either purchased or pulled from stock. Costuming and lighting shared equally in creating the visual image while the playing space itself was defined by the seating risers. Even so, the set pieces used had to meet the design criteria, satisfying both the visual and functional requirements of the play. These visual criteria were established through preliminary discussions with the director.

Squaring the Circle is a farce of a specific time and place; the show has no meaning if removed from its historical context. Thus, the visual elements had to be perceived as being "period" even if some "artistic license" were taken to emphasize the farcical nature of the show. Preliminary research had revealed that living conditions in Russia during the 1920's were, by present standards, appallingly crowded and dirty. The inherent challenge was to design a period setting more suitable for farce than for The Lower Depths. As one means of meeting

this challenge, a concept dubbed "clean bedraggled" was evolved. This ambiguous term is best defined as meaning "well-worn but recently cleaned."

Secondly, the director wanted the production to appear dated; similar to the visual impression created by a tin-type. This suggested that muted colors and sepia tones would have to be used as the basic palette. The designer considered this to be a viable concept, but felt that some bright accent color would be necessary to convey the liveliness of farce. The director concurred and further agreed that the proposed accent, red, with its ideological significance, was appropriate.

Within this conceptual framework, the director needed a setting which could be divided into two "apartments"; yet be small enough to seem crowded. The setting had to be flexible enough to yield easily to Ludmilla's bourgeois influence without sacrificing the utilitarian nature characteristic of the period.

The playing area was a five-sided space based on a circle having a diameter of twenty-four feet as indicated in chapter one. Other than removing spike marks and tape, no special treatment was accorded the Aycock stage floor. The natural wood color was appropriate and contrasted nicely with the black and red seating area, as previously mentioned.

Katayev's stage directions call for few set props. The act one set includes a stool, bench, bed, sink, cupboard, window, and assorted clutter. In act two these furnishings are increased by another bench, a mattress, a kitchen table, some chairs, and the "funny table." The

clutter is challenged by assorted "bourgeois paraphernalia" (curtains, rugs, a canary) as Ludmilla feathers her nest.

"Clean bedragglement" demanded that all the furniture and set pieces be rickety, worn, and of the proper muted tonality. The exception to this rule was the red park bench added to Abram's side in Act Two. To the designer's mind there was no other color for a Russian park bench. Pragmatically, the bench added the necessary accent to balance Abram and Tonya's apartment with Vasya and Ludmilla's.

The cupboard and the "funny table" offered the only special problems to be solved in terms of set props. The designer had decided that finding a cupboard was more feasible and economical than designing and building from scratch. There was Act Two action which required the cupboard to be very tall, however. Abram, looking for food, must be able to climb up and subsequently bring utensils, etc., crashing about his ears. A kitchen cupboard, complete with flour bin was located and deemed suitable except for its height. The designer decided that an additional two feet of shelves could easily be added to the unit, so the purchase was made. Careful analysis, at this point, revealed another, simpler solution. Boxes and clutter were stacked atop the cupboard instead; thus, gaining the height without the trouble or time of building.

Concerning the "funny table"--exactly what is it that makes a table funny? After some thought, the designer concluded that the table had to be oddly constructed. Adding to the difficulty was the director's blocking plan; which required Tonya to sit and lie on this "funny table". Obviously, stability was of prime consideration, also. The table as

designed utilized miscellaneous stock spindles, and had three legs and four feet. This plan provided the necessary stability and the designer considers the style to have been sufficiently "funny."

Squaring the Circle was written for traditional proscenium-style staging. Katayev's directions are that the set be divided by a curtain to establish the limits of the two "apartments." To the designer's mind, this type of division was unfeasible in a central staging situation. Even the sheerest gauze would disrupt sightlines and hamper lighting. The room was therefore simply divided by the sink, the "funny table", and by a line drawn on the floor. Further visual differentiation was provided by contrasting Ludmilla's bourgeois furnishing with Tonya's spartan simplicity.

A scenic device for providing extra aesthetic stimulus was planned but eventually eliminated. As originally planned the audience was to enter the theatre through a corridor resembling a hallway in a Russian tenement. The director felt that the audience could be more quickly assimilated to the production by the use of this technique. The designer concurred, did research, and designed such a corridor. In this instance, however, the corridor was a good idea whose time was not available. There are many reasons why the time was not available, but the major one is poor planning on the part of the designer. In the designer's analysis, Squaring the Circle would have benefited visually from this corridor. Even so, its absence, though regrettable, did not significantly damage or impair the audience's appreciation of the production.

The basic function of scene design is to create the appropriate surroundings and environment for the action of the play, while recognizing

and working within the limitations of the physical stage.²⁴ Using this criterion, Squaring the Circle must be judged a functional and useful set, achieving as it did, the desired visual image with a simple and economical style. The time and expense of the production was a product of the arena seating, not of the set proper. (The designer realizes that the two areas are interrelated and has separated them only for discussion purposes.)

Two specific functional limitations were noted. The shape of the playing area did tend to funnel action into the upstage area nearest the cupboard. On the positive side, important action near the cupboard was stressed. Secondly, the room division occasionally led to awkward situations when a person in one "apartment" was theoretically unaware of a person in the other. This situation had to be rationalized as a "convention" of central staging. In neither case does the designer consider the problems to have been serious.

The director made excellent use of the set for Squaring the Circle. Logically, the designer concludes that the director found the set useful, perhaps for the following reasons: (1) there were good areas for character groupings; (2) this resulted in good spatial arrangements; (3) blocking could be flexible and flowing; (4) crowd scenes were easily handled. Additionally, the location of the entrance aisle allowed the director to use the stage left stairwell effectively for the chase scene in act three.

If the set could be redesigned, the designer would move the window, which was located entirely on Vasya's side, to a position over the

²⁴Parker and Smith, Scene Design, pp. 18-19.

cupboard. This simple alteration would have provided the set with a strong visual anchor and alleviated the problem of achieving effective motivated light for the "lights off" scenes.

Costumes

The costumes for Squaring the Circle were an integral element in establishing visually the aged, sepia-toned, period image that both the director and designer wished to convey. Research into the period revealed certain distinctive characteristics of Russian dress during the 1920's.

Following World War One and the Russian Revolution there was a time of crisis and hardship for the Russian people. Clothing was generally worn until it literally fell apart. Individual articles of clothing were accumulated piecemeal as they were found, purchased, or stolen. To keep warm during the winter it was common to wear a great deal of clothing--several shirts, three or more dresses, etc. This practical necessity resulted in a very bulky, "layered" appearance. Additionally, a large portion of this acquired clothing was of military origin. While there may have been some ideological basis for this practice, more than likely the style was a pragmatic outgrowth of the wars of the previous decade.

Squaring the Circle is set during the Russian winter; making the bulky, "layered" look appropriate. The designer, decided to suggest rather than duplicate this "layered" look so as to spare the actors as much misery as possible during the uncertain April weather. Coincident decisions to pull as much as possible from the costume stock; to

rely heavily on earth tones in the costumes; and, to use red as the accent color formed the basis for the design approach. An exception to the use of accent was Abram, whose costume contained no red as an indication of his questionable commitment to the communist ideology. Also, the costumes were to embody the concept of "clean bedraggledness"; a concept manifested as well-worn clothing, recently laundered.

The major characters, Ludmilla, Tonya, Abram, Vasya, Comrade Flavius, and Emilian are broadly and delightfully drawn by Katayev. Stylistically it is imperative that each one be costumed in a clear and distinctive manner. This enhances the audience's appreciation of the thematic importance of each character by providing a definite visual identity.

Ludmilla and Tonya provide the greatest contrast in character. Ludmilla is bourgeois, domestic, and is unconcerned with the League of Communist Youth or party loyalty. Her costume had to indicate a frilly femininity, vanity, and concern for physical appearance not found in Tonya. The costume designed was based upon the traditional dress of the Ukraine which accents the feminine shape and is normally frivolous and colorful. An apron was used to emphasize further Ludmilla's domestic nature.

Tonya, conversely, professes to be unconcerned with her femininity. She is more concerned with living according to the party ideology than with her physical appearance. As the visual counterpoint to Ludmilla, the script suggests that her dress be "mannish". Even so, Tonya is, despite her facade, an attractive and desirable woman. Originally, Tonya was to be costumed in an A-line skirt of military cut. The

director, however, indicated that active blocking was planned for Tonya, including climbing and lying on the "funny table". The skirt was ruled out as being cumbersome and potentially immodest. The designer substituted full-legged pants, basically culottes, which duplicated the original A-line silhouette. The combination of these pants, a ribbed sweater, and high-lace boots made for an effective and functional costume.

Vasya and Abram, though not so dissimilar as the women, also had distinctive characteristics which could be highlighted by costuming. Vasya is the more serious of the two; more studious and intellectual, and of a more analytical nature. These traits suggested that Vasya was neater, more concerned with his physical appearance than Abram, though by no means fastidious. His dedication and party loyalty manifest themselves in his clothing. Also, Vasya is dressed up for his wedding in Act One; a fact which the designer took into account.

Abram is a different sort. Even though he makes a great show of studying the communist doctrine and of living by its tenets, his heart is not in it. Abram is more dedicated to filling his stomach than feeding his mind, and thus lives not by thought so much as by the dominant emotion of the moment. He is immediately drawn to the domestic and culinary comforts that Ludmilla is eager to provide. This quality suggested a casual costume and a general rumpled appearance. A costume of boots, cossack pants, and peasant shirt was designed for Abram with blue as the dominant color so that he would match nicely with Ludmilla. Red was not used for the reason stated.

Comrade Flavius and Emillian are representative of the disparity of Russian society during the period. On one hand is Flavius, the Party organizer, a symbol of loyalty, wisdom, and the most obviously stable element in the play. On the other hand is Emillian, the self-styled "poet-of-the-masses"; a symbol of the chaotic, hedonistic lifestyle affected by many Russian people during the free period of the 1920's. The thematic significance of these two characters was underscored by the director who consciously cast large men in these roles in contrast to the physically small actors portraying the couples.

Flavius' costume was simple. The uniform of a Russian military officer was combined with a long Russian greatcoat. The neatness and simplicity of this costume in combination with the sturdy, square-jawed appearance of the actor cast as Flavius presented a strong, crisp, orderly image to which to compare the chaotic, confused life of the couples.

The costume for Emillian had to be as vain, as boorish, as individualistic as the poet himself. These traits seemed best reflected by a costume that was eccentric and somewhat contradictory. To achieve this effect, the designer gave Emillian a short-sleeve, collarless shirt so that he could exhibit his muscles, even in the dead of winter. Yet, Emillian is not one to suffer hardship; so a long-haired sheepskin coat was added. The coat made the short sleeves plausible and further served to emphasize Emillian's size and individualistic, non-ordered life style.

The members of the League of Communist Youth represent a spectrum of Russian young people. The designer concentrated on them as a group

rather than analyzing them individually. The goal was to achieve an interesting visual diversity within the parameters of the design concept.

In the designer's judgement, the costumes for Squaring the Circle effectively established the period and style while communicating the design idea. By using earth-tones the overall muted, aged quality was obtained. The diversity of silhouette and the "splashes" of red accent provided visual interest and contributed to the farcical nature of the production.

Both Comrade Flavius and Emilian are rated as major successes by the designer. Ludmilla's costume, however, was not as successful as it might have been. The costume was built from scratch and appeared "new" when viewed with the other costumes. Perhaps the fabrics chosen were too modern in appearance; certainly the colors were at least a shade too vibrant. Had the fabric been "distressed" or the colors muted with dye, Ludmilla's costume could have been brought into closer visual harmony. Yet the problem was not noted until the costumes were seen under lights during dress rehearsal. At that point, experimenting with the completed costume was a gamble the designer preferred not to take. It must be noted that Ludmilla's costume was designed to be more "fashionable", brighter, and prettier than the other costumes. The final result was not displeasing, just not stylistically consistent and in the designer's opinion this was a weakness.

There were several modifications made between the time the costumes were designed and the time the show opened. The large majority of these changes were the result of adapting to what was available in stock or what could be found in the thrift stores. In no case was either the

basic silhouette, tonality, or flavor of the designs negated. There were changes in specific articles of clothing, colors, or exact accessory. For example, Comrade Flavius was originally costumed in a long, brown greatcoat of Russian military cut. This particular color and style could not be found and was impractical to build. Instead, a United States Army overcoat was procured from the military surplus warehouse and altered so as to be acceptable. In final appearance the coat was olive instead of brown and of a slightly different cut from the one designed. Despite the changes, the coat looked appropriate in both style and color.

The only major stylistic changes involved Vasya's costumes in Act One and Act Two. In Act One, Vasya was to be wearing leg wrappings, or puttees. The puttees proved difficult for the actor to work in and were also visually undesirable. Vasya's boots from Act Two were substituted and proved a better choice practically and visually.

The other major stylistic change was made in Vasya's Act Two costume. He was to wear a military style jacket and blue trousers. There were no alterable jackets in stock which fit the actor; a search of the thrift stores was unproductive; time was running short; and there was some feeling that Vasya would benefit from a more distinctive style. The costume crew found a dark brown military shirt and matching pants in stock which fit the actor extremely well. The designer suggested that a red patch over the breast pocket would make this costume acceptable. The costume, though differing in detail from the one originally designed, maintained the basic look and feel of the original, and proved effective on stage.

The designer believes that the modifications made to the original designs for Squaring the Circle were acceptable and defensible on both aesthetic and practical grounds. Had the modifications altered either the style, period, or overall visual impression of Squaring the Circle the designer would not have approved them.

Lighting

The lighting of any theatrical production, no matter which style or format is being employed, is a result of the manipulation of the qualities of light intensity, color, movement, and distribution. This manipulation must satisfy the demands of visibility, plausibility, composition, and mood to be termed effective.²⁵ Complicating this process is the indisputable fact that virtually every production represents new challenges, different problems, and another set of obstacles to be overcome.

As a style of theatre, central staging presents the lighting designer with its own particular demands. Yeaton states that central staging is a pool of light which must meet certain criteria: (1) there should be separate sets of lighting instruments for "house" and "stage" illumination; (2) the lighting must illuminate the actor from four sides; and (3) glare should not cause the audience discomfort.²⁶ The designer's first basic conclusion was that it should be possible to meet these criteria for the production space in Aycock Auditorium.

²⁵Parker and Smith, Scene Design and Stage Lighting, pp. 285-288.

²⁶Yeaton, "A Pool of Light," pp. 152-53ff.

Squaring the Circle does not challenge the designer with deep, interpretative problems to be solved in lighting. The play is philosophically uncomplicated. Squaring the Circle's appeal is found in its satire, farcical style, broadly drawn characters, and superficial complications of plot. For the play to be successful, the proper mood and style must be achieved and then maintained. The designer's second basic conclusion, or set of conclusions, was that the lighting should be as simple as possible; that the tonal quality must be flattering to the actor while accentuating the sepia-toned "tin-type" quality the director desired; that the mood created must be conducive to farce; and that nothing in the lighting or its execution should interfere with maintaining the mood once created.

To achieve these results the designer proposed that the playing area be divided into eight areas, four on each side of center line. These areas were to be lit by a method commonly referred to as the "double-McCandless" system.²⁷ Typically this system employs a quartet of instruments for the illumination of each area with one pair for "warm" light and the other for "cool". Normally, the instruments are positioned so that analagous light, say "warm", is opposed by 180° and the contrasting instruments by 90°. In this case the instruments were

²⁷In 1932, Stanley McCandless published A Method of Lighting the Stage in which he described a system of dividing the stage into "acting areas" for purposes of lighting. Each area is lighted with two instruments directed down along the downstage diagonals of an imaginary cube placed at face level in the center of the area. One of these instruments is usually warm and the other cool. The "double-McCandless" system is described by Kelly Yeaton in his chapter on "Arena Production" in Producing the Play [Edited by John Gassner. (n.p.: Holt, Riehart and Winston, Inc.)] p. 564.

to be six-inch ellipsoidal spotlights gelled with Roscolene 826 (Flesh Pink) for warm and Roscolene 841 (Surprise Pink) for cool. To augment these basic eight areas and to provide for special emphasis in discrete areas, five downlights (also six-inch ellipsoidals) were included in the lighting plot to cover the bed, "funny table", kitchen table, cupboard, and Abram's bench. These instruments were double-gelled with Cinemoid 501 (Yellow) and Roscolene 802 (Bastard Amber). A practical ceiling fixture suspended center necessitated some motivated cover light. Six fresnels gelled with Roscolene 811 (Flame) were used for this purpose. These fresnels also provided rim light for the actors and expanded the toning possibilities. For those scenes in which the lights were "off", the illumination was supplied by an eight-inch fresnel gelled with Cinemoid 519 (Dark Blue). Where appropriate, light from the "street light" fell through the window and onto the stage. The "street light" was a six-inch ellipsoidal gelled with Cinemoid 515 (Peacock Blue). The house lights were eight-inch fresnels focused on the seating sections and using no gel.

To obtain the proper lighting positions it was necessary to construct a simple version of the "egg-crate" grid. The grid was constructed in the following manner: Three existing counterweight line sets were used. These sets were located respectively at 8'-6", 16'-8", and 27'-2" up-stage of the proscenium line. The sets at 27'-2" normally carried a set of border lights which were removed for Squaring the Circle. Two twenty-foot 1½" diameter pipes running at right angles to the line sets, and crossing them, completed the grid. These pipes were located six feet right and left of the center line and secured by means of 2" clevis

hangers and 3½" x 3/8" carriage bolts. Additional lighting positions were obtained by using the normal first electric, by adding a hemp set and batten upstate at 30'-8", by using side pipes normally used for masking panels, and by using two existing downstage light trees. All pipes were to be trimmed at 23'-0" which enabled the designer to achieve a vertical lighting angle of 45° for the facial plane at the center of each area.

Very few modifications of this rigging plan were required. The realities and practicalities of cabling, "twofering," etc., made it necessary to raise and lower the side pipes with the grid. Thus, the synchronous movement of five line sets instead of three was necessary. This did not pose a problem for the crew, however. Two light trees were added upstage to provide for proper lighting angles for areas four and eight. The house lights originally planned for the downstage light trees were relocated on the first electric for better coverage and to eliminate some cabling. The designer considered these changes to be of little consequence.

The area where major changes were made to the plan was in the circuiting of individual instruments and the subsequent hook-up schedule. Most of the circuiting changes were initiated by the crew as a real or imagined matter of convenience. Actually, once the circuit was identified at the patch panel these changes were of little consequence. The hook-up schedule and subsequent cue writing was in a continual flux until late technical rehearsals, however. There was a distressing amount of failure and malfunction in the dimmer bank which led to much tension between man and machine. Also, the hieroglyphics on the hook-up schedule

often defied interpretation. Eventually everything that had to work-- worked--which must surely prove something.

The designer in evaluating the lighting for Squaring the Circle recognizes both positive and negative elements. Execution and timing of cues were continual trouble spots. There were several factors which contributed to this problem. The biggest factor is that the dimmer board in Aycock is, at best, archaic. Its various idiosyncrasies could not be anticipated with any certainty. Additionally, the operators were working blind which was a decidedly new experience for all concerned. More rehearsal time would have helped everyone's confidence, assuredly, but the point is that the combination of equipment and operator uncertainty of success combined to create a situation in which it was impossible to be coolly confident of the cues.

Another problem difficult to overcome was noise. The lighting did not change as if by magic on stage; rather the audience heard the details of each maneuver or manipulation. The crew had to work from a metal loft stage right. This loft was only a few feet from the audience and responded to every move with creaks and groans. Additionally, the dimmer board issued many peculiar sounds whenever controls were moved. Also, any whispered cue or direction immediately became a fact of the Russian Revolution.

All of these problems were anticipated, to one degree or another by the designer. The metal loft was carpeted, cues were kept as simple as possible, and spoken cues were eliminated wherever possible. Cues to open or close scenes, for example, were made sequential. By so doing, the lighting gained both practically and aesthetically. From the aesthetic

standpoint it was desirable to begin and end scenes with dramatic tonal lighting which emphasized the sepia-toned, aged quality requested by the director. The effect was suggested at the opening, the lighting moved to less saturated tones which were less tiring for the audience, and then the sepia-tones were reemphasized at the end of the scene. From the practicable standpoint, the sequential cueing reduced the amount of synchronization required between crew members and lowered the decibal level for any one cue considerably.

The designer had originally planned cross-fading into certain "lights-off" scenes. These cues proved to be virtually impossible to execute satisfactorily. The solution was as simple as sneaking in the "lights-off" setting, which involved completely separate instruments and dimmers long before the desired fade. The fade itself became a general fadeout of the areas instead of the more complicated cross-fade. The answer to blackouts, which were almost always ragged and without exception noisy, was never found.

Visually, there were some specific problems the designer noted during the run of the production. The light through the window was never convincing. This was the direct result of limited positions for instrument placement behind the window. Had the window been moved over the cupboard as mentioned in the set evaluation, superior positions would have been available, and this problem would not have cropped up.

The shade on the practical ceiling fixture threw a shadow that was noticeable on the face of the actor. Three solutions were considered at the time but each was rejected as unfeasible under the circumstances. Refocusing was one possible solution. This was impractical because of

the seating risers and of doubtful value. After all, what good would it do to move the shadow a foot left or right? A larger lamp in the practical fixture offered the possibility of washing out the shadow but threatened to cause objectionable glare. The third possibility was to hang, cable, and focus additional equipment to eliminate the shadow or lessen its contrast. This solution, which offered the best chance of success, was rejected because of the risers and dimmer limitations. A fourth solution, and the one most likely to be overlooked, was to raise the fixture enough to cause the shadow to fall into the audience area. Alas, a short actor had to reach the fixture and this solution was unthinkable. Subsequent experimentation with central staging has convinced the designer that anything hung center is likely to result in objectionable shadows and the only solution is to plot and hang the necessary fill light.

Finally, in the negative category, there was a real need for an instrument to cover the stage left entrance aisle for certain scenes. The failure to provide such an instrument is a clear case of a preoccupied designer overlooking the obvious. When the designer finally gathered his wits and realized the need, there was no time to remedy the situation. As a result, those short scenes lit only by spill were an embarrassment.

Even so, on balance, the designer is satisfied and pleased with the lighting for Squaring the Circle as planned and subsequently realized for the following reasons: (1) the rigging of both the grid and the plot were accomplished essentially as planned with a minimum of fuss; (2) the level of illumination was adequate for good visibility and of a tonal quality conducive to the mood and pace of the production; (3) the specials

designed were used simply and effectively to provide accent and balance; (4) the dimmer hook-up was flexible enough to allow for some area separation and a subtlety of tones; (5) cueing was simple and minimal without skimping on the visual impact of the production (Of the thirty cues, ten were concerned directly with either house or intermission toning lights.); (6) the audience was not subjected to glare or objectionable spill light; (7) there was a clear definition between "stage" and "house" both in focus and tone.

Sound

Squaring the Circle as written used sound extensively in the form of a crazy, jumbled radio broadcast, most of which must be closely keyed to the onstage action and conversation to have any meaning whatsoever. The preparation of the tape and its successful cueing caused the designer much concern. The director, however, indicated a desire to reduce the number of cues to five, these being pre-show, post-show, and three internal radio cues. The designer made no attempt to oppose such an obviously brilliant idea even on principle.

All of the sound cues with the exception of the post-show music were played through the speaker of the "home-made" radio which was on the set. The designer suggested that by playing the pre-show music through the radio a "tinny" sound could be easily produced which would contribute to the overall style and period flavor of the show. The director made no attempt to oppose such an obviously brilliant idea even on principle.

The final music was played through off-stage speakers of superior quality which served to mark the end of the play by externalizing the stimuli.

The designer considered the sound to be well executed and appropriate to the action and style of the play. The main stylistic difficulty was achieving the variety of realistic static required for one of the internal cues. During the run of the show there was only one major "faux pas" related to sound. One night an improperly secured reel flew off the recorder during the pre-show music. This was an unsatisfactory development that did not contribute to the mood of the opening scene.

Summary

Squaring the Circle was, in many respects, a logical extension of the UNC-G theatrical heritage. Productions utilizing central staging had been presented on a reasonably regular basis by the Women's College of North Carolina (later UNC-G) during the 1950's. And while there had been a lapse of approximately fifteen years without a major arena production by the department, the format had been used extensively in studio productions and classroom exercises. These experiences, coupled with the continuing trend toward flexibility and diversification in the modern theatre led to the scheduling of an arena production as a major attraction in the UNC-G Fiftieth Anniversary Season.

The designer realized that the audience's reaction would be influenced both by the physical production and by the space within which the physical production was experienced. To this end criteria were

established to guide the design and formulation of all aspects of the physical production: the sets, the lights, the costumes, and the theatre.

Several criteria were established for the arena configuration. These included standards for reusability, flexibility, capacity, and viability. In terms of the individual audience member, the main criterion was that the theatre be accepted as a viable entity, a space existing on its own terms with no apologies. Insofar as the designer could ascertain, the audience accepted both the foyer and the seating area as being visually attractive, convenient, safe, and comfortable. Thus, it would be fair to say that the criterion of viability was satisfied. Objectively speaking, there were areas in which improvements could have been made. For example, it would have been desirable to have used the corridor device, to have covered the orchestra shell sections with material, to have masked completely the lighting and sound crew, to have established alternate access routes, to have completely carpeted the risers, or to have had upholstered seats. The realization of any or all of these items would have added to the sophistication of the space. Even so, the fact remains that the basic criterion was successfully met.

The visual design was conceived as being basically period, sepia toned, "dated", and "cleanly bedraggled." At the same time, an atmosphere conducive to farce had to be created and then maintained. The designer believes that this basic goal was accomplished. Additionally, the use of stock and surplus costumes, the use of the natural wood floor of Aycock stage, the reduction of sound cues, the limiting of lighting cues,

and the simplicity of the set pieces allowed the scenic goals to be achieved economically.

This is not to say that there were no problems or shortcomings. There were many areas where improvements could have been made. This is especially true of the seating risers. Had the designer placed more emphasis on practicality, been less "ivory tower" in establishing the priorities of first playing space and then theatre, then a more successful and functional arrangement would have resulted.

On balance, however, the designer judges the goals to have been appropriately set and essentially realized. Functionally, the seating was a disappointment; aesthetically, it was attractive and worked well in the space. The visual design was realized with only minor modification. Taking into account both the positive and the negative, the designer would term this thesis project to have been an aesthetic success, somewhat qualified.

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