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WARD, RALPH CARLTON, JR. A Visual Design of William Inge's Picnic.
(1971) Directed by: Dr. David R. Batcheller. pp. 96

William Inge's Picnic was chosen for this M.F.A. thesis production because it afforded the opportunity to design within the boundaries of realism and because it represented a script of dramatic merit.

The thesis is divided into the following three divisions: (1) Part I: The Play Background and Design Approach, (2) Part II: The Technical Production and (3) Part III: Critical Evaluation. Within each part the setting, the costumes and the lighting are discussed.

Part I deals with the factors influencing the visual design, including the playwright's suggestions for scenic elements. Part II, largely illustrative, contains the working drawings, renderings and graphic plots which went into the technical production. Part III discusses the strengths and weaknesses of the production with regards to the setting and costumes and the relative success of the lighting.

A VISUAL DESIGN OF
WILLIAM INGE'S
PICNIC

by

Ralph Carlton Ward, Jr.

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
April 6, 1971

Approved by

David R. Batchelder
Thesis Adviser

APPROVAL SHEET

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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January 14 1971
Date of Examination

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THE PLAY MAIMORO PART I DESIGN APPROACH

PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

The Theatre Division of the Department of Drama and Speech requires a production thesis as a partial fulfillment for the M.F.A. degree. This designer and a candidate for the M.F.A. degree in the acting department sequence joined their efforts in selecting an appropriate play which could contain

THE PLAY BACKGROUND AND DESIGN APPROACH

plays were studied in view of their dramatic value and facility of production, taking into consideration the actors and properties available, their availability, and audience appeal. William Inge's Piggy was finally chosen. This play offered the challenge of correlating realistic and theatrical elements in a single act-which could be built within the limited budget and time.

This chapter will investigate the following: (1) the socio-economic environment of a small Kansas town in the 1940's, (2) William Inge, (3) Piggy, and (4) the designer's visual approach which will include the correlating elements of (a) setting, (b) costumes, and (c) lighting.

Socio-Economic Environment of a Small Kansas Town in the 1940's

A small Kansas town in the late 1940's offered little excitement. The Second World War had ended, and the worldwide news seldom

PART I

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This chapter will investigate the following: (1) the socio-economic environment of a small Kansas town in the 1940's, (2) William Inge, (3) Picnic, and (4) the designer's visual approach which will include the contributing elements of (a) setting, (b) costumes, and (c) lighting.

Socio-Economic Environment of a Small Kansas Town in the 1940's

A small Kansas town in the late 1940's offered little excitement. The Second World War had ended, and the worldwide news seldom

affected the inhabitants' daily routines. Trains arriving and departing indicated that the tracks linked the town to the rest of the nation, but the trains seldom bothered to stop. The annual Labor Day picnic was the biggest social event of the year. This picnic typified the degree of community involvement and provided opportunities for eating, dancing, other forms of merrymaking, and listening to occasional political speeches.

Granaries and small businesses employed the greater percentage of the employable. A survey of the town's homes would reveal contrasting affluence--from the impressive homes of the wealthy to the more modest homes of the lower income classes. Almost all homes showed weathering and a lack of repair--some because of want of money and some because of a scarcity of paint due to the recent war.

In the small towns, everyone knew almost everybody. A close-knit relationship usually existed, wherein everyone minded his neighbors' business. The small townsman concerned himself mostly with external appearances. Publicly, the small townsman proclaimed a moralistic point of view and hid his discrepancies.

The small towns attracted few new residents and businesses and, also, failed to retain most of their young people once they had completed their high school education. A dull, unimpressive atmosphere pathetically greeted the visitors of the small towns.

William Inge

On May 3, 1913, William Motter Inge was born in Independence, Kansas, a small town similar to the one described in Picnic. He began his theatrical career as a child monologist and acted in high school plays, in a tent show, and in summer stock. He received a Bachelor of Arts degree in English and journalism from the University of Kansas in 1935.

During the period 1935-38, Inge taught high school in Columbus, Kansas, and attended George Peabody College for Teachers from which, in 1938, he received his Master of Arts degree in journalism. He taught English, journalism, and drama courses at Stephens College, Columbia, Missouri until 1943 when he left to become the drama, music, and movie critic for the St. Louis Star-Times, St. Louis, Missouri.¹

An interview with Tennessee Williams and an attendance of the opening of The Glass Menagerie in Chicago prompted Inge to make the statement, "Well, I've got to write a play."² In three months he had written Farther Off From Heaven which Margo Jones produced in her Dallas theatre in 1947.³ Inge explained that the writing of Farther Off From

¹James M. Ethridge, ed., Contemporary Authors (20 vols., Detroit: Gale Research Company, 1964), IX-X, p. 227.

²John Chapman, ed., Theatre '53 (New York: Random House, 1953), p. 71.

³William Inge, "From 'Front Porch' to Broadway," Theatre Arts, XXXVIII (April, 1954), p. 33.

Heaven was rather easy since he was a beginner with no expectations or pretensions of what the play should achieve.⁴

In 1946 Inge returned to teaching at Washington University, St. Louis, Missouri, where he stayed until 1949.⁵ While he was at Washington University, he wrote two plays, Front Porch and Come Back, Little Sheba. In 1950 the Broadway production of Come Back, Little Sheba called the young playwright from his secure teaching position to one where, for the next ten years, he was alternately the object of praise and derision of the critics.

The success of Come Back, Little Sheba prompted Inge to rework Front Porch. Front Porch provided Inge with much discomfort. He commented:

"Front Porch gave me more problems, for by the time I started writing it I had learned just enough about playwriting to confuse me. . . . Front Porch was an incongruous mixture of reality and contrivance, but it had enough reality to cause me to hang on to it, to shelve it with the hope of getting back to it one day when I would be able to give the play more substance."⁶

In August, 1951, Inge and director Joshua Logan began collaboration on the unproduced Front Porch script. On February 19, 1953, the play opened on Broadway under a new title, Picnic. Immediately, Picnic

⁴Ibid., p. 33.

⁵Ethridge, Contemporary Authors, p. 227.

⁶Inge, "From 'Front Porch' to Broadway," p. 33.

became a success and won the 1953 Pulitzer Prize for Drama, The Outer Circle Award, and the New York Drama Critics Circle Award.⁷

Bus Stop became the third Broadway venture for Inge in 1955. Harold Clurman, the director, handled the play's rural types well, and the audiences received the play adoringly.⁸

After three Broadway successes, Inge felt confident of his writing and settled down to write a fourth play based on his first one, Farther Off From Heaven. The play, The Dark at the Top of the Stairs, opened in December, 1957, and the New York theatre critics gave it complimentary reviews.⁹

The New York theatre critics reversed their opinions on Inge's next three plays, A Loss of Roses, Natural Affection, and Where's Daddy? In 1966, after the failure of Where's Daddy?, Inge left New York and has lived in California ever since. He charged:

"Broadway is not a serious audience for plays any longer. Playwrights are abused, new actors can't get good parts, and the wealthy audience which dominates Broadway wants only light, inoffensive comedies like Neil Simon plays . . . England reverts its playwrights, but in America we drop ours like hotcakes after they've given us the first ten years of their writing lives."¹⁰

⁷Ethridge, Contemporary Authors, p. 227.

⁸William Inge, 4 Plays by William Inge (New York: Random House, 1958), viii.

⁹Ibid.

¹⁰Linda Deutsch, "Inge Says Theatre Could Become Obsolete," Greensboro Daily News, December 14, 1969, sec. G, p. 9.

An examination of Inge's life and his plays' characters reveals his philosophy of life to be one of frustration, loneliness, and sexual insecurity. The philosophy is also Freudian--it seeks to explain the present through sexual connotations. All of Inge's plays depict realistic problems that exist within people. He does not seek to correct and eliminate the problems because, his philosophy being solidly naturalistic, he shows that one problem's termination eventually creates another. One writer, Maurice Zolotov, charged that Inge was "obsessed" with his extreme Freudian handling of people and that most of his characters were "savages--lusting after each other."¹¹ Inge countered, "I love more than anything to bring people together, to relate them in whatever way possible and find something meaningful in the relationship, something that brings out the depths of their feelings."¹²

Inge has always had a compassion for women. A lifelong bachelor, he recalls:

"When I was a boy in Kansas my mother had a boarding house. There were three women schoolteachers living in the house. I was four years old and they were nice to me; I liked them. Even as a child I saw their attempts at having. I sensed every woman's failure. I began to sense the sorrow and the emptiness in their lives and it touched me."¹³

¹¹Maurice Zolotov, "The Season On and Off Broadway," Theatre Arts, XXXIX (May, 1955), p. 22.

¹²Inge, "From 'Front Porch' to Broadway," p. 33.

¹³Deutsch, Greensboro Daily News, sec. G, p. 9.

In each of Inge's plays, displeased women play prominent roles. Each has a sexual maladjustment which affects and draws other characters into the stories. All of the women, married or single, have wistful appearances which suggests loneliness, frustration, and insecurity. Yet, Inge provides all of his women with promising futures.

All of Inge's male characters are treated as less important people than the women. They exist as intruders, braggarts, drunkards, ruffians, and insensitive, misplaced failures. Men serve only as vehicles to further the feminine disillusionment. Perhaps Inge feels that women's reactions are internal and predetermined while those of men are external and spontaneous.

Picnic

Picnic became Inge's second Broadway success and probably his greatest. The atmosphere of Picnic is totally feminine until Hal, Alan, and Howard intrude and upset the lives of everyone involved. Flo Owens, her two daughters, Madge and Millie, and Rosemary Sidney, a forty year old schoolteacher, live in one of the two drab houses. The other house belongs to Helen Potts and her aged mother.

Mrs. Owens' husband left her soon after Millie was born, and life has not been too easy for her in raising two daughters alone. Madge, the older daughter and a town beauty, is engaged to Alan Seymore, the wealthiest boy in town. Madge is tired of being called "pretty" and not being

credited with anything else. Millie, the younger daughter, is intellectual and is insecure because she has been neglected by boys. She has won an academic scholarship while Madge, lacking academic qualities, is forced to work in one of the town's stores.

Rosemary Sidney, an unmarried school teacher, boards at the Owens'. She dresses lavishly in the hope of getting a husband. Howard Blevans, a local business man, is the object of her intentions. It takes the appearance of Hal Carter, a muscular vagabond, to unleash each of the women's hidden desires. Hal does some odd jobs for Mrs. Potts before he is introduced to the women at the Owens home. Hal's muscular appearance causes each of the women to respond in a different way. Millie is drawn from her tomboy world and suffers her first heartache. Hal causes Rosemary to demand a proposal of marriage to Howard. Madge is seduced by Hal, and Alan calls the town police. Hal leaves town in haste, and Madge follows him. Flo sees her own life being re-lived by her daughter, Madge.

Inge began the writing of Picnic, or Front Porch as it was first called, in 1947 soon after his first play Farther Off From Heaven was produced. Inge stated:

"Picnic started out as a sort of mood piece. I remembered the feeling of a summer evening, the women sitting on their front porches, the feeling of peace, their delight in their small talk . . . I started with a feeling of peace, as I have said, with characters in a kind of little fortress. Something had to happen to disturb them, to raise a variety

of female reactions. I hit upon introducing the young man almost by instinct."¹⁴

The setting of Picnic is autobiographical. Independence, Kansas, is the only town near Cherryvale, where Picnic's character, Howard Bevans, a merchant, lives. Inge's father was also a merchant.¹⁵ Another parallel to Inge's life is that the character Flo Owens runs a boarding house for schoolteachers.¹⁶

The first production of Picnic proved to be an endurance test for both Director Joshua Logan and Inge. Logan eventually won the struggle and changed one scene after another. The earlier script, Front Porch, seemed to possess a quality that was in great part eliminated in a campaign to Broadwayize it into financial success. One critic said:

"Poor Inge was bombarded by hundreds of suggestions from outside sources and was prevailed upon to incorporate many of them into his script . . . At one point in the rehearsals he was so upset at what Logan had done that he put on his hat and went around the corner to commune with a sympathetic bartender."¹⁷

Inge feels indebted to Logan. Logan sensed the young playwright's indecision and gave the play lovely scenes.¹⁸

¹⁴Naomi Barke, "William Inge Talks About Picnic," Theatre Arts, XXXVII (July, 1953), p. 66.

¹⁵Ethridge, Contemporary Authors, p. 227.

¹⁶Deutsch, Greensboro Daily News, sec. G, p. 9.

¹⁷George Jean Nathan, "George Jean Nathan's Monthly Critical Review," Theatre Arts, XXXVII (May, 1953), pp. 14-15.

¹⁸Inge, 4 Plays by William Inge, ix.

Picnic opened at the Music Box Theatre, New York City, February 19, 1953. The original set was designed by the famous Broadway personality Jo Mielziner. The single setting of two aging frame houses supplanted seven scenes called for in the original script.¹⁹ The setting evoked the loneliness and drabness which Inge prescribed at the beginning of Picnic. Immediately, Picnic became the 1953 season's hit.

Picnic thrilled the New York audiences with its totally American characters. All the New York theatre critics praised Logan's direction and the actors' portrayals of the characters. Inge was credited with writing the script but was bombarded by nearly all critics for being too lenient with script alterations.

Picnic, amidst the controversy over directoral and playwright collaboration, received many awards. Picnic became the third play ever to win both the Pulitzer Prize for Drama and the New York Drama Critics Circle Award in the same year. Variety credited Kim Stanley for being the "years most promising young actress." The Antoinette Perry Awards (Tonys) given by the American Theatre Wing cited Joshua Logan as best director for 1953. Daniel Blum, theatre book editor, named Paul Newman and Eileen Heckart as "most promising personalities." The Theatre Club Gold Medal went to William Inge for Picnic. The Billboard credited Picnic in a tie with Arthur Miller's The Crucible for the year's "Best Play Honors"

¹⁹Wolcott Gibbs, "The Theatre," The New Yorker, XXIX (February 28, 1953), p. 65.

and cited Kim Stanley as best supporting actress.²⁰ Later in the 1950's, Picnic was made into a movie.

A Visual Approach

The Setting

Inge describes Picnic's setting at the beginning of Act I: "The action of the play takes place in a small Kansas town in the yard shared by Flo Owens and Helen Potts."

By Inge's description, the setting of Picnic is realistic. The setting should therefore contain as many realistic elements as possible and utilize theatricalistic elements whenever realistic ones are not feasible. Except for a few momentary scenes at windows, all the play's action is out of doors. The locale of a small Kansas town must be established through the use of a ground row placed in front of the cyclorama painted like a small town and with grain elevators. The actors must execute entrances and exits only six feet from the cyclorama. Even though this is a small town, a feeling of the Midwest's openness should be present.

Painted foliage borders unify the immediate setting with the town in the background. The painted muslin, theatricalistic in nature, will tie the overhead areas into the set realistically and serve as masking. The foliage border will help establish the beginning of fall through the use of green, red, yellow, and brown paints.

²⁰Chapman, Theatre '53, pp. 463-66.

The immediate setting is unusual but typical of midwestern towns. Inge describes two aging houses, situated so that the front porch of one house faces the adjacent house's back porch. An unpaved street runs behind the two houses. The odd placement of the two houses suggests that the houses were built before the town's streets were planned.

An atmosphere of loneliness, emptiness, frustration, and pretention exists within the two houses occupied only by women. It is an almost sterile atmosphere. When men enter this environment, they become either the object of female curiosity or hostility. Hal's appearance interrupts the lonely sounds emitted by the passing trains. He deranges the ordered environment with a surprise fire and burst of paint cans. Mrs. Potts later admits that Hal made her realize that she was a woman because he acted like a man who had little use for feminine manners.

The women are not trapped in this environment, but they are far removed from town activity. Except for the Labor Day picnic, the women never leave the yards of their homes. The outside appearance of the two houses reveals immediately that a long time has elapsed since males resided in either of the two homes. The tidiness of the two porches and yard indicates that women are present here, but both homes show dire need of repair and paint. Painting and repairing are jobs done by men-- should there be any.

The guidelines for the design are function and mood. The set and furnishings will provide the actors with a realistic environment and a

variety of areas and levels--including porches, landings, yards, fences, doors, and steps. The qualities of loneliness, decadence, and femininity must be evident in dilapidated Victorian styled homes. The homes should show the result of numerous paintings and encroaching age. This can be done in the following ways: (1) dry brushing the base coat with various colors, (2) spattering to simulate weathering, (3) and employing broken sections of lattice work around the porches. Also, the many curves in Victorian architecture suggest femininity--a roundness in design as opposed to the sharper corners and angles associated with men. This should be carried throughout the design of the two houses. Cupolas, a characteristic detail in Victorian architecture, will be present. Rounded wicker furniture will further establish a predominately feminine atmosphere.

The relation of the two houses to each other and to the surroundings is important. The houses must be positioned extremely close to each other so that they share the same yard and a feeling of containment is evoked. In contrast, the houses must be set against a background of openness. Millie, Madge, and Rosemary desire to leave this little town and spend their futures somewhere beyond the train tracks and granaries.

The set should be tidy and have pots of flowers growing. Stored articles such as axes, rakes, shovels, and the trash barrel await the hands of a passing male, but are out of sight.

This designer shall provide the director with a variety of levels and acting areas to aid picturization. This will be accomplished through

the use of porches and landings at different heights. The back yard will serve as the main acting area.

The Costumes

The costumes are realistic and indicative of the late 1940's. They should reflect the economic status and physiological characteristics of each character. The script indicates that all characters should be wearing late summer or fall clothing.

Mrs. Potts, a kind elderly lady, should wear a plain blue-patterned cotton dress, an apron, and dark lace-up shoes with wide, medium height heels. For the picnic, Mrs. Potts will remove her apron and change into white low heel shoes.

The two prudish small town schoolteachers spend very little of their salaries on clothes. They should be dressed in fall suits and dark medium height shoes. One suit will be brown and the other blue-grey. The schoolteachers will change into green and brown mid-calf dresses for the first school day.

Rosemary should be dressed as lavishly as the salary of a forty year old schoolteacher would afford. She is out to get a man. In the first act, she will wear a flowered kimono and then change into a plaid suit, white blouse, dark medium height shoes, and an expensive hat which she makes reference to. For her wedding trip, Rosemary will wear a brown suit and medium height shoes.

The Owens family has very little money for nice clothes. Mrs.

Owens, a deserted wife, will wear a plain brown cotton dress and low heeled shoes.

Millie should be dressed to accentuate her plainness and naivete. In the first act, she is dressed in brown jeans, a green-patterned cotton shirt, and sneakers. Her picnic dress should be flowered and deep orange with matching shoes. Madge, the older sister, should be dressed to accentuate her beauty and good figure. In the first act, she will wear a flowered cotton dress and sandals. The dress that Madge will wear to the college dances shall be dark green, off the shoulder with a yoke-type bodice. Madge should wear a pastel blue dress and matching slippers to the picnic.

Alan, the town's rich boy, is meticulously dressed and wears the latest collegiate clothes. He should be dressed in a white shirt, wide yellow tie, light brown suit, and brown loafers. Howard, the forty-five year old merchant, dresses very conservative. He should be wearing a grey suit, white shirt, a dark wide tie, and dark lace-up shoes. Hal, the muscular vagabond, should wear blue jeans, a work shirt, and cowboy boots--the only clothes he possesses. Hal should also have one of Alan's sport coats, which he comments is too small. Bomber, a newspaper carrier, should be dressed in a plain green cotton shirt, blue jeans, tennis shoes, and a blue baseball hat.

The Lighting

The lighting design shall attempt to unify all other visual elements.

Adequate illumination of the acting areas is the major concern while the intense Labor Day heat must be evoked. The lighting should be realistic and indicate the sun as the source of illumination. Therefore, the 3-way Stanley McCandless system of cross-spotting a cool, a medium, and a warm tinted filtered instrument into each area will be employed. The night scene should simulate nighttime but still provide the acting areas with sufficient illumination. There should be fades to indicate the progression of day. Light cues should be kept to a minimum.

Summary

The visual elements and approach to design have been treated as specific subjects. The setting, the costumes, and the lighting will now be enjoined as contributing factors to achieve a total effect--that of a unified production wherein the visual elements will enhance the acting. The play's mood and dramatic qualities will be evoked. Regular and frequent meetings with the director will assure a similar understanding and artistic approach to William Inge's Picnic.

THE TECHNIQUE OF THE
PART II

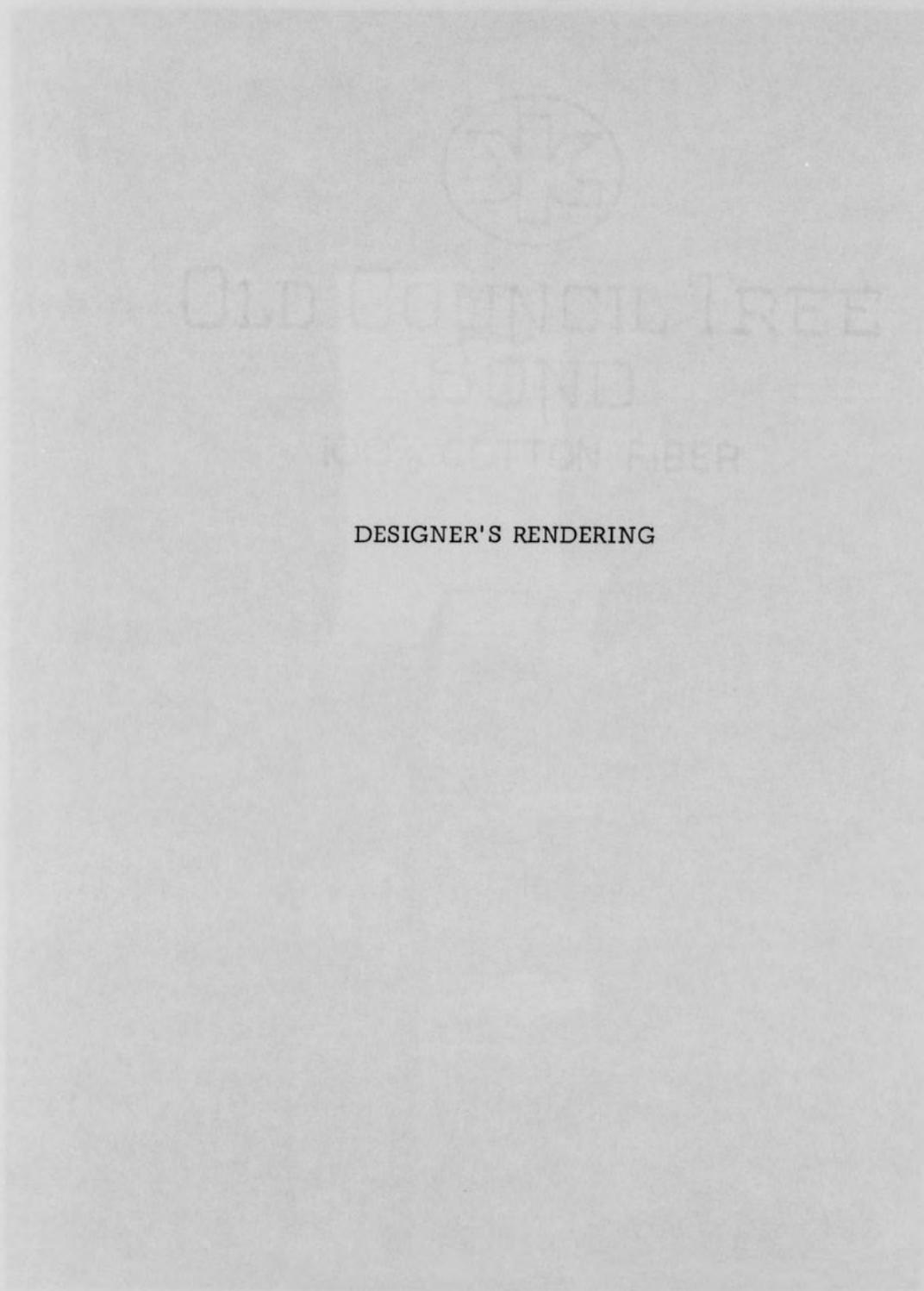
THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN



OLD COUNCIL TREE
BOND
100% COTTON FIBER



DESIGNER'S RENDERING

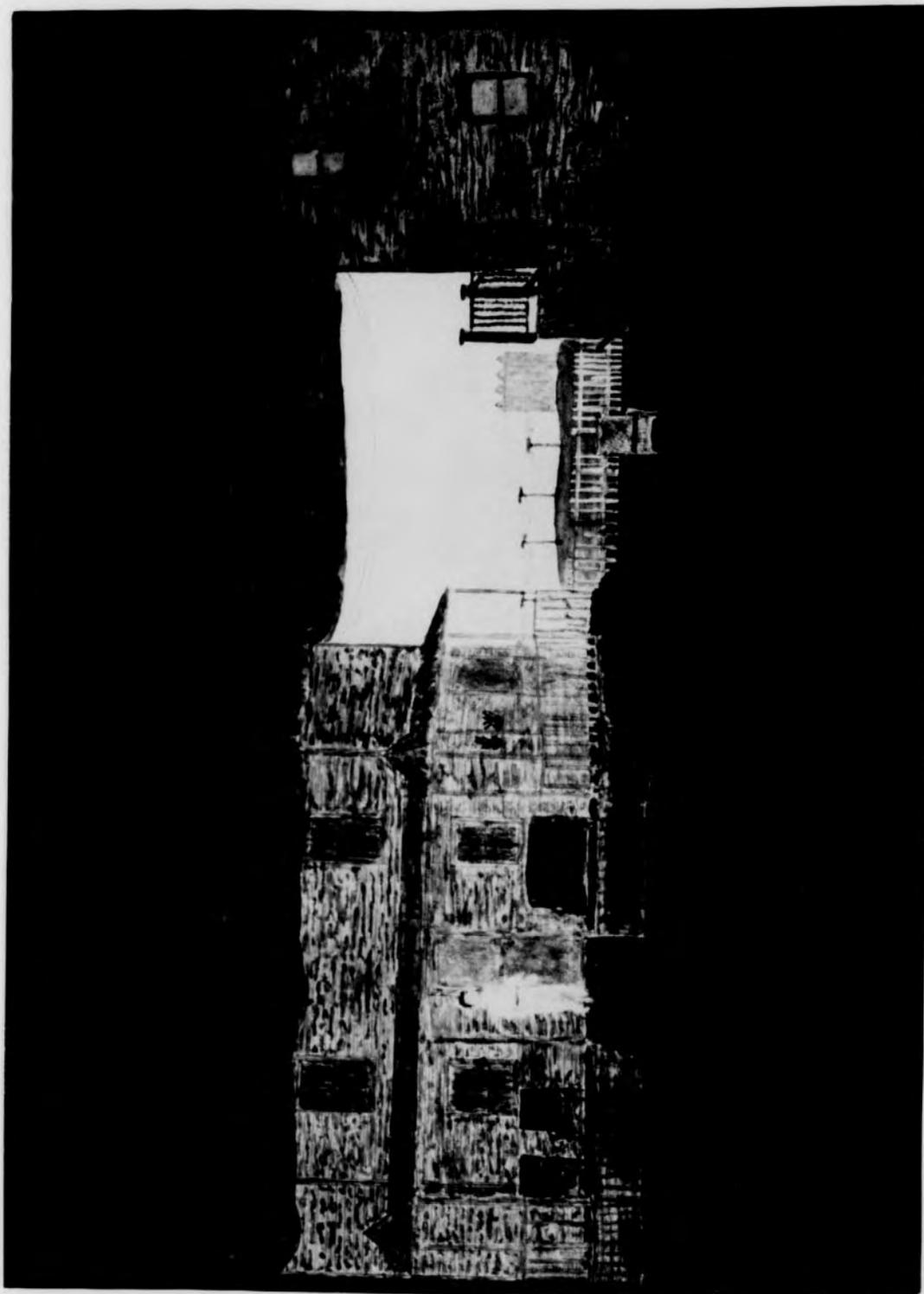


Figure 2.

OLD COUNCIL TREE
SONG
100% COTTON FIBER

SET PHOTOGRAPH

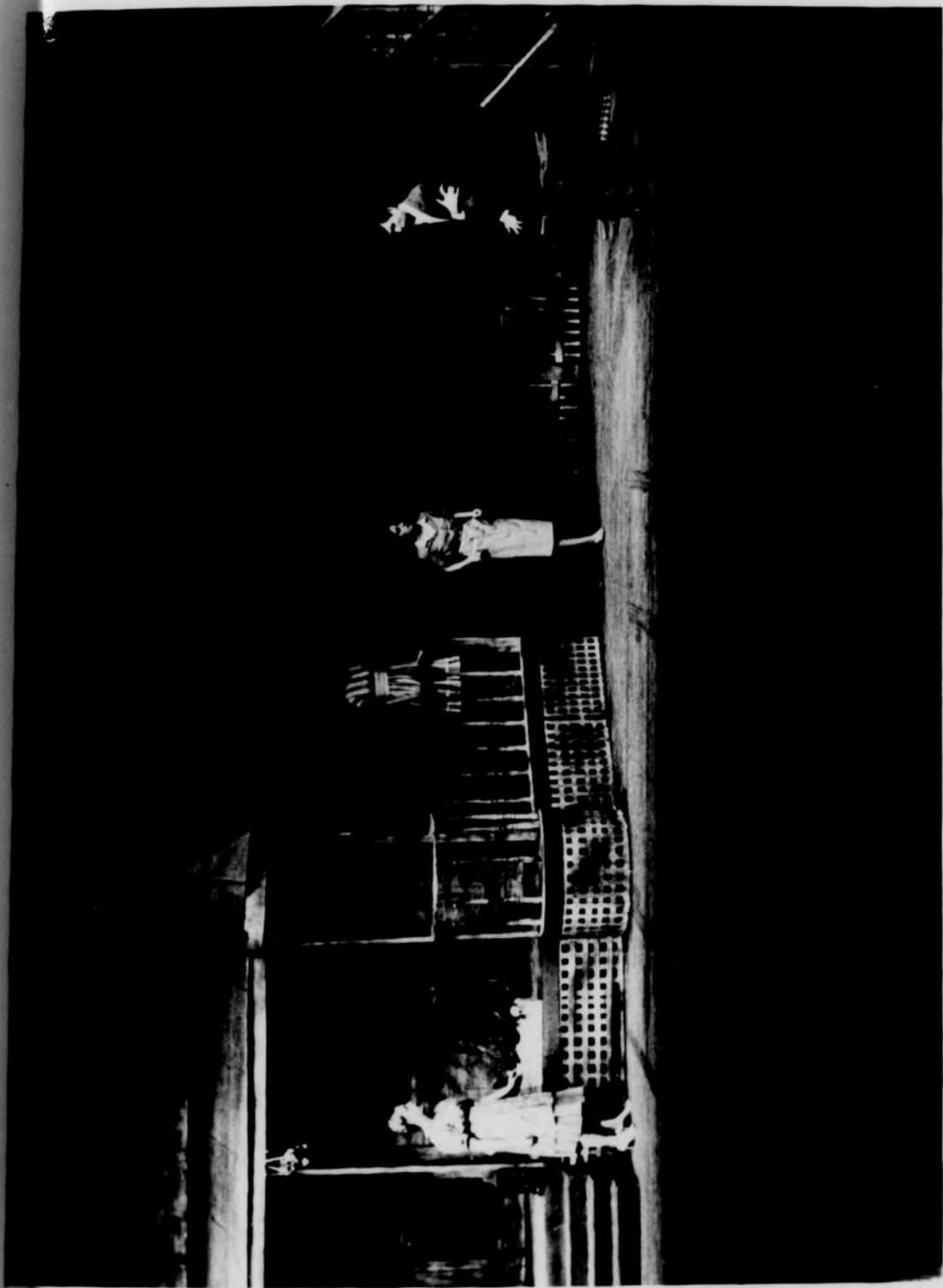


Figure 3.

WORKING DRAWINGS

OLD COUNCIL TREE
BOND
100% COTTON FIBER

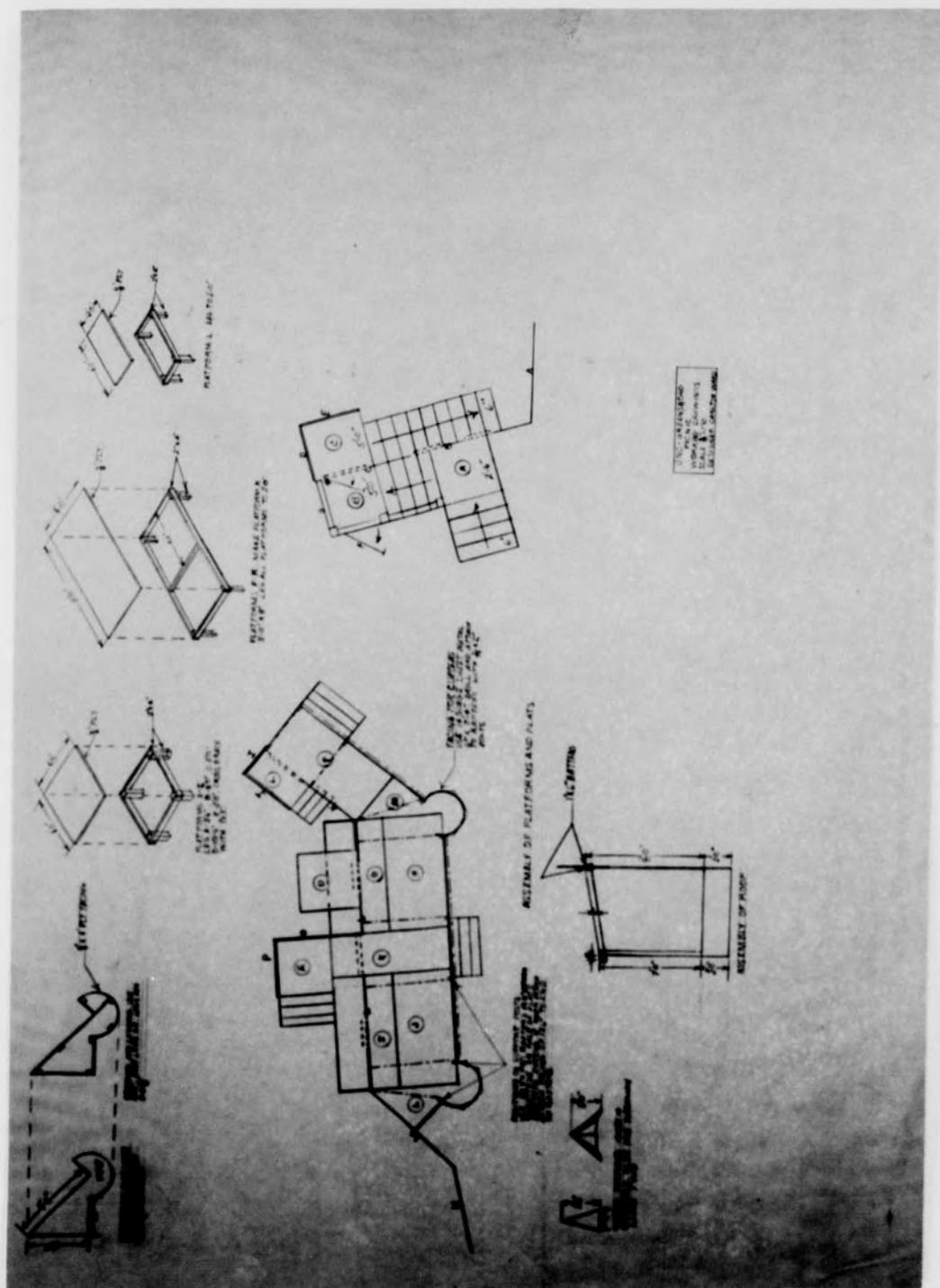


Figure 5.

219
OLD COUNCIL TREE
BOND
100% COTTON FIBER

Painter's Elevations

TABLE 1
 PROPERTIES PLOT

ALL

ONSTAGE PRE-SET

1 Milk bottle
 Pack of cigarettes
 Matches

OFFSTAGE HAND PROPS

Trash barrel
 Clothes basket full of clothes
 Towel

PROPERTIES PLOT (newspapers in basket)

1 Chocolate cake

Leaf rake

Turkish towel

8-oz "Belle of the Sea Cafe"

2 Bath towels rolled up

Sketch pad and charcoal

Mantling set

Sewing basket containing needles
 and thread

String bowl with deviled eggs

and mixing fork

1/2 lb of foundation cream

Hand mirror

ALL

ONSTAGE PRE-SET

Sketchpad and charcoal under chair at porch

OFFSTAGE HAND PROPS

Milk

Cake

TEST 1
 PROPERTIES PLOT

Act I

ONSTAGE FRS-SET

1 Milk bottle
 Back of cigarette
 Machine

OFFSTAGE HAND PROPS

Box Train barrel
 Clothes basket full of clothes
 Towel

Scissors PROPERTIES PLOT newspapers in basket

Wrs. Pans 1 Chocolate cake
 Leaf cake

Madge Ticket towel

Mills Book "Belles of the Set Date"
 Bath towel rolled up
 Shovel and and charcoal

File Milk jar-set
 Sewing basket containing needles
 and thread

Mixing bowl with divided eggs
 and mixing fork

Inventory Jar of Frustrata soap
 Hand mirror

Act II

ONSTAGE FRS-SET

Sketchpad and charcoal under chair to props

OFFSTAGE HAND PROPS

Mills Cake

TABLE 1
 PROPERTIES PLOT

Act I

ONSTAGE PRE-SET

1 Milk bottle
 Pack of cigarettes
 Matches

OFFSTAGE HAND PROPS

Hal	Trash barrel Clothes basket full of clothes Towel
Bomber	Bicycle with newspapers in basket
Mrs. Potts	1 Chocolate cake Leaf rake
Madge	Turkish towel
Millie	Book "Ballad of the Sad Cafe" Bath towel rolled up Sketch pad and charcoal
Flo	Manicure set Sewing basket containing needles and thread Mixing bowl with deviled eggs and mixing fork
Rosemary	Jar of foundation cream Hand mirror

Act II

ONSTAGE PRE-SET

Sketchpad and charcoal under chair on porch

OFFSTAGE HAND PROPS

Millie	Cake
--------	------

TABLE 1 (CONCLUDED)

Howard	Full whiskey bottle Cigar
--------	------------------------------

STRIKE

Newspaper from steps

Act III--Scene 1

ONSTAGE PRE-SET

Stick

STRIKE

Clothing left on

Act III--Scene 2

ONSTAGE PRE-SET

1 Milk bottle

OFFSTAGE HAND PROPS

Bomber	Bicycle Folded newspapers
Christine	Shopping bag
Irma	Manila envelope
Hal	Blanket
Millie	2 Boxes of rice Looseleaf notebook School textbook
Madge	1 Suitcase Hat and coat Handkerchief
Howard	2 Suitcases

THE COSTUMES

DESIGNER'S RENDERINGS



BOMBER

PICNIC

Figure 7.



Figure 8.



Figure 9.



Figure 10.



Figure 11.



ROSEMARY

PICNIC



Figure 12.



Figure 13.



Figure 14.

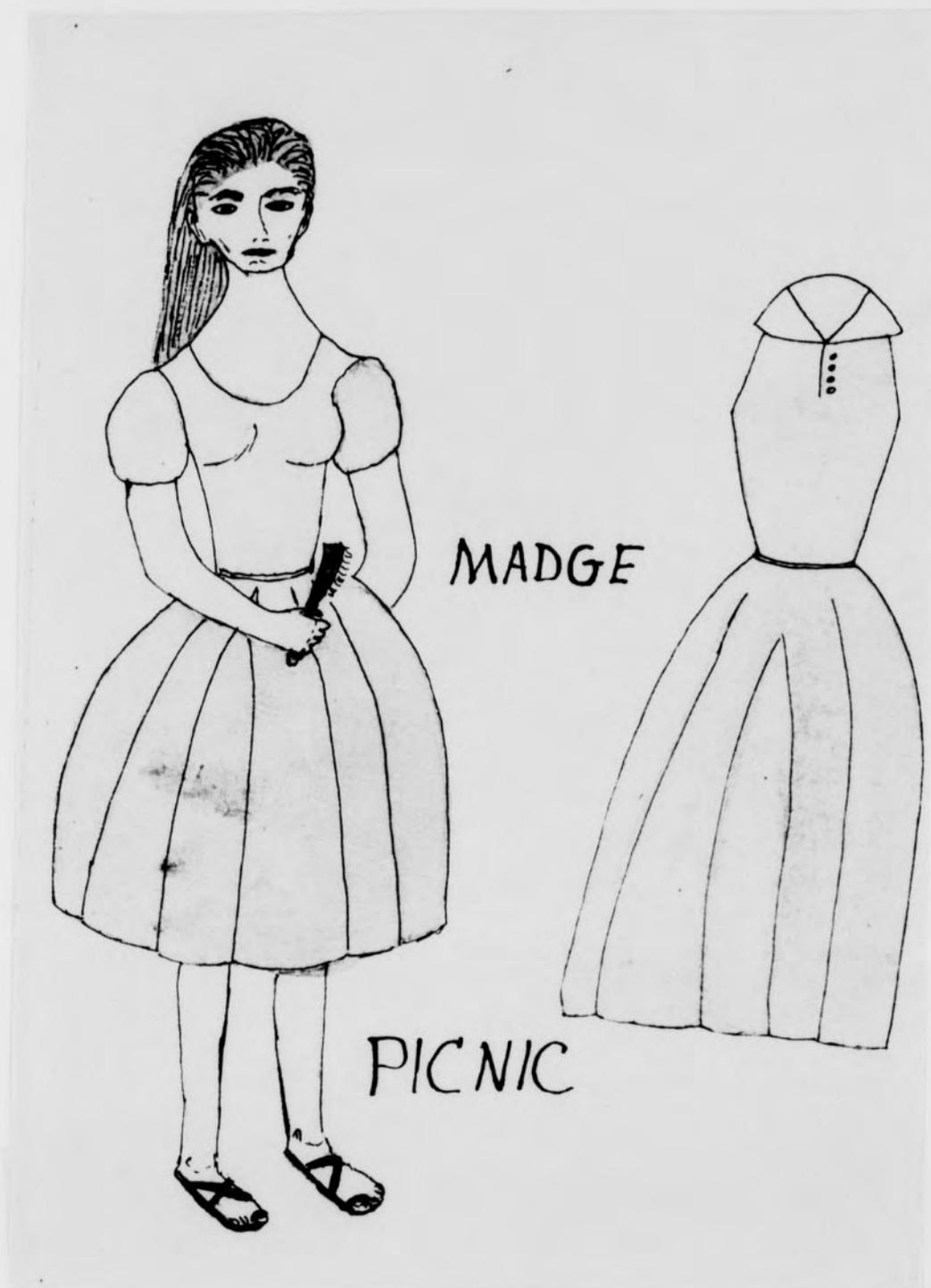


Figure 15.



Figure 16.

COSTUME PLOT

CHARACTER	ACT I	ACT II	ACT III	ACT IV
ROBERT	Beachfront shop Tennis shirt Green short-sleeved shirt Blue slacks			Same as Act I
EMILY	Blue-jean jacket Black jeans T-shirt Canvas shoes	Red black jacket		Same as Act I Red slacks
ALAN	Light blue sweater Turtleneck White dress shirt Yellow tie	Same as Act I		Same as Act I
CHARLOTTE				Same as Act II
JOHN	Blue slacks White dress shirt Brown medium- heeled shoes	Grey suit White shirt Dark brown tie Black lace shoes		Refined suit

TABLE 2

COSTUME PLOT

CHARACTER	ACT I	ACT II	ACT III-SCENE 1	ACT III-SCENE 2
BOMBER:	Baseball cap Tennis shoes Green short-sleeved shirt Blue dungarees	--	--	Same as Act I
HAL:	Blue-denim jacket Blue jeans T-shirt Cowboy boots	Add blue suit-coat	Same as Act I	Torn T-shirt Remove boots
ALAN:	Light blue summer suit Brown loafers White dress shirt Yellow tie	Same as Act I	--	Same as Act I
HOWARD:	--	Grey suit White shirt Dark brown tie Black lace shoes	Same as Act II	Same as Act II
MRS. POTTS:	Blue cotton dress White apron Brown medium-heeled shoes	Removes apron	--	Replaces apron

TABLE 2

COSTUME PLOT (CONTINUED)

CHARACTER	ACT I	ACT II	ACT III-SCENE 1	ACT III-SCENE 2
ROSEMARY:	Blue Kimono	Grey Fall suit Grey hat White blouse Black handbag Black medium- heeled shoes	Same as Act II	Green Fall suit Green hat White blouse Brown handbag Brown medium-heeled shoes
IRMA:	Brown Fall suit Yellow blouse Brown medium- heeled shoes Brown handbag	Same as Act I	--	Grey dress Black high heels Black handbag
CHRISTINE:	Blue Fall suit White blouse Blue medium- heeled shoes Blue handbag	Same as Act I	--	Brown dress Brown high heels
FLO:	Brown cotton dress Sandals	Blue cotton dress Blue heels	--	Same as Act I
MADGE:	Blue cotton dress Sandals	Blue party dress White shoes	Same as Act II	Same as Act I

TABLE 2

COSTUME PLOT (CONCLUDED)

<u>CHARACTER</u>	<u>ACT I</u>	<u>ACT II</u>	<u>ACT III-SCENE 1</u>	<u>ACT III-SCENE 2</u>
MILLIE:	Green shirt Brown jeans Tennis shoes	Blue cotton dress Blue slippers	--	Same as Act II

NOTE: Blank spaces indicate actor was not in the act.

LIGHTING AND SOUND

LIGHT PLAN

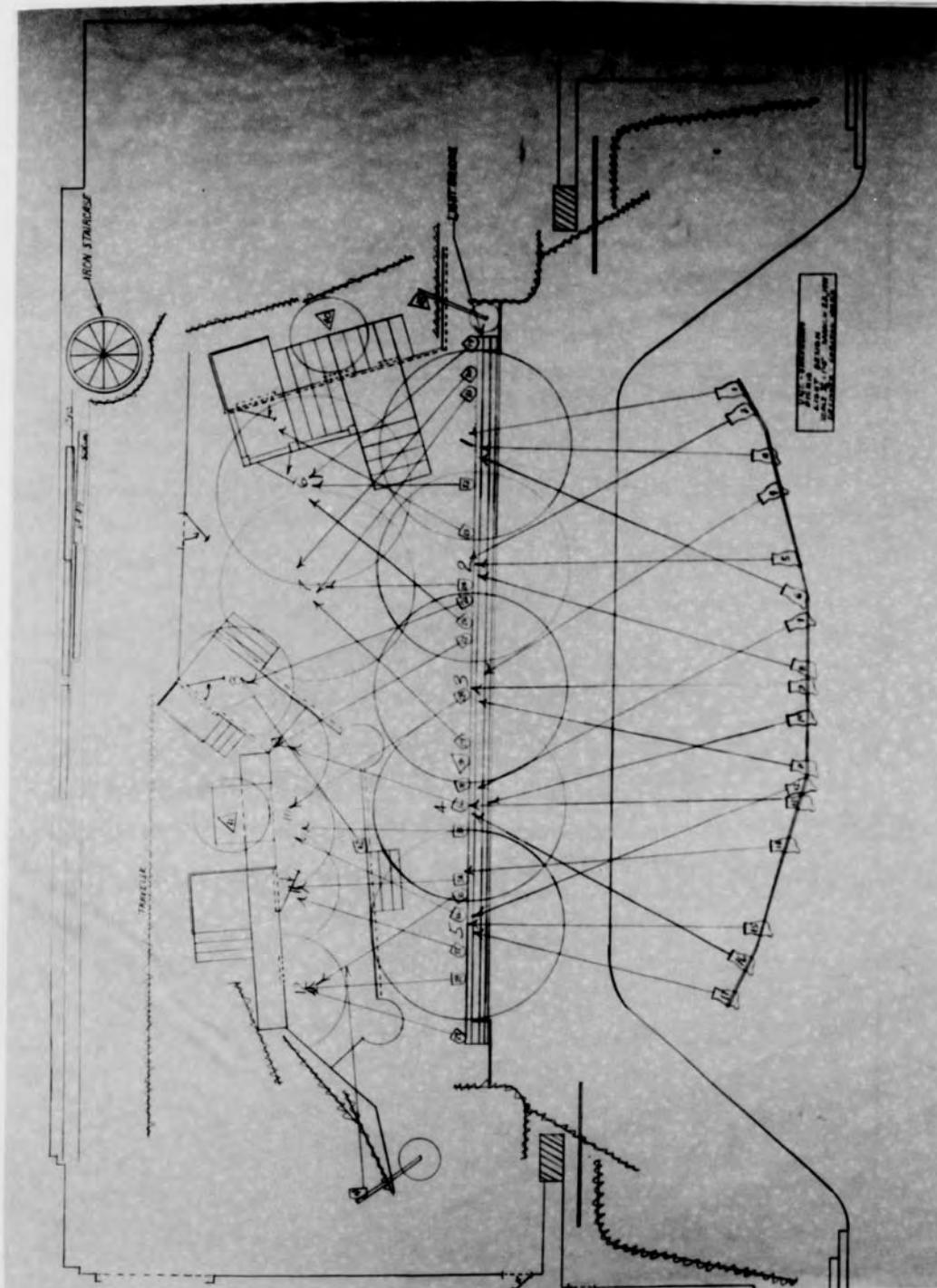


Figure 17.

INSTRUMENT SCHEDULE

TABLE 3

INSTRUMENT SCHEDULE

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>LAMP WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL.NO.</u>	<u>FUNCTION/AREA</u>	<u>SPECIAL</u>
1	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	1	45	809	Area 1
2	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	1	43	809	Area 2
3	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	6	37	825	Area 1
4	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	1	35	809	Area 3
5	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	6	33	825	Area 2
6	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	13	31	850	Area 1
7	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	20	29	856	Area 4
8	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	13	27	809	Area 2
9	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	6	25	825	Area 3
10	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	2	28	809	Area 4
11	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	13	38	850	Area 3
12	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	2	36	850	Area 5
13	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	7	34	825	Area 4
14	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	20	32	856	Area 4

TABLE 3

INSTRUMENT SCHEDULE (CONTINUED)

NO.	INSTRUMENT TYPE	LAMP	WATTAGE	FOCUS	DIMMER	CIRCUIT	GEL. NO.	FUNCTION/AREA	SPECIAL
15	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	7	30	825	Area 5	
16	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	14	44	850	Area 4	
17	Ellipsoidal	T-12	500	$\frac{1}{2}$ Spot	15	40	850	Area 5	
18	Ellipsoidal Reflector Floodlight	PS	500		22	125	856	Wash	
19	Fresnel	T-20	500	$\frac{1}{2}$ Spot	3	99	809	Area 6	
20	Fresnel	T-20	500	$\frac{1}{2}$ Spot	20	97	856	Area 7	
21	Fresnel	T-20	500	$\frac{1}{2}$ Spot	3	95	809	Area 7	
22	Fresnel	T-20	500	$\frac{1}{2}$ Spot	7	93	825	Area 6	
23	Fresnel	T-20	500	$\frac{1}{2}$ Spot	8	91	825	Area 6	
24	Fresnel	T-20	500	$\frac{1}{2}$ Spot	21	89	856	Area 7	
25	Fresnel	T-20	500	$\frac{1}{2}$ Spot	21	87	850	Area 7	
26	Fresnel	T-20	500	$\frac{1}{2}$ Spot	2	85	809	Area 6	
27	Fresnel	T-20	500	$\frac{1}{2}$ Spot	3	83	809	Area 9	

TABLE 3

INSTRUMENT SCHEDULE (CONTINUED)

NO.	INSTRUMENT TYPE	LAMP	WATTAGE	FOCUS	DIMMER	CIRCUIT	GEL. NO.	FUNCTION/AREA	SPECIAL
28	Fresnel	T-20	500	$\frac{1}{2}$ Spot	4	81	809	Area 10	
29	Fresnel	T-20	500	$\frac{1}{2}$ Spot	22	82	850	Area 7	
30	Ellipsoidal Ref- lector Floodlight	PS	500		16	84	850	Wash	
31	Fresnel	T-20	500	$\frac{1}{2}$ Spot	4	86	809	Area 11	
32	Fresnel	T-20	500	$\frac{1}{2}$ Spot	15	92	850	Area 9	
33	Fresnel	T-20	500	$\frac{1}{2}$ Spot	8	90	825	Area 10	
34	Fresnel	T-20	500	$\frac{1}{2}$ Spot	16	80	825	Area 10	
35	Fresnel	T-20	500	$\frac{1}{2}$ Spot	4	88	809	Area 12	
36	Fresnel	T-20	500	$\frac{1}{2}$ Spot	15	96	850	Area 10	
37	Fresnel	T-20	500	$\frac{1}{2}$ Spot	14	100	850	Area 11	
38	Fresnel	T-20	500	$\frac{1}{2}$ Spot	8	98	825	Area 12	
39	Fresnel	T-20	500	$\frac{1}{2}$ Spot	14	94	850	Area 12	
40	Special	G-Type	60		11	139		Potts' House	

TABLE 3

INSTRUMENT SCHEDULE (CONCLUDED)

NO.	INSTRUMENT TYPE	LAMP	WATTAGE	FOCUS	DIMMER	CIRCUIT	GEL. NO.	FUNCTION/AREA	SPECIAL
41	Special	G-Type	60		10	140		Madge's room	
42	Fresnel	G	250	$\frac{1}{2}$ Spot	5	160	809	Area 9	
43	Beam Projector	T-20	500	$\frac{1}{2}$ Spot	12	126	818	Sunset special	
44	Strip light	R	150		Davis 1	143	Amber	Cyclorama	
45	Strip light	R	150		Davis 2	147	Green	Cyclorama	
46	Strip light	R	150		Davis 3	141	Red	Cyclorama	
47	Strip light	R	150		Davis 4	145	Blue	Cyclorama	
48	Strip light	R	150		Davis 5	119	Blue	Cyclorama	
49	Strip light	R	150		Davis 6	117	Blue	Cyclorama	
50	Strip light	R	150		Auxiliary	113	Amber	Cyclorama	

NOTE: All color media indicated above are Roscolene.

SWITCHBOARD SET-UP CHART

TABLE 4

SWITCHBOARD SET-UP CHART

BANK	DIMMER	INSTRUMENT	CIRCUIT		
1	1	1	45		
		2	43		
		4	35		
	2	10	12	28	
			26	36	
				85	
	3	21	19	95	
			27	99	
				83	
	4	28	31	81	
			35	86	
				88	
	5	42		160	
			6	5	33
				3	37
		9	25		
	2	7	15	30	
			13	34	
22			93		
8		38	33	98	
			23	90	
				91	
10		41		140	
				139	
11		40		126	
				126	
3		13	8	27	
			6	31	
	11		38		

TABLE 4
SWITCHBOARD SET-UP CHART (CONCLUDED)

BANK	DIMMER	INSTRUMENT	CIRCUIT	
3	14	37	100	
		39	94	
		16	44	
	15	17	40	
		36	96	
		32	92	
		30	84	
	16	30	84	
		34	80	
	4	20	14	32
			7	29
			20	97
21		24	89	
		25	87	
		29	82	
22		18	125	
ARIEL-DAVIS		1	44	143
		2	45	147
		3	46	141
		4	47	145
		5	48	119
	6	49	117	
AUXILIARY	1	50	113	

LIGHT PLOT

TABLE 5

LIGHT PLOT

NOTE: At 7 45 turn on the SYSTEM MASTER and set the AUDITORIUM TRANSFER SWITCH from "DIRECT" to "DIM" in preparation for the pre-show lights.

SCRIPT PAGE CUE NO. CUE DESCRIPTION SWITCHBOARD FROM TO COUNT SPECIAL INSTRUCTIONS

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	1	Pre-show set-up	Grand Master			0	
			Bank Master 1			10	
			Bank Master 2			10	
			Bank Master 3			0	
			Bank Master 4			0	
			House Lights			5	
			Dimmer 1			10	
			Dimmer 2			10	
			Dimmer 3			10	
			Dimmer 4			10	
			Dimmer 5			8	
			Dimmer 6			10	
			Dimmer 7			10	
			Dimmer 8			10	
			Dimmer 9			10	
			Dimmer 13			10	
			Dimmer 14			10	
			Dimmer 15			10	
			Dimmer 16			10	
			Davis 2			7	
			Davis 4			7½	
			Davis 5			10	
			Davis 6			10	
			Auxiliary 1				

TABLE 5

LIGHT PLOT (CONTINUED)

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	2	Fade	House Lights	5	0	10	Cue from Stage Manager
	3	Fade	Grand Master	0	9	8	As curtain rises
7	4	Fade	Bank Master 3	0	3½		Fade up slowly to top of page 14
7	5	Fade	Grand Master	9	9½		Fade up slowly to top of page 19
14	6	Fade	Bank Master 3	3½	6		Fade slowly to page 24
19	7	Fade	Grand Master	9½	10		Fade slowly to page 32
			Bank Master 3	6	8½		
32	8	Fade	Grand Master	10	0	5	As curtain falls
	9	Fade	House lights	0	7	10	
			Grand Master	0	0		Preset
			Davis 2	0	7		
			Davis 4	0	8		
			Davis 5	0	10		
			Davis 6	0	10		
			Auxiliary 1	0	0		
33	10	Fade	House lights	7	0	10	Cue from Stage Manager

TABLE 5

LIGHT PLOT (CONTINUED)

<u>SCRIPT PAGE</u>	<u>CUE NO.</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
33	11	Fade	Grand Master	0	10	5	As curtain rises
33	12	Fade	Bank Master 3	8½	0		Fade slowly to page 42
39	13	Fade	Bank Master 1	10	9		Hal's entrance
			Bank Master 2	10	6	20	Starts slow fade
			Davis 1	0	6		
			Davis 3	0	9		
46	14		Dimmer 10	0	10	5	Madge's exit
52	15	Fade	Davis 1	6	4	10	Slow fade as
			Davis 2	0	5		Madge dances
			Davis 3	9	6		
			Davis 4	7	9		
			Davis 5	8	10		
56	16	Fade	Grand Master	10	0	5	As Hal kicks gate open
56	17	Raise house lights	House lights	0	7	5	
57	18	Pre-set	Bank Master 3		3½		
			Bank Master 4		10		
			Dimmer 13		10		
			Dimmer 14		10		
			Dimmer 15		10		
			Dimmer 16		10		

TABLE 5

LIGHT PLOT (CONTINUED)

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
57	18		Dimmer 19			3	Cue from Stage Manager
			Dimmer 20			4½	
			Dimmer 21			3	
			Dimmer 22			3½	
			Davis 4			6	
			Davis 5			10	
			Davis 6			10	
57	19	Fade	House lights	7	0	5	Cue from Stage Manager
57	20	Fade	Grand Master	0	10	5	As curtain rises
60	21	Cross fade	Dimmer 19	3	1½	5	As Rosemary enters house
			Dimmer 20	4½	1½		
			Dimmer 21	3	5		
			Dimmer 22	0	3		
62	22	Fade	Grand Master	10	0	5	As Hal exits
			Davis 4	3½	0		
			Davis 5	10	0		
62	23	Pre-set	Davis 6	10	0		
			Bank Master 1	0	10		
			Bank Master 2	0	10		
			Bank Master 3	3½	0		
			Bank Master 4	10	0		

TABLE 5

LIGHT PLOT (CONTINUED)

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
62	24	Fade	Grand Master	0	9	5	Cue from Stage Manager
			Davis 2	0	6		
			Davis 4	0	7½		
			Davis 5	0	10		
			Davis 6	0	10		
			Auxiliary 1	0	4		
62	25	Fade	Bank Master 3	0	3		Slow fade to p. 64
62	26	Fade	Grand Master	9	9½		Slow fade to p. 69
62	27	Fade	Bank Master 3	3	4		Slow fade to p. 66
66	28	Fade	Bank Master 3	4	6		Slow fade to p. 68
69	29	Fade	Grand Master	9½	10		Slow fade to p. 74
74	30	Fade	Davis 2	6	0	5	Begin on line ". . . Helen, Helen."
			Davis 4	7½	0		
			Davis 5	10	0		
			Davis 6	10	0		
			Auxiliary	4	0		
74	31	Fade	Grand Master	10	0	8	As Flo exits
	32	Curtain call	Grand Master	0	10	5	As curtain rises

TABLE 5

LIGHT PLOT (CONCLUDED)

<u>SCRIPT PAGE</u>	<u>CUE NO.</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
33	Fade	Grand Master		10	0	4	As curtain falls
34	Fade	House lights		0	10	10	

TABLE 4

SOUND PLOT

Notes: 1. The plot is the upper part and the lower part is the lower part of the plot.

STATION NO.	TIME	CUT DESCRIPTION	REMARKS
1	1	Shrub	...
2	2	Long ferns	...
10	3	Grass	...
11	4	Grass	...
12	5	Shrub	...
13	6	Grass	...
14	7	Grass	...
15	8	Grass	...
16	9	Grass	...
17	10	Grass	...
18	11	Grass	...
19	12	Grass	...
20	13	Grass	...
21	14	Grass	...

TABLE 6
SOUND PLOT

NOTE: At 7:45 turn on the equipment and cue the tape for the first recorded sound.

SCRIPT PAGE	CUE NO.	CUE DESCRIPTION	SPECIAL INSTRUCTIONS
	1	Music	Start two minutes prior to curtain
7	2	Dog barks	As curtain rises
10	3	Train	On Flo's line ". . . if a woman's bossy."
17	4	Car	On Flo's line ". . . had the marriage annulled."
20	5	Explosion	On Millie's line ". . . don't have to be pretty."
32	6	Car horn	On Madge's line ". . . I'm real."
32	7	Train	Madge at step
32	8	Music	As curtain falls
33	9	Music	Start one minute before curtain rises
38	10	Car door	On Rosemary's line ". . . It's him!"
39	11	Car	On Howard's line ". . . realized it before."
39	12	Car	On Alan's line ". . . parking the Ford."
47	13	Music	On Rosemary's line ". . . Shoot!"
54	14	Car	After Howard's exit

TABLE 6
SOUND PLOT (CONCLUDED)

<u>SCRIPT PAGE</u>	<u>CUE NO.</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
56	15	Music	As curtain falls
57	16	Music	Two minutes before curtain
62	17	Dog	As lights fade up
69	18	Car	On Hal's line ". . . I'm in a bad jam."
70	19	Siren	On Hal's line ". . . As it ever goes with me."
70	20	Train	On Madge's kiss
71	21	Train	On Hal's line ". . . Kiss me goodbye."
74	22	Car	On Flo's line ". . . Oh, God! "
74	23	Music	As Flo enters door

POSSIBLE DESIGN



PICNIC
by
WILLIAM INGE

UNC-G THEATRE
JAN 8-9 8:30 CURTAIN
10 2:30 CURTAIN
UNRESERVED SEATS 1.50
UNC-G STUDENTS .50

Figure 18.



Figure 23.

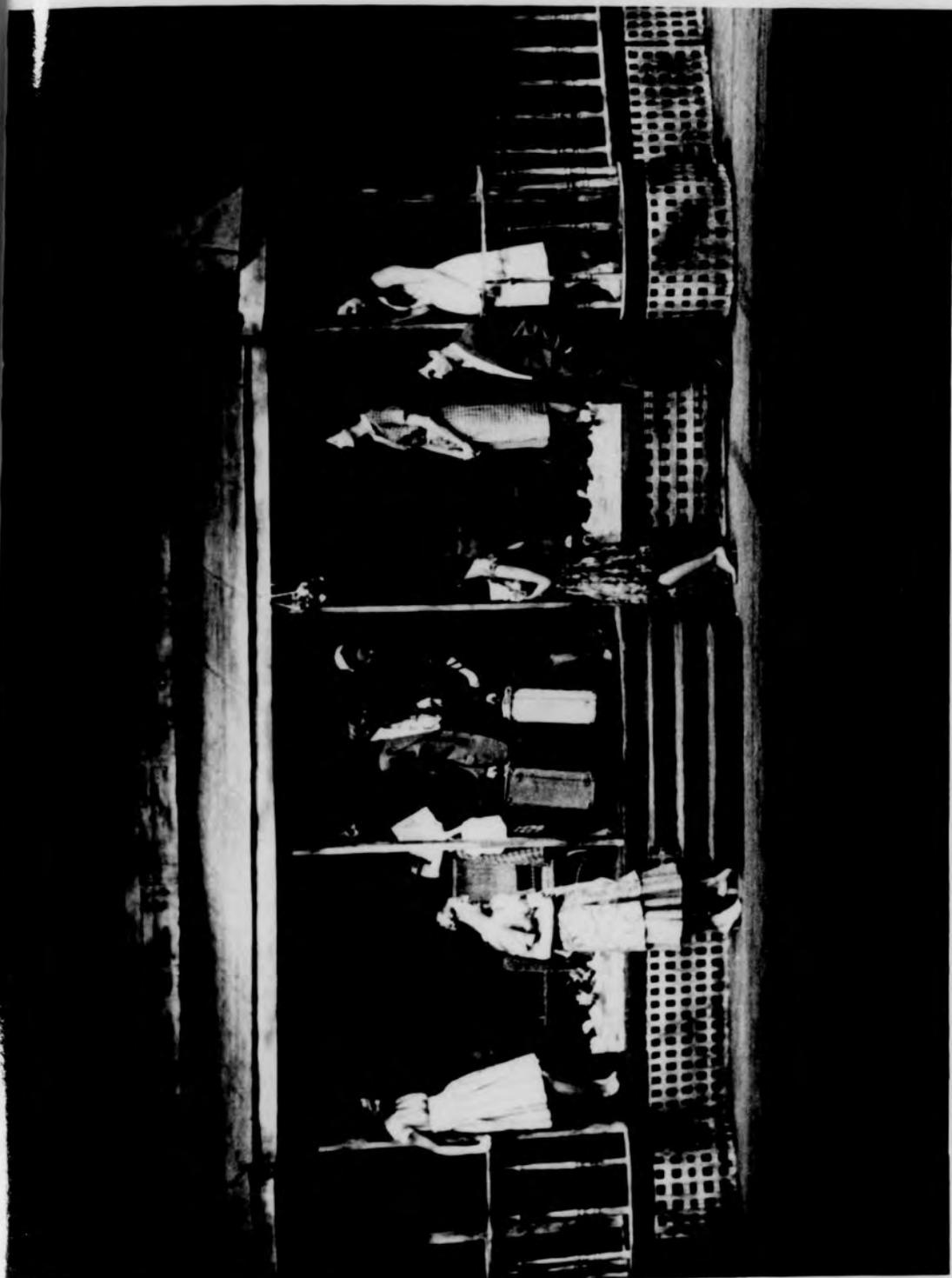


Figure 19.



Figure 20.

PART III

CRITICAL EVALUATION

PART III

CRITICAL EVALUATION

The purpose of this section is to evaluate the designer's strengths and weaknesses in the planning and execution of the technical production of Picnic. He will conduct this self-criticism according to the following topics: (1) the set, (2) the costumes, and (3) the lighting.

The Setting

Before the designer and the director agreed upon a setting, a number of ground plans were discussed. The location of the two houses as described in the play did not coincide with the areas of action desired by the director. The amount of action in front of and on the Owens' porch deemed it necessary for a larger, more centrally located porch. Lighting the areas of a spacious porch from overhead was a potential problem that had to be eliminated before the designer could fulfill the director's desire. The designer conducted a series of tests to see if the acting areas could be adequately lighted through a painted scrim roof. These tests proved successful and the designer moved the Owens' house further onstage than originally planned.

The designer examined actual houses and pictures of Victorian architecture for qualities to incorporate in the design which would suit

the needs of Picnic, emotionally and historically. Lattices, numerous porches, balustrades and railings, cupolas, and lapboards were elements which the designer chose to include in his final sketch to be approved by the director. The director agreed to the sketch and was pleased with the addition of the two cupolas for increased variety in the acting area.

The designer planned two aging lap board houses sharing a yard between them. A small Kansas town lay in the background. Mrs. Potts back porch was situated extreme stage left, while the Owens' house extended from center stage to off stage right. The woodshed for Mrs. Potts' house was moved from downstage left as indicated in the script to upstage left. The two cupolas on the Owens' house separated the front porch from the two side porches. Early in rehearsal period, the director realized that very little action could be blocked on the right side porch. The designer quickly satisfied himself and the director by omitting the right porch and running the house wall off stage as a return.

The designer planned to use Victorian windows and columns which had been loaned to him by a local demolition firm. Very early in the set's construction period the designer realized that the width of the columns would obstruct actors from portions of the audience. Pine 2" x 4"s' replaced the bulky columns. The heavy Victorian windows also proved to be impractical. Being real, they appeared out of place when put alongside painted flats. Furthermore, their weight was such that they required much additional support.

The ground row depicting a Kansas town had to be eliminated. Experiments with ground rows failed to establish a convincing locale. This was due to a number of reasons. The normal resting positions of the scrim and cyclorama were in the same plane as the kitchen door of the Owens' house. The designer could not move the set downstage because the necessary frontal light would be at an unworkable angle and, therefore, ineffective. The designer fastened the scrim and cyclorama to the back wall so that their bottom edges were several feet upstage of the tops. This tilting of their surfaces created immense shadows on them when the designer lighted a plywood ground row. A painted cloth ground row was then substituted. It was sewn to the cyclorama and lighted, but numerous wrinkles appeared, which could not be eliminated satisfactorily. Thus, this designer chose to eliminate the ground row rather than produce distraction. This failure to establish totally a definite locale is a decided weakness in the design of a realistic set.

The lack of a ground cloth forced the design concept of floor treatment to be eliminated. A bare stage floor existed where a yard of grass and dirt should have been. The designer rejected the idea of using actual dirt because a few tons would have been required and a dust problem would have been created. A large wicker chair, a rusty trash barrel, tree limbs, firewood, and an old chopping block were selected articles placed on the stage floor to help overcome the inadequacy of floor treatment.

The Owens' house roof assembly followed the plans accurately. The roof weighed very little, yet it was strong enough to support people who had to climb upon it to staple the scrim down. The only problem came when the facing under the cupola roof was attached to the roof posts. The plans called for $\frac{1}{4}$ " plywood to be bent in the form of a semi-circle to support the cupola roofs. This arch proved to be tighter than the bending qualities plywood allowed. After a few pieces broke, the plywood was replaced with sheet metal, which had better bending qualities yet possessed the strength to support the cupolas' roofs.

A small section of fence, originally planned for downstage right, had to be eliminated. Too little room between the portal's edge and the Owens' house made it difficult for Bomber to escape hastily on his bicycle, from Hal. The fence also interfered with group entrances and exits stage right.

If the designer were presented with an opportunity of redesigning a set for Picnic, he would make few changes. The changes, resulting from hindsight, would improve the set notably. The designer felt that the spatial relationship between the two houses was ample. However, a narrower proscenium opening would be preferable for two reasons: a smaller proscenium opening would have provided easier and more adequate lighting and reduced the amount of construction and painting of the Owens' house. The proscenium opening could be reduced to a minimum of thirty-six feet from the production's forty-six feet if the ten feet deleted were taken off

stage right. Not enough action took place extreme stage right, as was anticipated. The alteration of the right proscenium wall might aid in relieving another condition which bothered the designer in this production. A smaller set would have permitted the money and time spent on the construction of the Owens' house stage right to be diverted toward the purchase of a ground cloth. A ground cloth was desperately needed for floor treatment in this realistic play. The ground cloth would have absorbed much of the distracting light which was reflected from the floor onto the cyclorama.

A suitable ground row to establish locale would be included in another production. A stage with more depth is the easiest solution to this problem. If a shallow stage were encountered, smaller houses would have to be built to allow adequate space for a ground row.

The designer felt the finished set provided the production with the necessary dramatic qualities and satisfied the principles of theatrical design. The set's qualities of loneliness and decadence seemed stronger than those of femininity. This was intentional but not to the degree that resulted. Most of the desired qualities were integrated. The houses' lack of paint and state of disrepair suggested both the absence of husbands and the negligence of women. Only articles associated with women were present on the set. Rakes, axes, and shovels were stored in the woodshed. Tidiness, associated with femininity, was suggested in the lack of clutter on and around the two houses. Flowers and green plants

were present at both houses. The flowered curtains in the Potts' windows suggested femininity well, but the designer failed to put feminine appearing curtains in the Owens' house. He should have placed sheer curtains in front of the dark green curtains and still retain the desired masking provided by the green curtains.

The set satisfied all but one of the principles of theatrical design. The realistic-looking houses suited the style of realism. Historically, the two Victorian houses satisfied the playwright's requirement of two aged Midwestern homes. The relationship of the two houses to each other and the area encompassed by them was adequate. Balance and emphasis were well established. The area of most action was located center stage. The two Potts' landings and their differences in heights improved balance with the large Owens' porch.

The only design principle that bothered the designer was the failure in establishing a definite Kansas background. The problems which prevented this have already been explained. All exits and directions were clearly established.

The color and texture of the two houses evoked the qualities of decadence, loneliness, and femininity. Weathering prevailed in both houses which suggested the economic status and inability of the women to have their houses painted.

The set proved to be extremely useful to the director. Never did the size of the two houses seem to "swallow up" the actors as was feared.

The set served its function of enhancing the action and provided an environment necessary for this particular play's action. A variety of acting levels and areas implemented the action and provided a continuous flow of interesting picturizations.

Most of the play's action takes place in front of and on the Owens' porch. The replacing of the Owens' house further onstage helped to make visible action center stage and the relationships of emphasis and balance were achieved easily and naturally. Railings between the two cupolas were omitted to allow unobstructed vision of the actors seated on the porch furniture. Madge's bedroom scene was made successful by moving the house further onstage. The two cupolas provided interesting areas of emphasis and picturization. The actors used the porch railings for various positions of sitting, standing, or leaning. They were well worth the labor spent in their construction.

The director used Mrs. Potts' house more than the script's directions indicated. The area under the back porch and landing became an ideal woodshed. Actor's movements to this area became more dynamic than they would have been if the woodshed had remained downstage left. The steps and landings became an important acting area rather than just an exit.

Two limitations were imposed on the planning for the set. The director and designer discussed movement problems months ahead of the production. Therefore, the set had been eliminated of blocking prob-

lems. One of the problems was major, the other minor. The major problem was the amount of time allotted for set construction. Christmas vacation interrupted the completion of the set and allowed actors only one week to work with a complete set. The other limitation was actually an obstacle that was soon overcome. The actors complained at first about the expanse of the set. Once the set was completed, that problem was solved.

The Costumes

Picnic's costume design followed the guidelines of style, mood, atmosphere, function, and historical accuracy. All the costumes were realistic and displayed the fashion characteristics of the late 1940's. Each costume reflected the individual's taste, age, economic status, and dress habits. Due to the realistic nature of the play, it was pertinent that the costumes relate to each other and to the setting. The color and texture scheme integrated the set's earthen colors and state of disrepair into the costumes' simple designs and inexpensive materials. The only costumes that should appear new are Alan's suit and Madge's dance dress.

The costume design for Mrs. Potts revealed her middle age and physical characteristics. She was dressed in a light-weight turquoise dress which helped connect her with the Owens' household. Mrs. Potts preferred to be amidst the youthful activity of the Owens family. Bomber's costume reflected his curious and futile attempts to associate with the Owens girls. His ball cap, exposed shirt tails, and rolled up jeans

established his juvenile nature.

Alan was depicted as a well dressed collegiate among small town friends. His immaculate characteristics are implied by the other characters' dialogue. His apparel is a symbol of a better life for Madge. Howard dressed much more conservatively than Alan. His coat and trousers are very full which suggests the period and his economic means. He appears "swallowed up" in the suit which is indicative of his relationship with Rosemary.

Hal was dressed in his only possessions. His Western denim outfit heightened his rugged masculine appearance, which disrupted the almost stagnant atmosphere which prevails in the play. Madge was dressed to accentuate her good figure and beauty. Her wardrobe was restricted due to her small salary. Plain form-fitting clothes had to be selected for Madge's costume design. They had to appear hand made or inexpensive.

Millie was costumed to express her "indecisive" age. In the first act she is a tomboy spending the last day of summer vacation. For the picnic she dressed in her older sister's dress like a teenage girl. Mrs. Owens was dressed very plainly. She is a hard-working woman who has had to support her two teenage daughters. Her working dress was brown and her picnic dress was light blue.

Rosemary was dressed as a middleaged spinster. All her clothes had a quality of being a bit extreme. The flowered kimono, the expensive hat, and the bright green wedding suit furthered her flamboyant personality.

The two schoolteachers dressed within a restricted budget. Their suits and dresses have been worn many times and alterations have occurred to keep them similar to the latest fashion trends.

The production's costumes were obtained within a limited financial budget. A portion of the costume budget was used in scenery construction. At first, the acquisition of costumes seemed like an impossible task for the designer, but a conference with the department's costume designer turned a bleak situation into one with almost unlimited opportunities. She advised me that the well-worn condition necessary for most of the costumes could not be effected from newly-made costumes. The color scheme and design concept remained the same, but the means in achieving the desired costumes changed. An intensive search in the department's costume storage room and purchases from local used-clothing stores provided the designer with an assortment of costumes almost identical to his costume renderings.

Minor alterations and the dyeing of some costumes gave the designer a composite of costumes which firmly established the desired relationships of all the characters. Some of the searches for a particular costume were extremely long and frustrating. A suit for Alan was not found until technical rehearsals. His suit had to be expensive looking, and that is what the used-clothing stores did not have. Instead of a brown suit, Alan was dressed in one of the actor's personal blue suits. The coat's lapels were widened by lowering the top button and buttonhole and ironing

out the original crease.

Howard's pants were so baggy that they drew a round of laughter at each performance. The response was due to the audience's quick identification of that period's style and not as a comic response. Rosemary's kimono was drawn from stock. The only variation from original intent was in the color of the flowers which were white. Her comical hat was a gift from a local theatre patron. It had to be given a few more pieces of ribbon to achieve the comical.

The schoolteachers' dresses presented only one problem. The line about a "converted black satin-back crepe dress" had to be eliminated because a dress fitting to this description could not be found or converted.

The director suggested seamed stockings for the women to further establish the period's dress. This had to be eliminated because seamed hose have a tendency not to stay straight and, therefore, provide a distraction.

The Lighting

The lighting was realistic and employed the McCandless system by using three instruments per area. In two areas twice the number of instruments were required due to the third act's night scene. The motivational light came from the sun and moon, and colored filters similar to these conditions were used. For the daytime scenes, the designer needed to effect the prevailing hot and dry summer atmosphere while the night scene required a bright moon-lit setting. Each area's lighting for the daytime scenes

was tinted with a straw colored filter from the right side instrument, a light blue colored filter from the left side instrument, and a light pink colored filter from the middle instrument. A blue wash covered the set and two acting areas for the night scene.

A color problem was evident in the first technical rehearsal. Amber light reflected from the set in great quantities. The lighting crew rearranged the dimmer control set-up to allow color control of lighting rather than area control. This move allowed the designer to balance the intensity of light and color more evenly throughout the set. The only area which continued to reflect a noticeable degree of amber was the open space between the two houses. The painted walls absorbed the amber elsewhere. The lighting for the nighttime scene was the play's most effective scene. The necessary mood was established, and an adequate amount of light illuminated the actors.

There was one acute lighting problem that could not be eliminated completely. The stage floor reflected the frontal light and a shadow of the Owens' roof onto the cyclorama which the strip lights failed to eliminate. Towers with floodlights were placed behind the two houses to help blend the uneven cyclorama wash. This failed to produce a significant change so they were eliminated. If the distance between the acting area and the cyclorama had been greater, the lighting of the cyclorama would have been more effective.

The foliage borders were not effective due to their position and

angle in relation to the lighting instruments. The lighting instruments were so close to the foliage borders that the scrim's transparent qualities were greater than their paint reflecting qualities. If time had been available, the designer could have sewn backings on the foliage borders to reduce their transparency. The smooth execution of the lighting was due to a flexible switchboard set-up. The fades indicating the passage of day began with a warm setting that progressed to an intense and glaring one. The intense lighting also regressed to a more subtle evening setting. The dimmers controlling the nighttime scenes were on a separate dimmer bank. This allowed the dimmer readings for the day scene in act three to be pre-set during the night scene and a smooth cross fade resulted.

In reviewing the lighting execution, few changes could be made. The designer feels that the fades in the first act and in the third act, part three, could be disregarded since they were so subtle.

The execution of sound was almost flawless because a professional recording of Picnic's sound effects was obtained. The only problems encountered were those connected with tone control. The theatre's sound system could reproduce low-frequency sounds at a greater volume than had been anticipated. Before the bass was completely eliminated on the car and dog sounds, there was emitted sounds akin to those of motorboats and lions growling.

The timing with the dialogue on some cues was extremely important. The explosion which Hal caused had to happen on one particular line or the following dialogue and business would have ceased. The scene where

Alan and Hal arrived in both cars was difficult to execute because the sound of one car approaching had to precede Alan's entrance and the sound of Hal's screeching car had to be during the middle of Alan's following dialogue. A correct amount of leader tape could not be inserted between the two cues because Alan's speed of delivery might vary. The sound man considered this the most difficult cue.

The sound of Hal blowing Alan's car horn was always distracting. The blaring horn seemed too close onstage. The stage right speaker could not be placed far enough offstage to achieve effective distancing, and when the volume was lowered, a less convincing sound was emitted. The sound cue remained at the louder level.

Conclusion

The designer sought a realistic setting and felt that he had achieved that style. The set evoked the play's necessary qualities of loneliness, decadence, and femininity. In relationship to the physical plant, the set was well placed, but the designer would have preferred a deeper stage to achieve a realistic background. A deeper stage would have allowed the designer to effect the background's openness quality which was needed in this production. The visible portions of the two houses were sufficiently realistic, and their relationship to each other was convincing. The setting provided the actors with an environment which allowed natural movements necessary to Picnic.

The costumes clearly established each character's habits, tastes,

and economic status. Character relationships were exhibited through color and style of costumes.

Lighting was the production's least successful element. The necessary qualities of daytime heat and glare and nighttime anxiety were present but the lighting of the cyclorama and foliage borders was a failure. The coordination of the setting, costumes and lighting intensity enhanced visual focus which achieved a totally unified visual impact that served to enliven Inge's Picnic.

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