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DAWSON, THOMAS DONALD. A Visual Design and Technical Production of Mart Crowley's The Boys in the Band. (1972)  
Directed by: Dr. David R. Batcheller. Pp. 83

Mart Crowley's The Boys in the Band was chosen because it contained the appropriate qualities necessary for the educational development of the designer. It is a dramatic-comedy affording the opportunity to design within the confines of realism.

The thesis is divided into three parts: (1) Part I: Preproduction Research; (2) Part II: The Technical Production; and (3) Part III: Observation.

Part I will include the analysis of stylistic considerations and a discussion of the design approach. Part II will be illustrative containing the set and costume renderings, the working drawings, light plot, poster design, light cues, sound plot, and properties. Part III will be a detailed criticism evaluating the visual design elements of the production.

THE VISUAL DESIGN OF MART CROWLEY'S

..

THE BOYS IN THE BAND

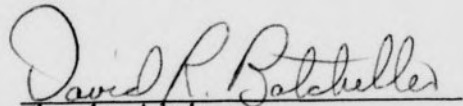
by

Thomas Donald Dawson  
..

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

  
David R. Batcheller  
Thesis Adviser

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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November 6, 1974  
Date of Acceptance by Committee

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PART I

PREPRODUCTION RESEARCH

## PART I

## PREPRODUCTION RESEARCH AND DESIGN

Mart Crowley's The Boys in the Band offers the designer an interesting challenge within the boundaries of the realistic box set. A modern comedy that involves a cast of eight homosexual PREPRODUCTION RESEARCH in a comic but bizarre birthday party provides the opportunity for creating a theatrical environment within the realistic confines that is subtly symbolic.

This chapter will deal with three areas of preproduction analyses: (1) Mart Crowley; (2) The Play; and (3) The Visual Design Approach. The latter will be broken down to include: (a) Setting; (b) Costumes; and (c) Lighting.

Mart Crowley

There are two items in the personal history of Mart Crowley that have a direct influence on design considerations for The Boys in the Band. First, his educational background is important. Crowley attended Catholic University for two years studying filming, then attended U.C.L.A. where he worked on an art degree, and he finally graduated from Catholic University with a degree in scene design. Secondly, it was after several years of psychiatric analysis

PART I  
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that he settled and produced the script for The Boys in the Band in five weeks. Crowley states: "I wrote the play for my own survival and personal fulfillment after years of failure. It's not a confession and it's not autobiographical . . . ." <sup>1</sup>

Crowley, as a trained designer, envisioned a setting as he wrote the play. It is a setting visualized as a designer would visualize it, an environment vital to the mood, pacing, and emotional quality of the production. The work of an author experienced in design integrates the characters and dialogue with the set, costumes, and lighting to create a solid, interdependent unit. Secondly, Crowley was in or had just been through a period of emotional instability and rapidly wrote this play with pointed harshness. The savagery of the lead character, and the grotesque game that he devises indicate that despite the comic overtones, Crowley meant the play to have a bitter quality. Thirdly, the play is not autobiographical, but is a created script; therefore, the designer is free from historical material in his design and can rely totally on the characters and his own creative imagination.

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<sup>1</sup>Stanley Richard, ed., Best Plays of the Sixties (Garden City, New York: Doubleday and Co., Inc., 1970), p. 802.

### The Play

The Boys in the Band revolves around eight homosexuals who gather at the apartment of one of their group to celebrate the birthday of another. The beginning of the play is almost entirely comedy, made up of homosexual slang, italicized and bitchy dialogue, full of allusions to old movies, movie stars, and confusing references to the game of Monopoly. Sexual jokes and campy humor are always present along with an underlying feeling of misery that grows out of living with a problem that must never be regarded as a serious problem. According to Walter Kerr, it is this awareness of hiding a personal "pain" that becomes the structure of the plot.<sup>2</sup>

Shortly before the intermission, an old, very conservative, very heterosexual college friend of the host enters unexpectedly and becomes a catalyst to induce a Who's Afraid of Virginia Woolf-twist to the remainder of the evening. The host grows edgy and angry, his spite and savagery override his kindness and decency. He proposes a cruel personal game, reminiscent of "Get the Guest" in Who's Afraid of Virginia Woolf?, which he forces his guest to play. Alcohol is consumed in large quantities. By the time the party is over, everyone's defenses are in ruins. There has been a fight and people have been "told off" or cruelly mocked. The evening has been a disaster, yet the audience

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<sup>2</sup>Walter Kerr, "To Laugh at Oneself or Cry," The New York Times, 28 April 1968, sec. 2, p. 1.

feels that the characters have been and will be together at other parties in the future.

There is a great similarity between The Boys in the Band and Edward Albee's Who's Afraid of Virginia Woolf?; both are concerned with the breaking down of pretenses and the acceptance of reality. The use of cruel wit is apparent in both plays to achieve this purpose.<sup>3</sup>

This is Mart Crowley's first play, and as such, it is an impressive achievement. The characters have been written as types, yet they become very human as the audience accepts their apartment as a world divorced from that of the world outside. Crowley did not circumvent the real nature of his subject, but through a frank and honest portrayal, presents a dramatic study of personal relationships among homosexuals.<sup>4</sup>

The eight homosexual characters that Mart Crowley has created include Michael, the host, who is ashamed of his homosexuality; Donald, who is trying to live with it with the help of analysis; Hank, a manly Ivy League professor who has left his wife and children to live with another man; Harold, an ugly Jew who has the mental strength to survive in a world where physical beauty is most important; Emory, who totally enjoys being a "woman"; Larry, who has accepted

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<sup>3</sup>Theatre Review, Time (26 April 1968): 97.

<sup>4</sup>Richards, Best Plays, p. 802.

his position with apparent happiness; Bernard, who as a Negro has as many problems with his race as he has with his sexual preference; and Cowboy, who as a male prostitute is not intelligent enough to have any problems.

For the most part, the actions and the characters are nonapologetic. Clive Barnes believes that the play takes the homosexual environment and way of life totally for granted and uses this as a basis of human experience.<sup>5</sup> Since the play begins with the total acceptance of the homosexual in the created world of the apartment, the characters are liberated into a kind of humor that would be out of place in heterosexual society. The audience will accept the characters and their humor, which is often viciously cruel, and will be content to laugh with, and at, actions that, if they occurred in heterosexual society, would be horrifying.

### The Visual Design Approach

#### The Setting

The Samuel French Acting Edition of The Boys in the Band simply requires: ". . . a smartly appointed duplex apartment in the East Fifties, New York, consisting of a living room and, on a higher level, a bedroom." However, neither the actual physical elements nor the intrinsic value required in the setting can be covered so easily.

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<sup>5</sup>Clive Barnes, "Theatre: Boys in the Band Opens Off-Broadway," The New York Times, 15 April 1968, p. 48.

Physically, the following areas are necessary: (1) Main entrance with indication of entrance hall or foyer, (2) Living room, (3) Dining area, (4) Bar area, (5) Conversation area, (6) Bedroom, (7) Entrance to kitchen, (8) Door to bathroom. The physical arrangement of these areas and ideas on the architectural probability of any certain arrangement are easy to research. Better Homes and Gardens, Apartment Living, Home Decorating Ideas, House Beautiful, Architectural Record, and American Home all contain physical arrangements applicable to the design. A Guide to American Houses by Henry Lionel Williams, House Planning by Wooster Bard Field, and Architectural Drafting by William J. Hornung are used for documentation of architectural structure. Period furniture is investigated through the use of Williamsburg Reproductions and Kittinger.

This designer, after studying the numerous books, magazines, and articles on modern houses, apartments, and furniture decided against a factual approach to the set. The approach that is used is a totally subjective one; an indepth study is made of the characters, and intuitive decisions are made concerning the use of form, line, and color to reflect the personalities of Michael (who owns the apartment) and Emory (who, as an interior decorator, designed it).

Two factual guidelines must be kept in mind in conceiving the visual design. First, the humor in the play



depends upon the acceptance of the homosexual's existence within a realistic world of his own. Alan, the heterosexual character, is out of place at the party, an intruder from another world that causes the action within the apartment to alter intensively. The action, after his arrival, appears at times frantic and then grotesque. Not until hints of his possible latent homosexuality are revealed does the party resume its original realistic mood. The problem is to design an apparently realistic apartment that at the same time conveys an unique reality. The set must have the feeling of being unusual--one of a kind. The interior of this apartment is a private world of its own. It exists alongside the outside world, but the action of the inhabitants are altered once they cross the threshold. The special world within these particular walls allows for behavior that is not acceptable anywhere else. The special quality of Michael's apartment is achieved by creating a fashionably "stunning" apartment; an apartment that exists in photographs but is not normally lived in. Secondly, the lack of knowledge by the average member of the audience of the homosexual subculture must be kept in mind. The characters of The Boys in the Band are altered from their real life counterparts. Therefore, the set must be altered, even from its real life counterpart. This is achieved through careful selection in the use of line, space, and color.

The final set design is a collage of ideas formed after studying the nature of the characters and resource material ranging from psychiatric studies of homosexuals to Vogue fashion plates. However, the mass, shape, and line of the walls of the set is a direct result of a single stimulus. Figure 1 is a photograph of the roof line of the McGaw Chapel, Wooster, Ohio, designed by Victor Christ-Janer. The use of massive blocks that create an airy quality and the use of straight lines that create a feeling of curves are two elements that are incorporated into the visual design for this production. The use of specific forms to create an illusion with which they are not normally associated will establish the unique reality desired in this production.

Having obtained the desired feeling in the wall mass, furniture selection was of primary importance. Figure 2 is a photograph of a conversation grouping pictured in "Beyond Bauhaus," Realites, October 1970. This is a major influence in the furniture design. The same mass and line feeling are found in this furniture style that is evident in the wall treatment. A problem could arise, however, when the furniture and wall treatment are incorporated into the same room since the curve line is so dormant it would be overpowered by the straight line. Therefore, the curve line is brought into the design in the form of massive lamps and chandeliers built exclusively of tubes. These lamps should add enough of an apparent curve line to reinforce the dormant curve of the walls.



Figure 1



Figure 2

The use of color is employed three ways. First, impressionistically related to Michael who emotionally holds a little boy's view of the world as all good or all bad; black or white, but not in shades of gray. Therefore, his apartment reflects that world, his world, through his eyes. Secondly, color is used to symbolize the "pretense" versus "reality" theme. Pretense, like Michael's world, is all black or white, it doesn't exist; whereas reality, the costumes and the accent color, all earth tones do exist (one exception to this is Alan, see costume discussion). Finally, color is used to accent Crowley's resentments, and Michael's hardness; however, the execution of the color treatment reinforces the unique-reality concept developed by the walls and furniture. The walls are black, yet they are upholstered in a soft material, the woodwork is white, yet it is sprayed with a warm brown producing a hard, stark appearance fashioned from fairly soft materials.

The final element relative to this design is balance. The set is asymmetrically balanced. Wall mass on stage left is larger than the stage right area, as the fulcrum of the diagonal set is shifted three feet right of center. The mass of the bedroom, placed eight feet above the stage floor causes no balance problems as when not in use the staircase pulls the audience eye down to the center of the acting area. Furniture placement is symmetrically balanced with regard to

mass, therefore it is the use of an accent color that will balance the set. With this in mind, a vibrant color is necessary and a color that will make an emotional statement about either the play or Michael. A deep red will do both. It represents the emotional instability of Michael and the highly emotional telephone game played at the end of the second act. With a more massive use of the accent color in the stage right areas it balances the set without being noticeable in doing so.

#### The Costumes

The costume treatment for seven of the nine characters is closely related. The primary design problem relates to the reality of the colors. Michael, Donald, Emory, Larry, Hank, Bernard, and Harold must be in earth tones or at the furthestest neutral grey but nothing that approaches the unreal black and white of the apartment.

Michael, as the owner of the apartment, is the closest of the seven "real" characters in relationship to it. Therefore, his grey slacks and red sweater relate him to his environment. The repeat of the accent color reflects his emotional state during the evening. His clothes are contemporary but not in the height of fashion.

Donald is the "American boy," hard-working and fairly well adjusted. He is dressed contemporarily, but quietly in warm brown and blue to reflect a not too extreme personality.

Larry is a "lady's man." He is very well dressed in masculine clothes. The choice of brown and blue/grey is indicative of his place in both the heterosexual and homosexual world.

Hank is a conservative, "Ivy-league" school teacher. He is married with two children and is both masculine and behind the fashion time. His bulky, moss-green suit reflects his past life and personality, while the modern cut shows the recent influence of Larry.

Bernard, like Hank, is a conservative person. Because he has the additional social problem of race to contend with, he dresses in a most inconspicuous way. His beige turtle-neck and brown suit indicate his desire to blend in rather than to stand out.

Harold, the second best-dressed guest is a wealthy, older, not too good-looking Jew. His costume reflects his concern for hiding his body behind a well designed modern outfit.

Emory, the most effeminate character, a well paid New York decorator, is costumed in the most up-to-date outfit. The long, straight lines of the tailored knicker-suit reflects his concern for the tailored look in fashion.

Cowboy is a neutral character, he is not of the world of the seven members of the birthday party, yet he is not of the heterosexual world. Therefore, he is to be costumed in half unreal color (black) and half real (gold).

Being the only character costumed in a mixture of the two color worlds, he should stand out as one set apart.

Alan, as mentioned previously, is unreal and unique in this world of the homosexual; he has no place in it and is the intruder. He, as a heterosexual, is spoken of as a race apart--both by Michael and Harold. Therefore, Alan is costumed in stark black and white. He, within this unreal apartment, is as unreal as it is.

#### The Lighting

The lighting for The Boys in the Band is primarily dependent on the physical plant--Aycock Auditorium. Because of the size, distance from the audience to the stage, and instrument positions, use will be made of wash-cross-pool lighting. This form makes use of one instrument focused straight in, one focused from either side, and one focused straight down. The molding effect of the ninety-degree angle will heighten features plus the beam angle of the wash instrument will not be effected by the lack of height of the house positions. The addition of back lighting will "halo" the actor and separate him even more from the set to enhance plasticity. The lighting is designed for plasticity and realism. The light is the result of the table lamps, wall fixtures, and chandeliers. These fixtures are all accented with specials. The color is kept in the pastel tint range in keeping with the realistic approach. However, in order to enhance the mood, the desired white light will



be in the warm range to accent the comic elements. Cues and settings will be kept to the minimum required by the actor's adjustment of the apartment lamps. There is only one theatrical use of light, required by the director; at the end of act one as the area lights fade, Michael, in the act of getting a drink, and Harold, in his laugh, will be frozen with specials for a brief time.

#### Summary

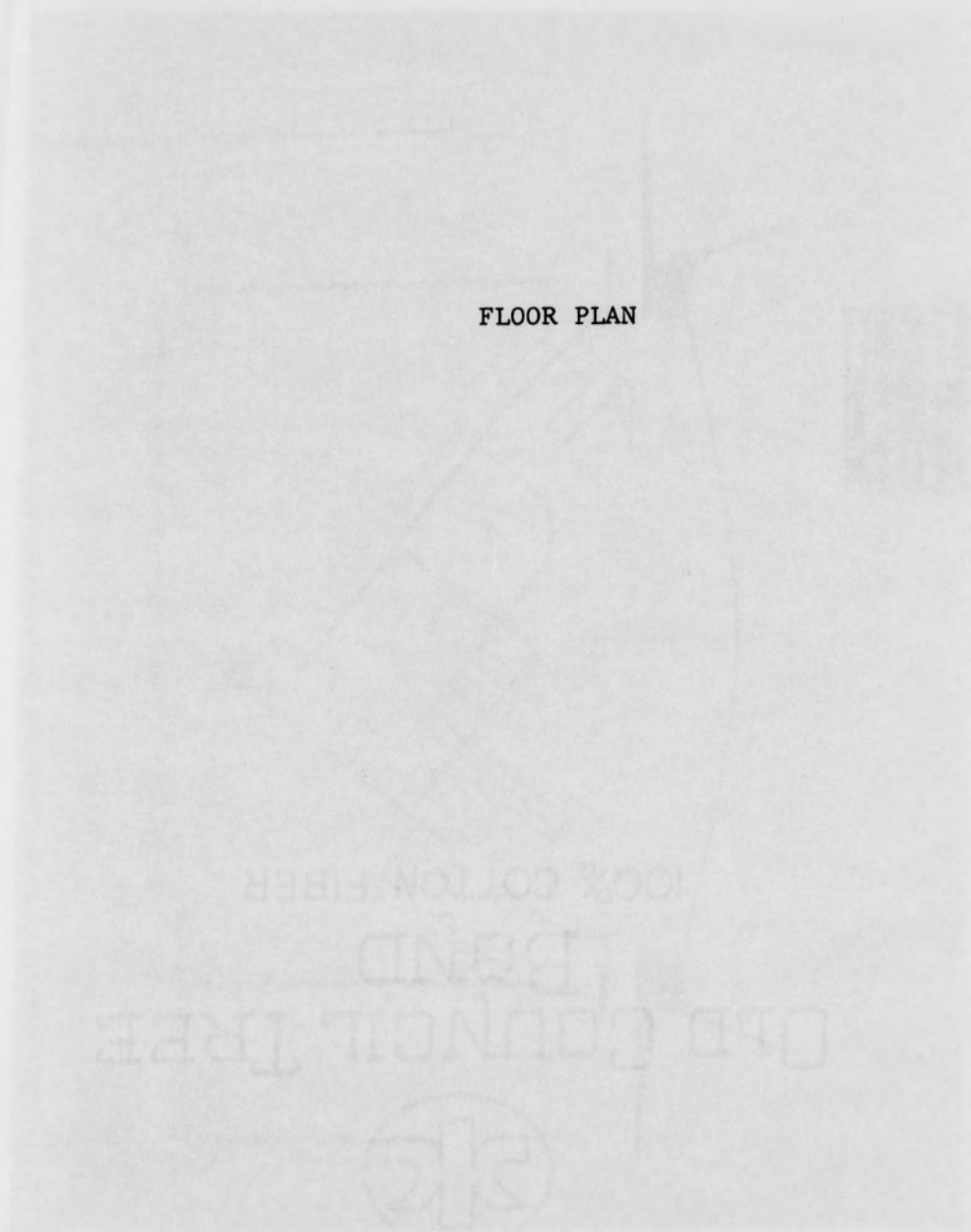
The primary concern of any designer is to enhance the particular production on which he is working. In the occasion of The Boys in the Band, consideration has been given to multi-leveled acting areas for variety, dramatic entrances, lighting for visibility and plasticity and not totally for mood or technical effect; costuming is for character and not to display elaborate construction ability. The set is designed to be stunning while functional. Because of the striking quality of the black and white set, the curtain will remain up to allow the audience a pre-show view of the environment. The set is designed as a unit with every article built expressly for this production. Frequent communication with the director will assure not only a unified technical design, but a unified artistic production.

## THE TECH PART II PRODUCTION

## THE TECHNICAL PRODUCTION

THE SETTING

## FLOOR PLAN



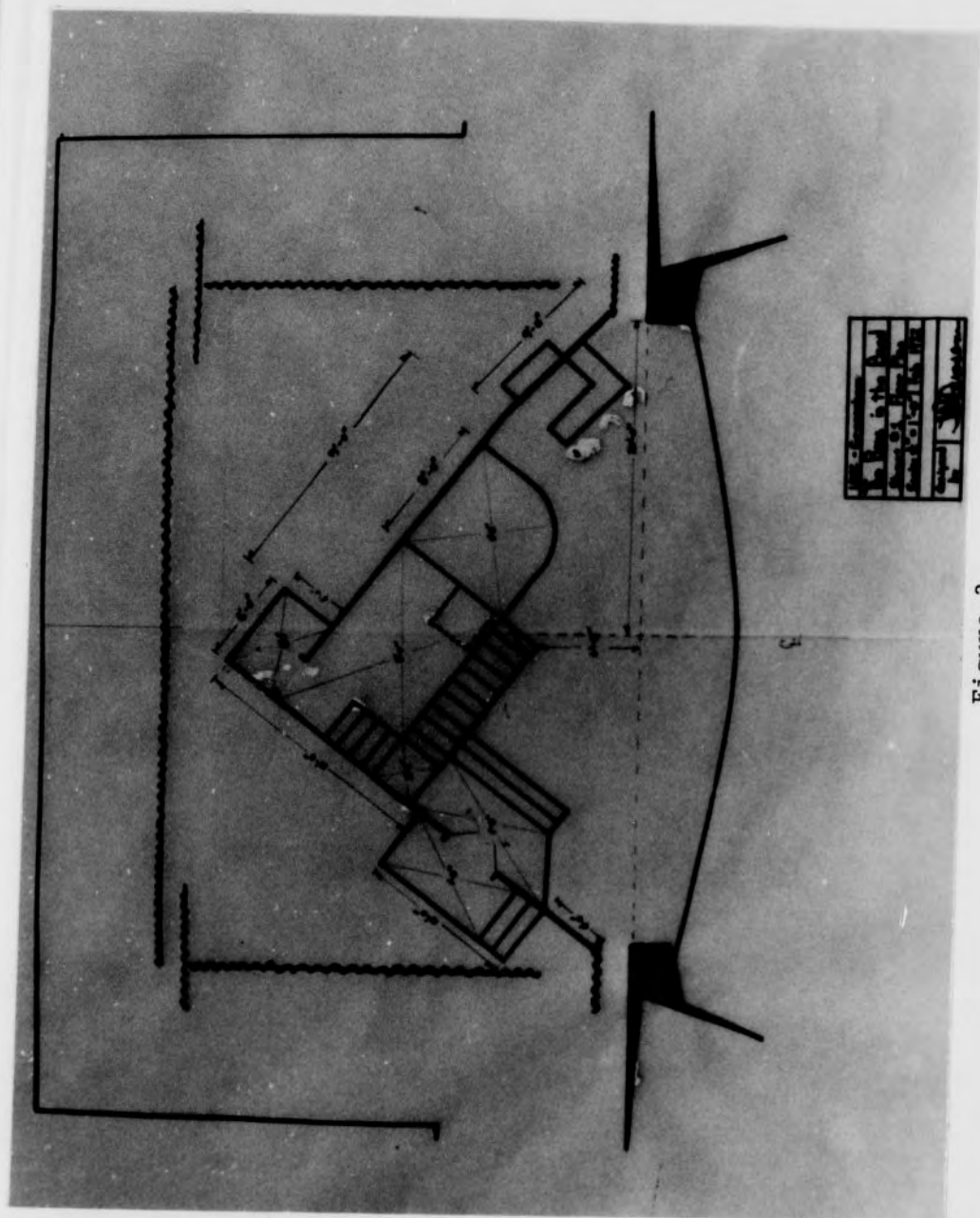


Figure 3

## FURNITURE PLOT



Figure 4

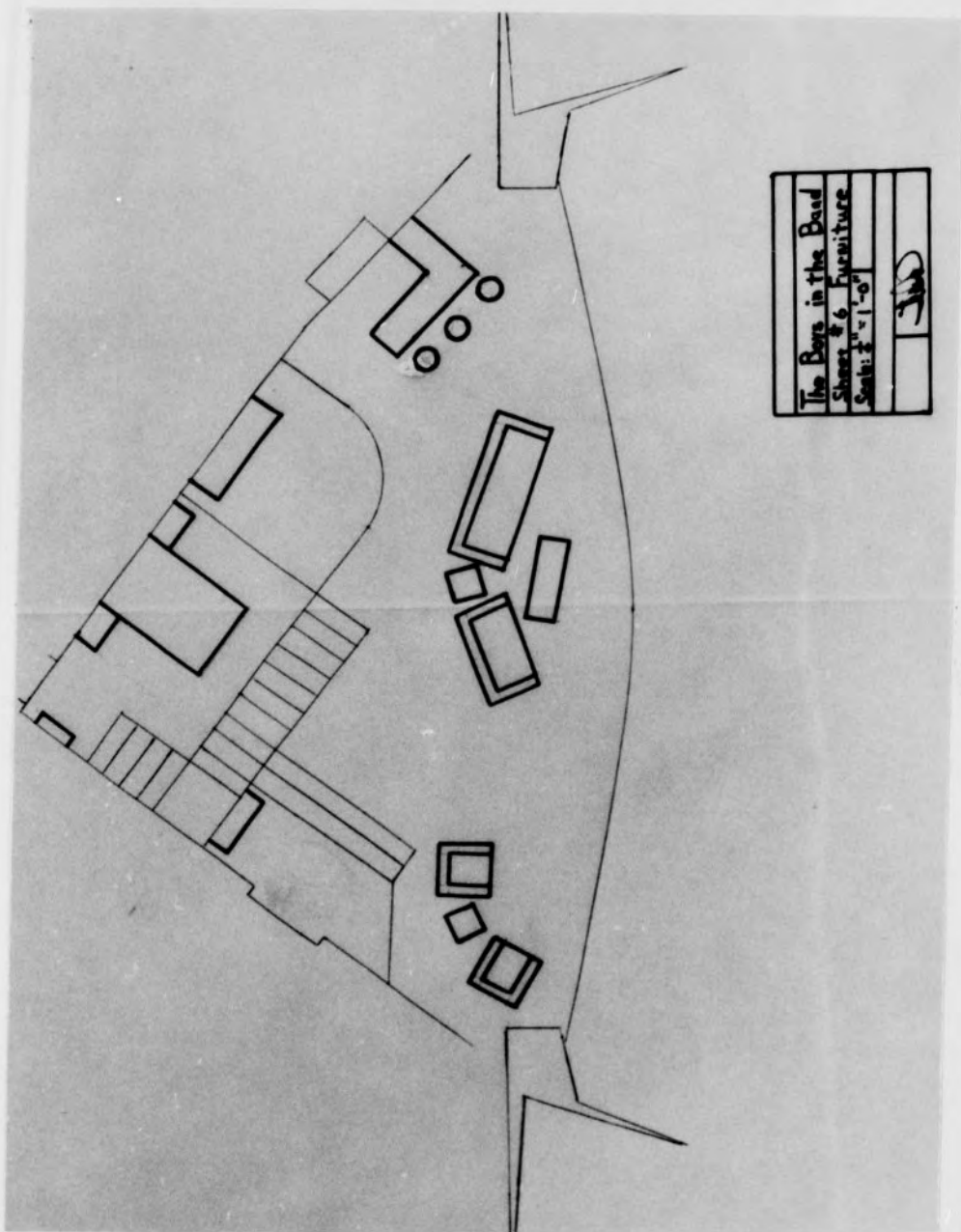


Figure 4



DESIGNER'S RENDERING

100% COTTON FIBER  
BOND  
OLD COUNCIL TREE

Figure 5

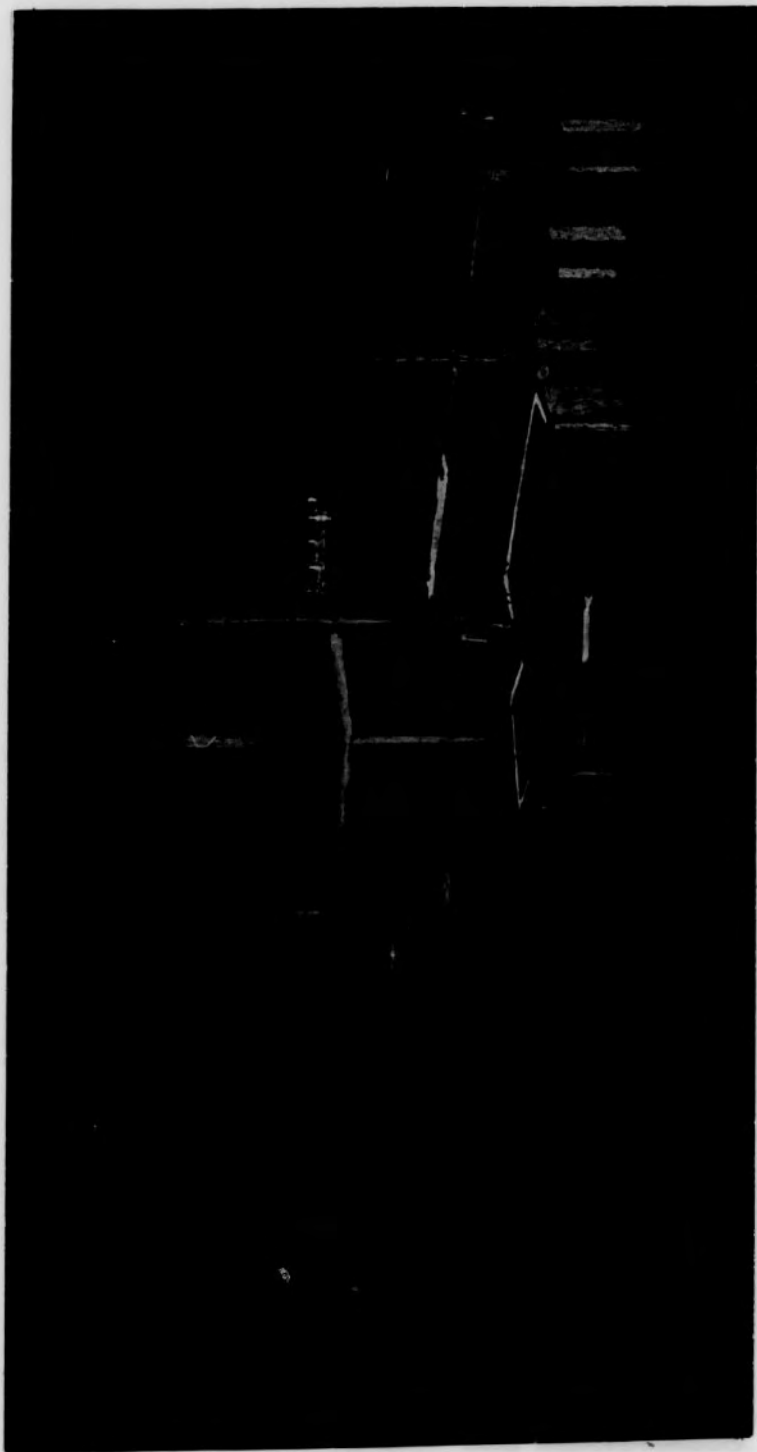


Figure 5

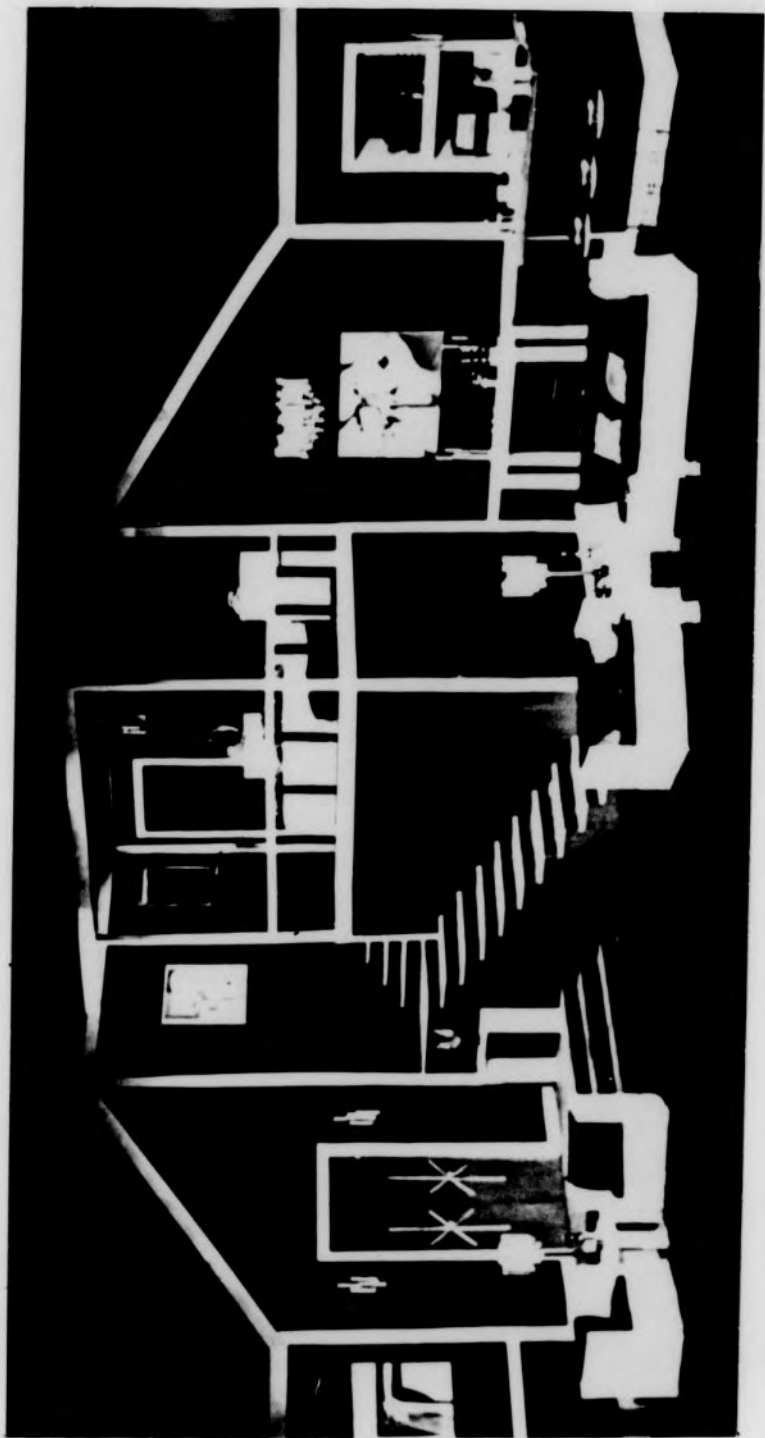
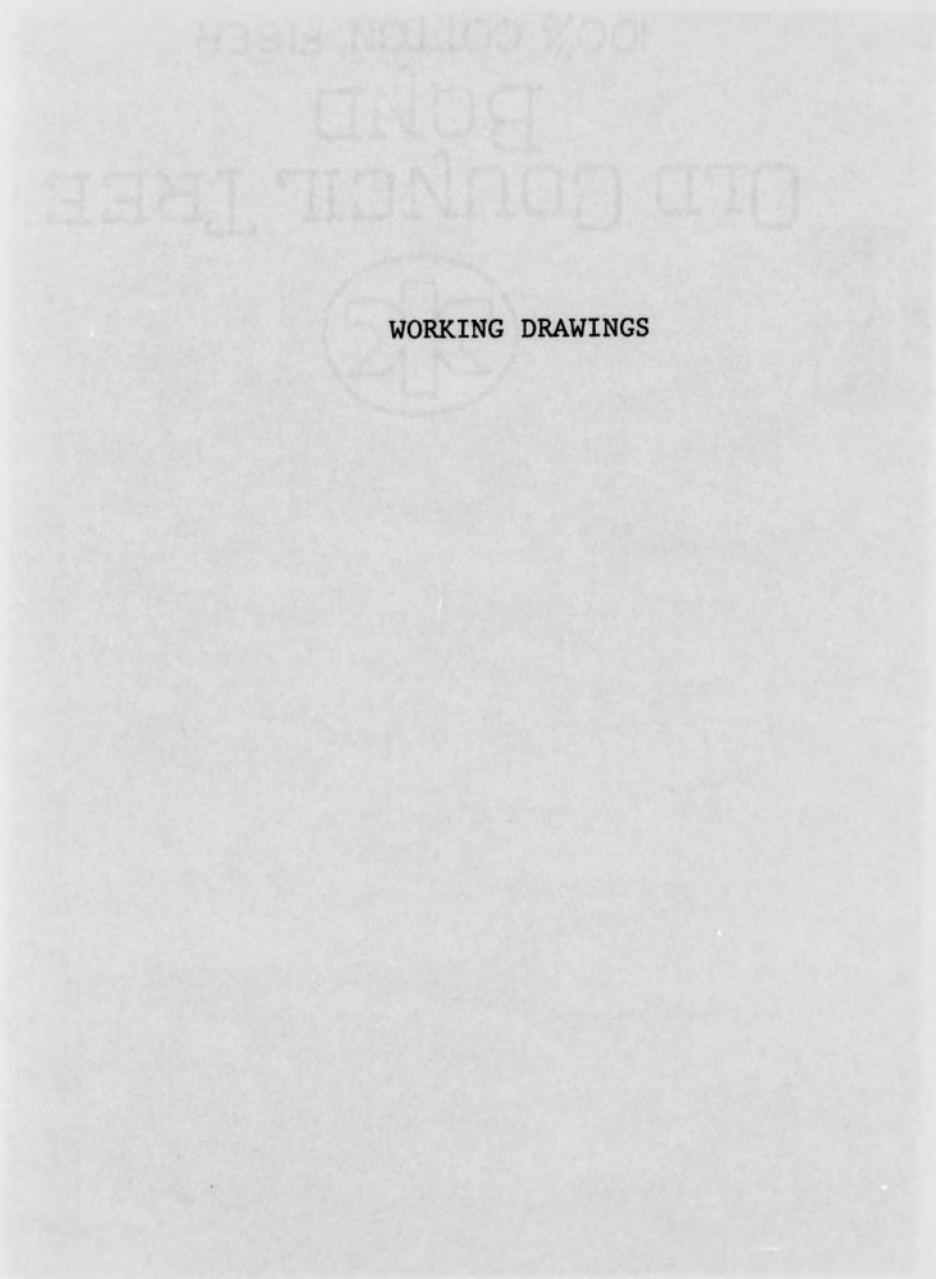


Figure 6



WORKING DRAWINGS

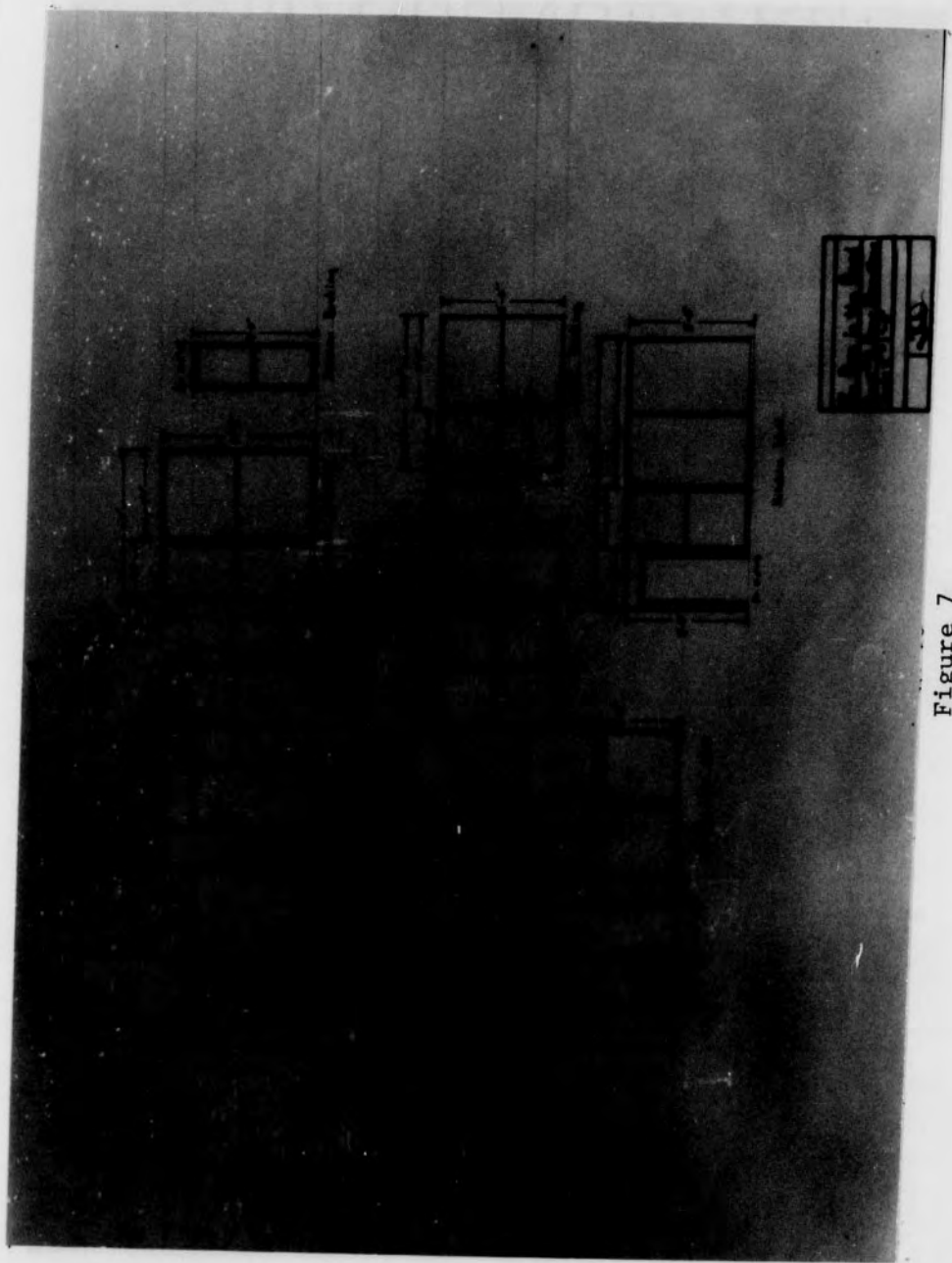


Figure 7

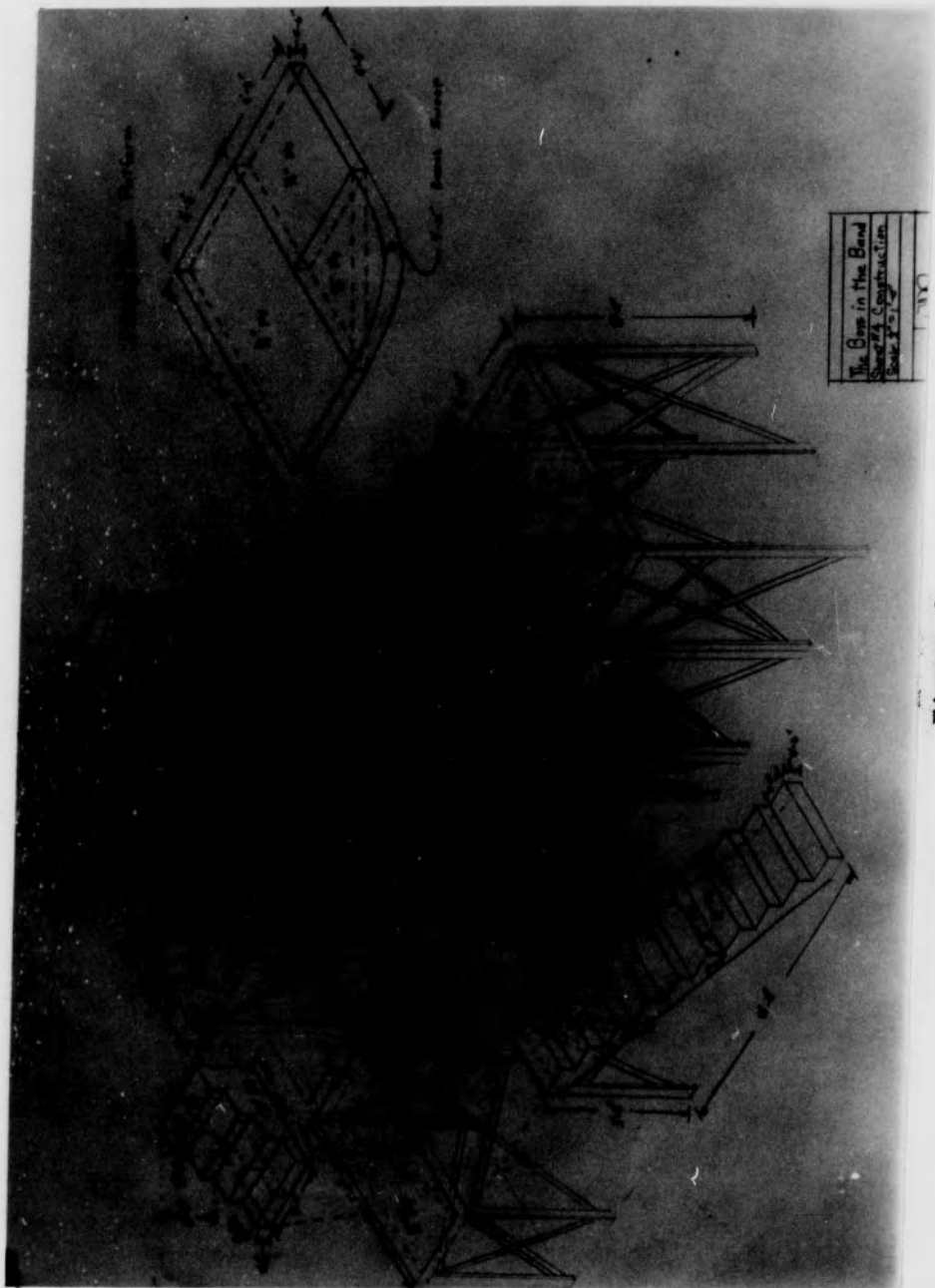


Figure 8

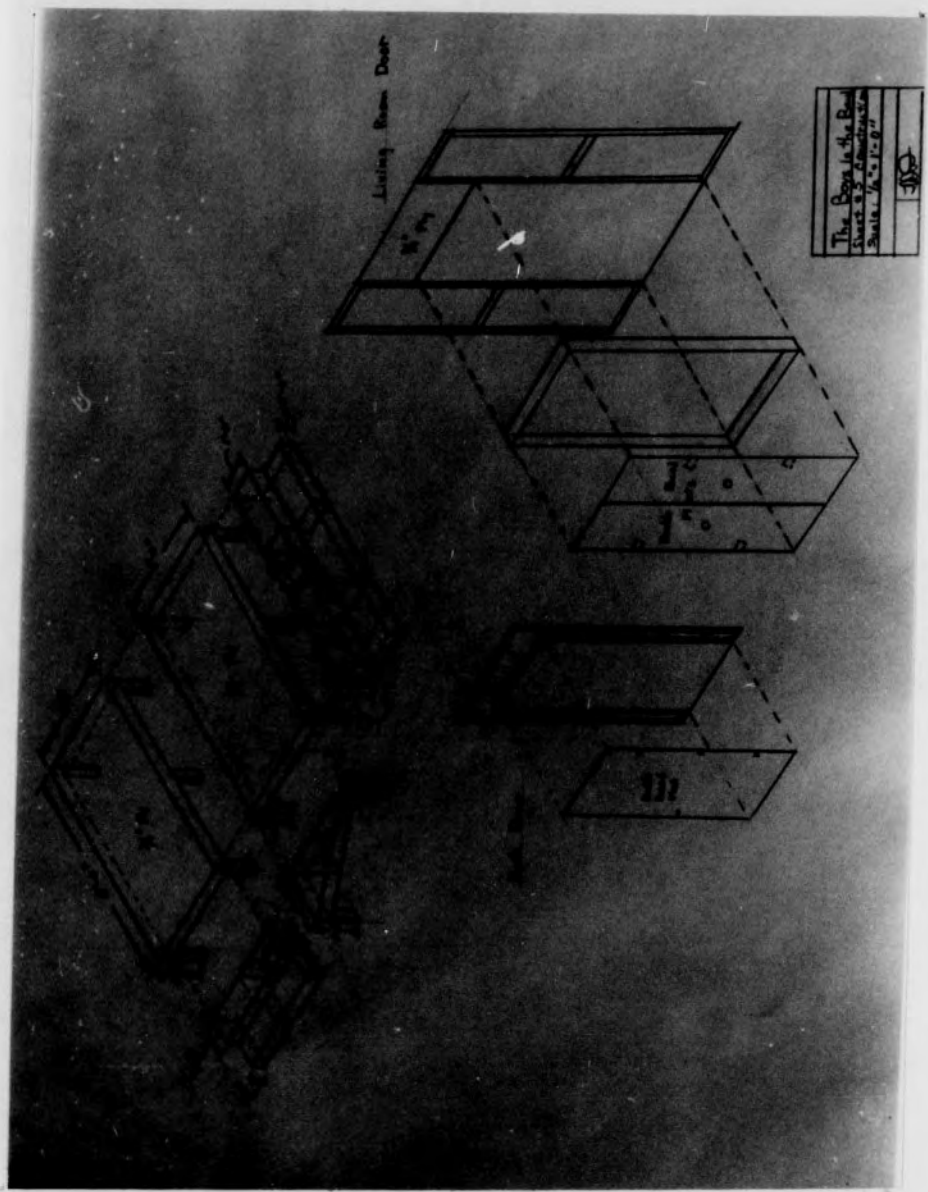


Figure 9

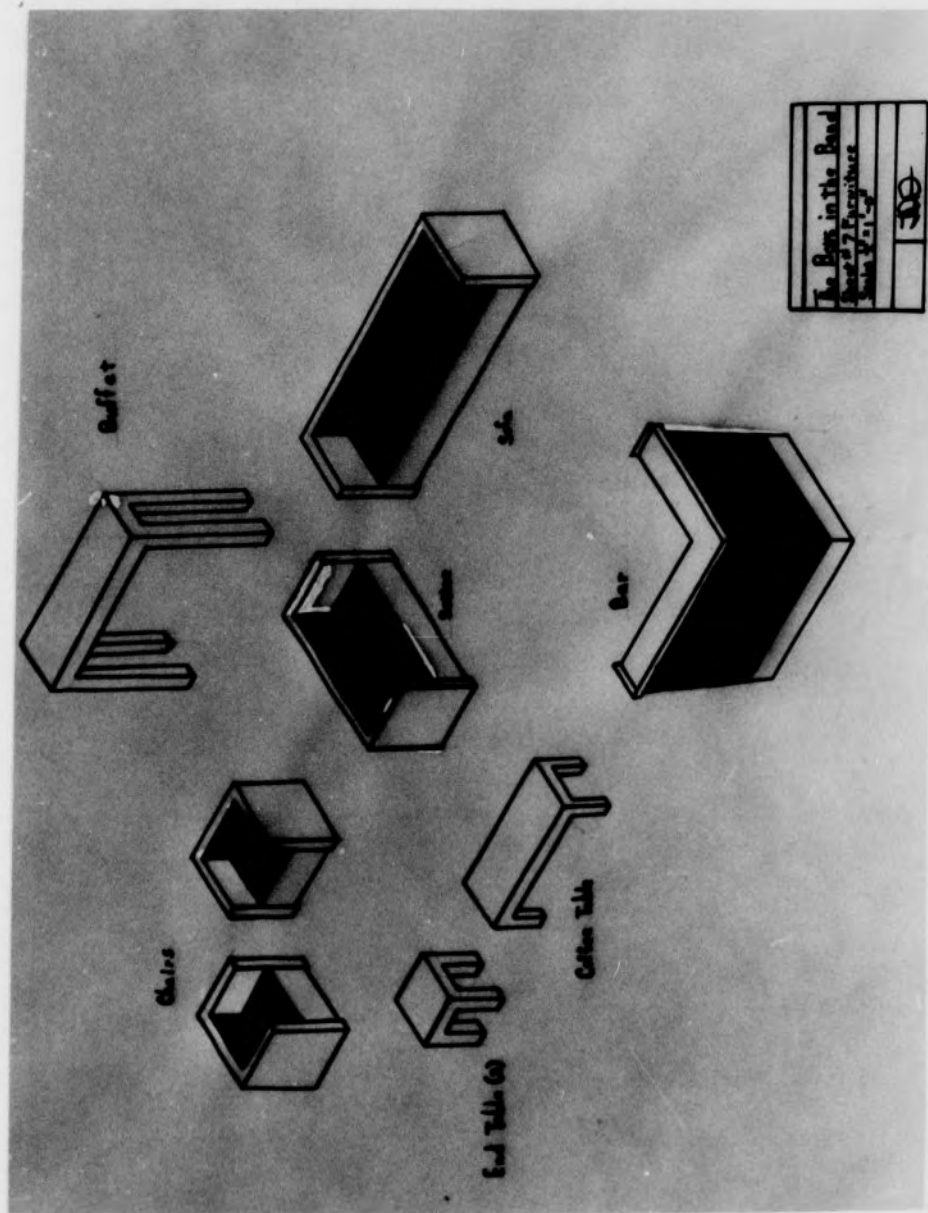


Figure 10



## PAINTER'S ELEVATIONS

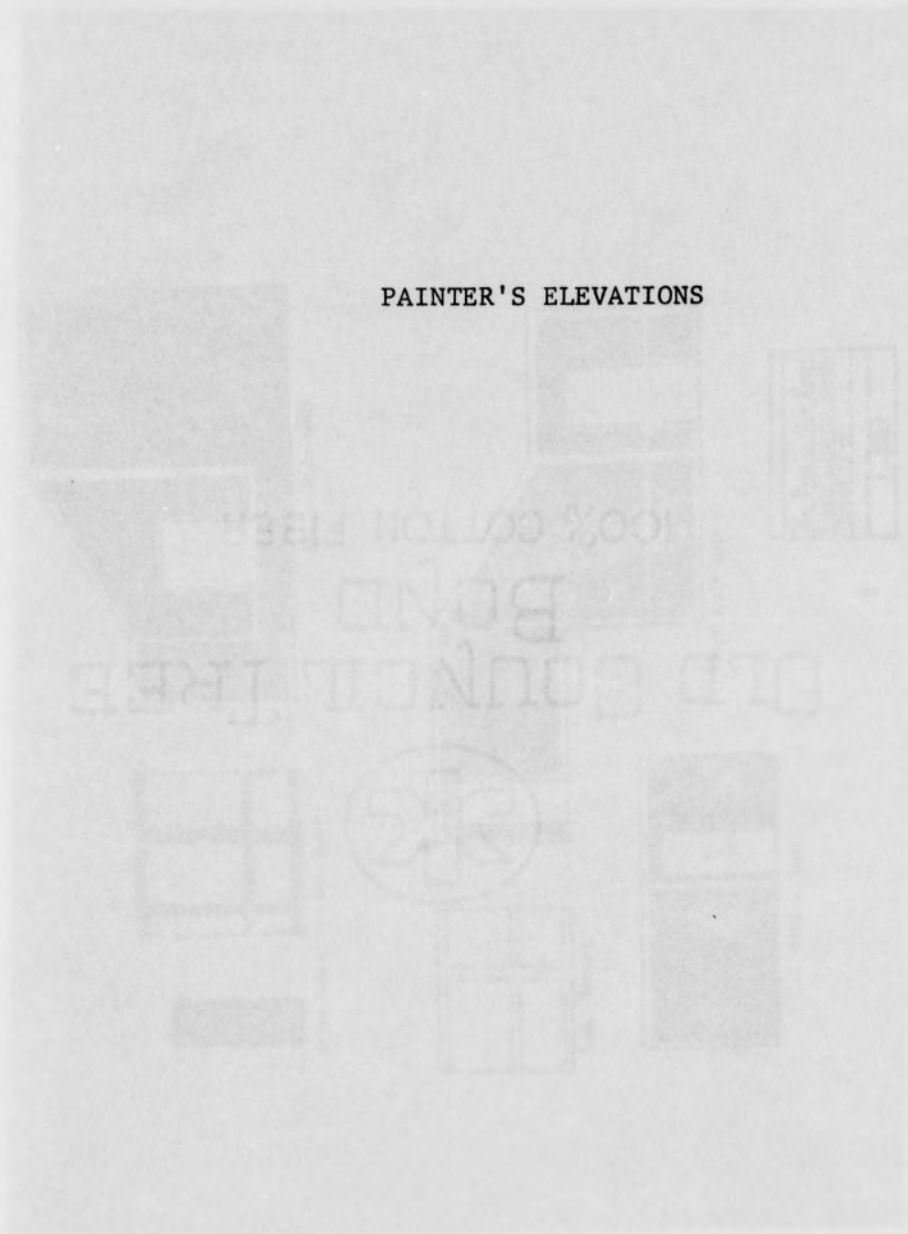


Figure 11

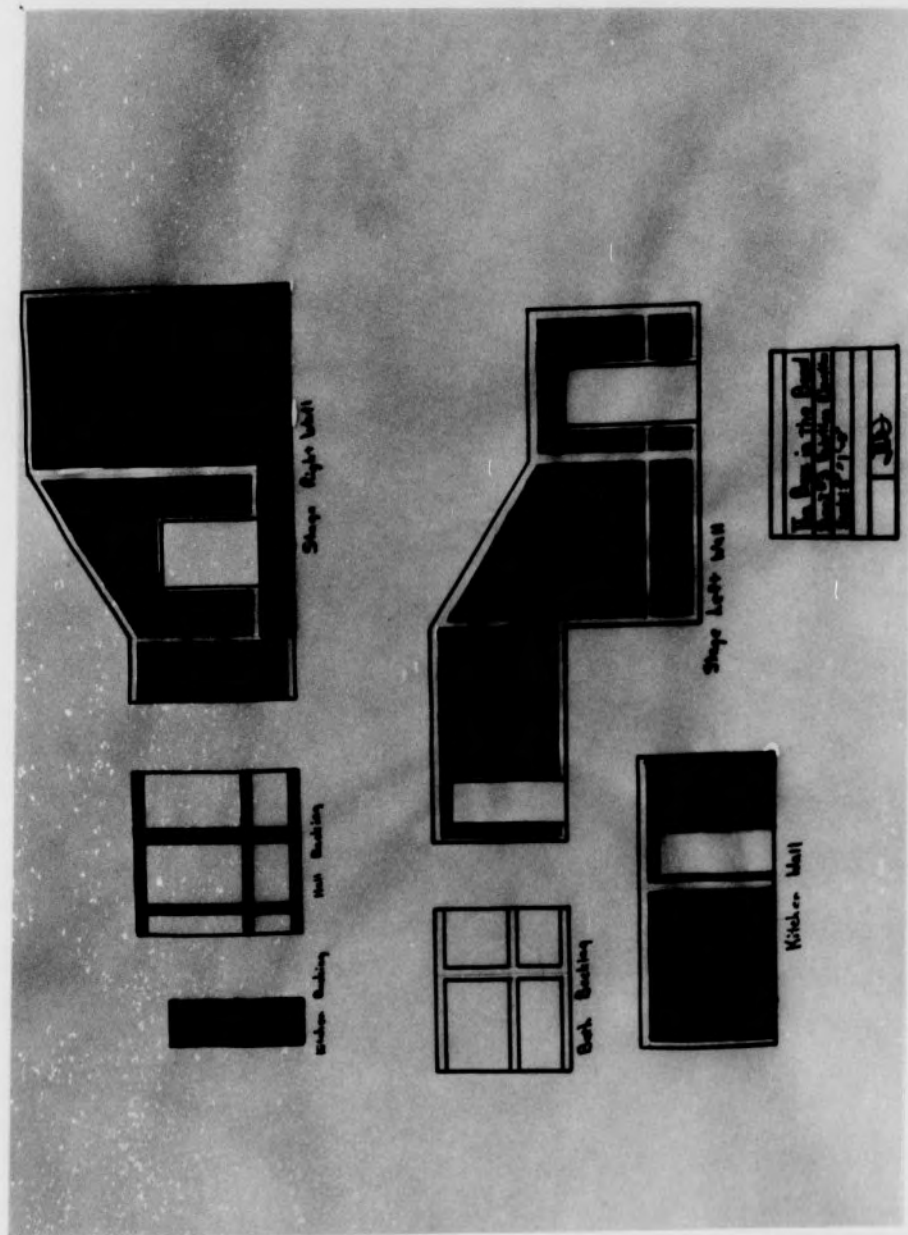


Figure 11

## TABLE 1

## PROPERTIES PLOT

## ACT 1

## ON STAGE PRO-SET

## BUFFET

5 white candles  
Candle holder  
Unwrapped package  
Black wrapping paper

## PROPERTIES PLOT

Tape  
Ashtray

## TABLE (SR)

White shopping bag: Soap  
Tooth-  
brush  
case  
Hairspray

Unopened pack of cigarettes  
Sculpture

## TABLE (DSR)

Sculpture  
Ashtray

## COFFEE TABLE

Ashtray

## SOFA END TABLE

Black telephone  
Notepad  
Pencil  
Ashtray  
Magazines  
Lamp

## BAR

Bottles of: Gin  
Vodka  
Scotch  
Vermouth  
Mixers

Three ashtrays  
10 airline glasses  
3 plastic tumblers  
Bar towel  
Ice bucket with ice  
Saw

## BROOKCASE

Brandy  
Brandy glasses  
Cigarette jar

## TABLE 1

## PROPERTIES PLOT

ACT I

## ON STAGE PRE-SET

BUFFET	6 white candles Candle holder Unwrapped package Black wrapping paper Red ribbon Tape Ashtray
TABLE (SR)	White shopping bag: Soap Tooth- brush case Hairspray Unopened pack of cigarettes Sculpture
TABLE (DSR)	Sculpture Ashtray
COFFEE TABLE	Ashtray
SOFA END TABLE	Black telephone Notepad Pencil Ashtray Magazines Lamp
BAR	Bottles of: Gin Vodka Scotch Vermouth Mixers Three ashtrays 10 airline glasses 3 plastic tumblers Bar towel Ice bucket with ice Beer
BOOKCASE	Brandy Brandy glasses Cigarette jar

TABLE 1 (continued)

BED (UNMADE)	White bedspread
	Sheets (2)
	Blanket
	Pillows (2)
	Red phone
	Tissues
	Shoe mitt
	Glass
	Shoes
SHELF (SR)	Brush
	Ashtray
DRESSER (SR)	Sweaters
OFF STAGE HAND PROPS:	
KITCHEN	Bud vase with 1 plastic red rose
	2 Trays cracked crab
	7 Wine glasses
	7 White cloth napkins
	7 Plates
	7 Forks
	Bottle Puill Fuesse
	Green goblet
	Serving spoon
	Matches
	Salad bowl with salad
	1/3-full wine bottle
	Vase of roses
	Crash box
	Rain coat
	Red phone
TABLE (SR)	Emory Corning Ware Cas- serole
	Emory board
	Hank Sweater box
	Larry Tissue-wrapped boardwalk sign
	Bernard 2 bottles wine 6 books Kneepads wrapped

## TABLE 1 (continued)

TABLE (SR)	Harold	Joints in silver case
	Cowboy	Wrist card
		Birthday cake in box

## ACT II

ON STAGE PRE-SET

BAR

THE COSTUMES

Bloody towel

THE COSTUMES

DESIGNER'S RENDERINGS

100% COTTON FIBER  
BOND  
BOND



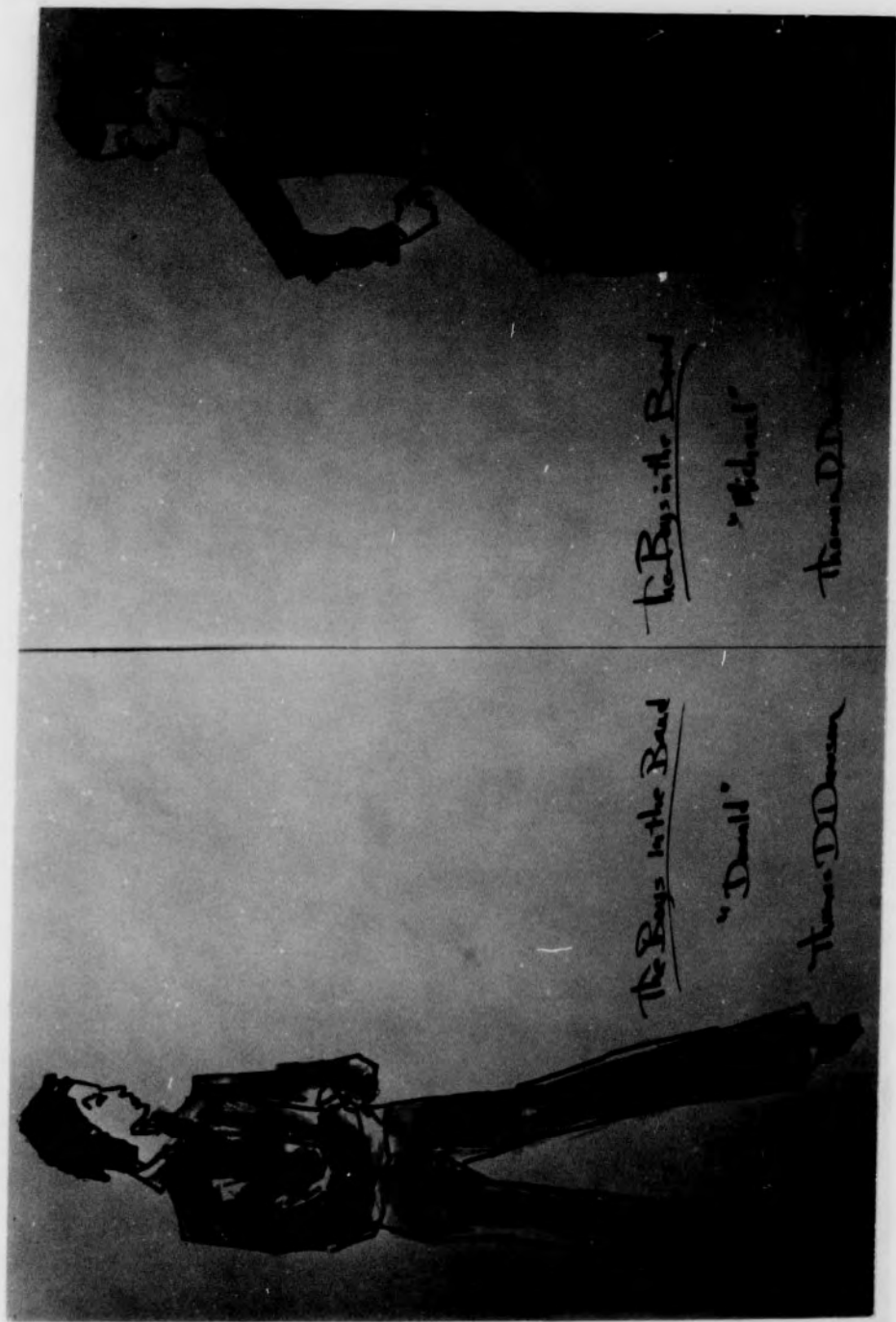


Figure 12



Figure 13

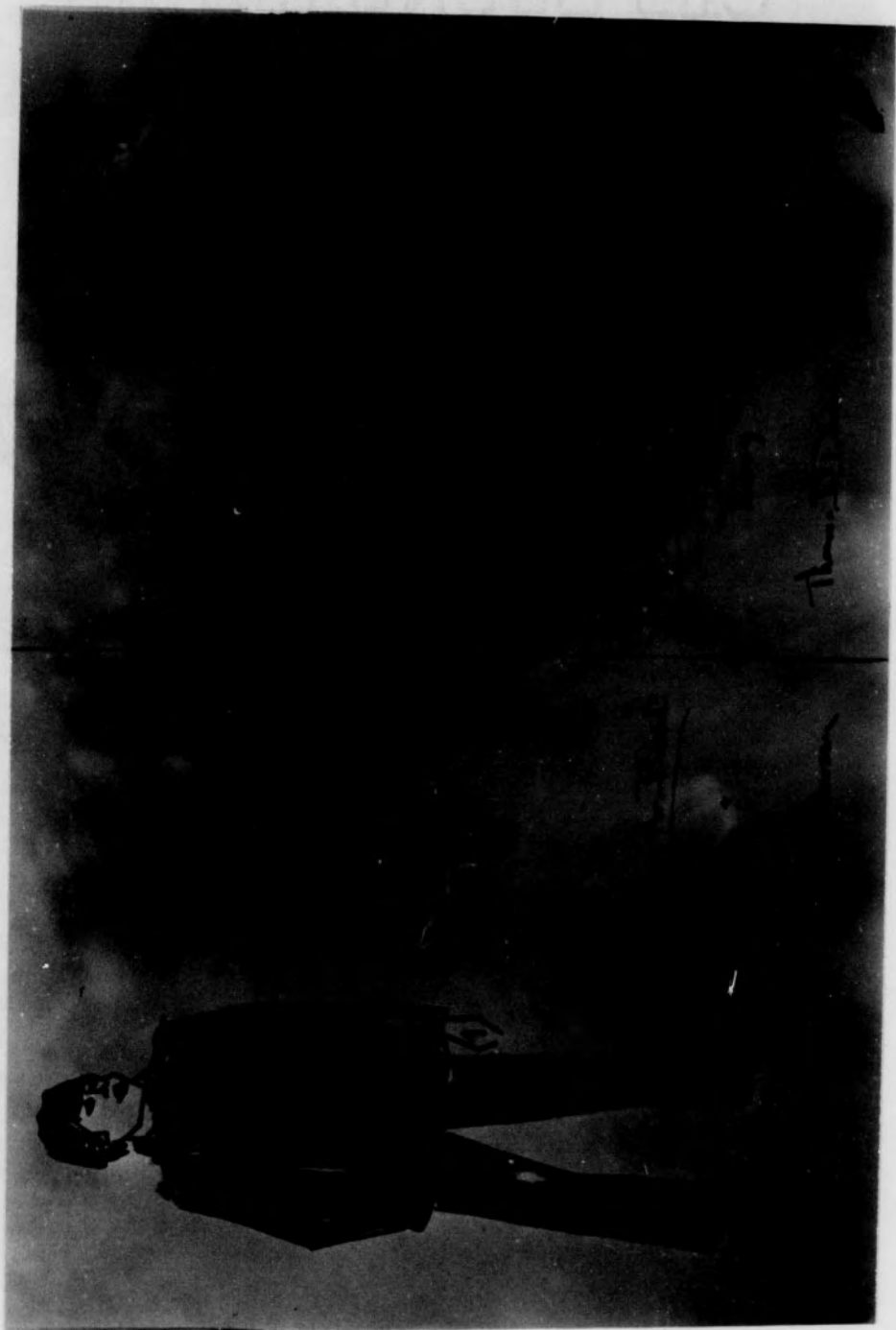


Figure 14

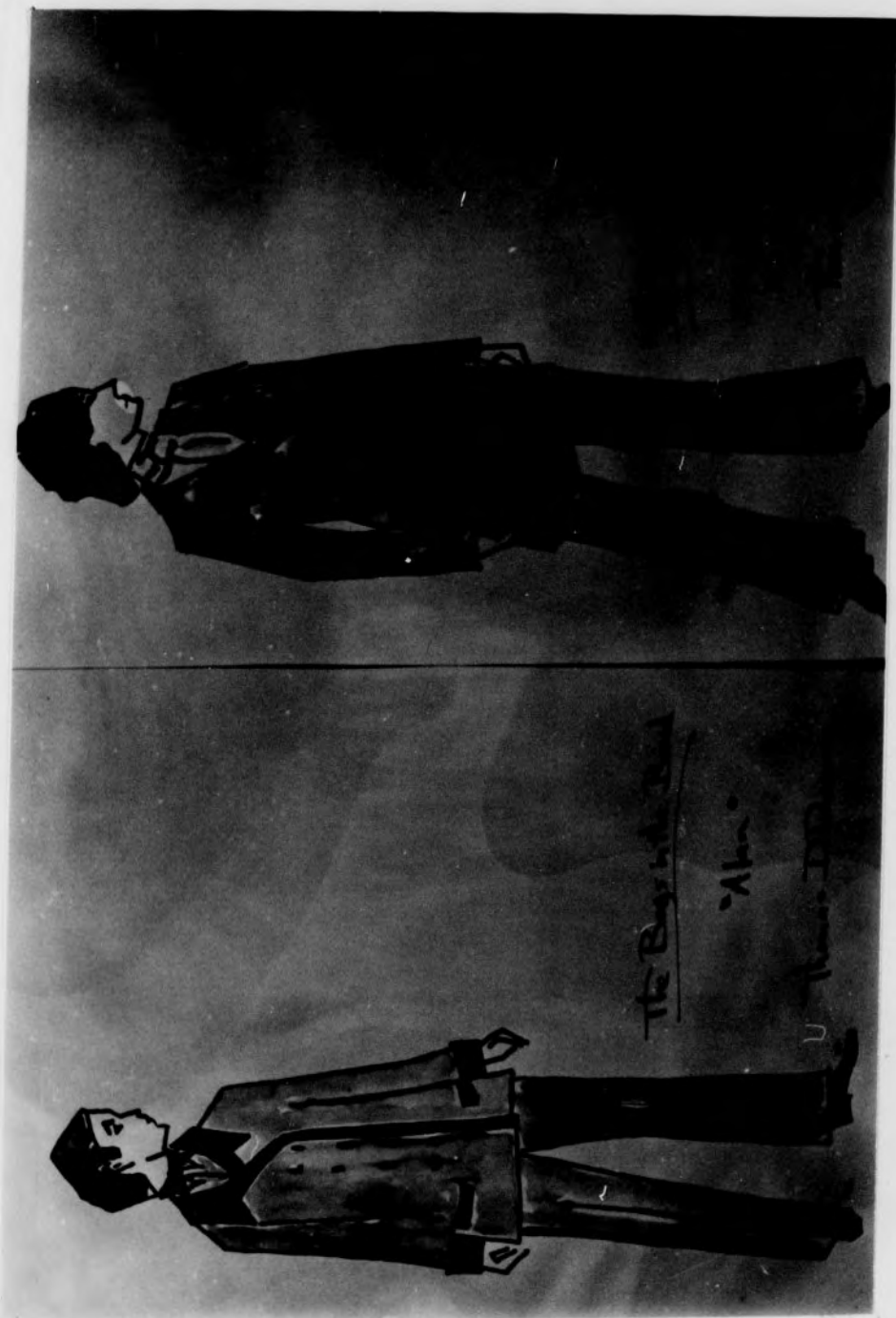
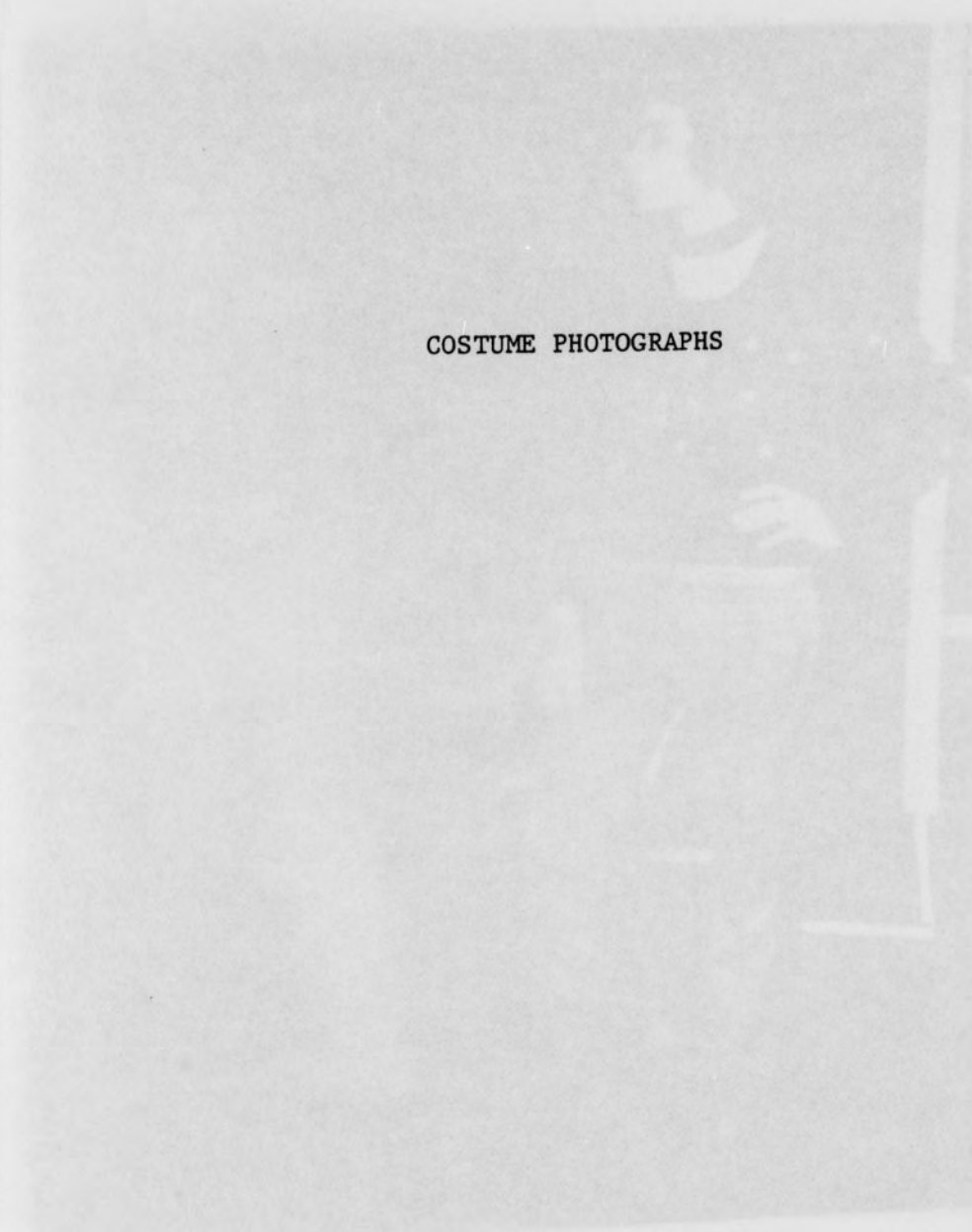


Figure 15



COSTUME PHOTOGRAPHS



Figure 16



Figure 17

## COSTUME PLOT

CHARACTER	PLAY	ACT	ACT I
Michael	Walt Whitman	1	Same as Act I Brown sweater Black neck scarf Black slacks Black belt Black shoes
David	Alfred Hitchcock	1	Same as Act I White shirt Black slacks Brown belt Brown shoes
Harry	George Bernard Shaw	1	Same as Act I Wine & beige shirt Wine vest Wine knickers Brown boots Brown sweater (During Act I)
Henry	Terry McQueen	1	Same as Act I Brown & beige shirt Brown slacks Beige sports coat Brown belt Brown shoes
Jack	John Steinbeck	1	Same as Act I Brown dress shirt Brown & beige tie Black slacks Brown & black sports coat Black belt Black shoes
Howard	Jayle St. Marc	1	Same as Act I White turtleneck Blue double breasted blazer White slacks Black belt Black shoes
Alan	Jerry Colbert	1	Same as Act I Double Breasted Edwardian tuxedo (black) White formal shirt Black bow tie Black shoes



TABLE 2

## COSTUME PLOT

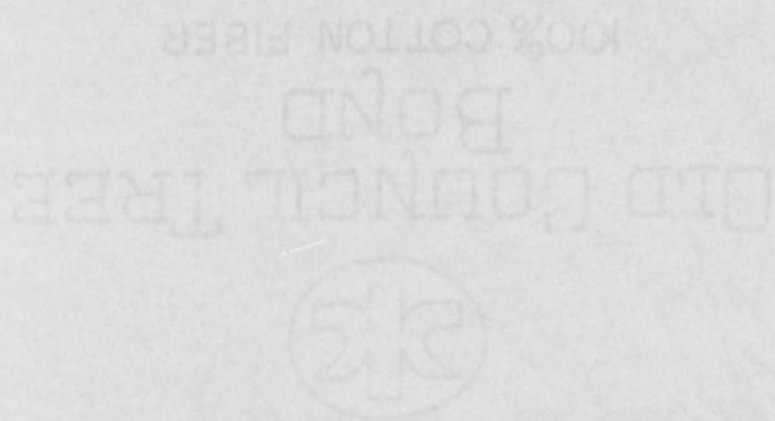
<u>CHARACTER</u>	<u>ACTOR</u>	<u>ACT I</u>	<u>ACT II</u>
Michael	Skip Lawing	Blue & white sweater Blue silk neck scarf Grey slacks Black belt Black shoes	Same as Act I
Donald	Allen Moore	Green & white shirt Beige slacks Brown belt Brown shoes	Same as Act I
Emory	Craig Spradley	Wine & beige shirt Wine vest Wine knickers Brown boots Brown sweater (During Act I)	Same as Act I
Larry	Terry McDonald	Brown & beige shirt Brown slacks Beige sports coat Brown belt Brown shoes	Same as Act I
Hank	John Harris	Cream dress shirt Brown & beige tie Black slacks Brown & black sports coat Black belt Black shoes	Same as Act I
Bernard	Jayle St. Marc	White turtleneck Blue double breasted blazer White slacks Black belt Black shoes	Same as Act I
Alan	Jerry Colbert	Double Breasted Ed- wardian tuxedo (black) White formal shirt Black bow tie Black shoes	Same as Act I

TABLE 2 (continued)

<u>CHARACTER</u>	<u>ACTOR</u>	<u>ACT I</u>	<u>ACT II</u>
Cowboy	William Wheller	Black silk shirt Blue denim pants Brown belt Brown shoes	Same as Act I
Harold	Bruce Van Blarcom	Double breasted strol- ling jacket (blue) Light blue ascot Grey knit slacks Black boots	Same as Act I

## LIGHTING AND SOUND

LIGHT PLAN



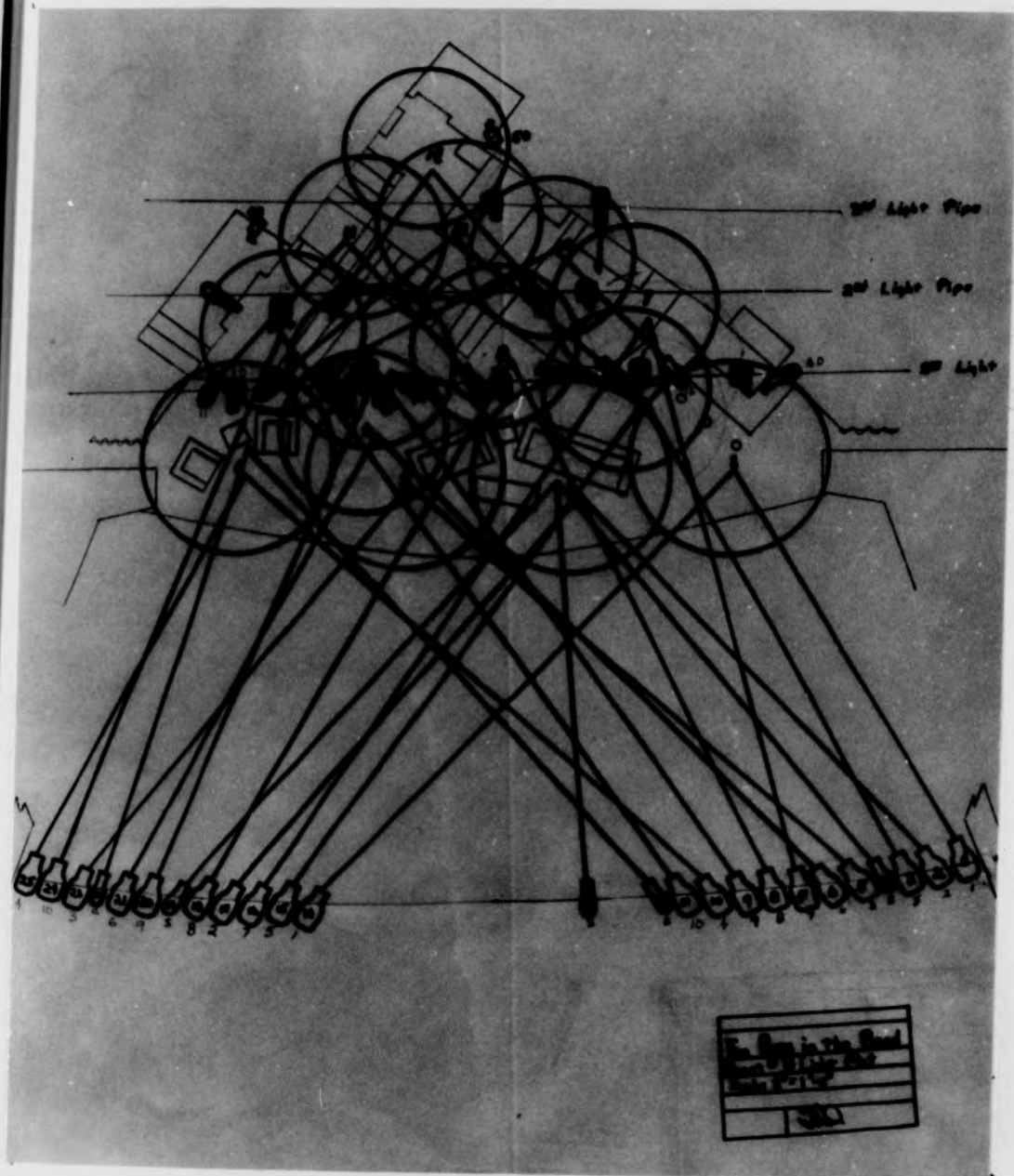


Figure 18

INSTRUMENT SCHEDULE



TABLE 3

## INSTRUMENT SCHEDULE

No.	Location	Type	Wattage	Focus	Gel	Dimmer	Circuit	Function
1	Balc Alcove	8" Ellipsoidal	1000	½ Spot	-	A-1	75	Area 1
2	Balc Alcove	6" Ellipsoidal	750	Spot	-	D-1	73	Sofa Sp
3	Balc Alcove	8" Ellipsoidal	1000	½ Spot	-	A-11	62	Area 2
4	Balc Alcove	8" Ellipsoidal	1000	½ Spot	-	A-22	65	Area 5
5	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-12	71	Area 3
6	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-23	66	Area 6
7	Balc Rail	6" Ellipsoidal	750	½ Spot	-	B-1	76	Area 7
8	Balc Rail	6" Ellipsoidal	750	½ Spot	-	B-2	77	Area 8
9	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	B-11	70	Area 9
10	Balc Rail	6" Ellipsoidal	750	Spot	-	D-2	78	Chairs Sp
11	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-21	72	Area 4
12	Balc Rail	6" Ellipsoidal	750	Spot	-	D-1	73	Sofa Sp
13	Balc Rail	6" Ellipsoidal	750	½ Spot	-	B-12	74	Area 10
14	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-1	75	Area 1
15	Balc Rail	6" Ellipsoidal	750	½ Spot	-	B-2	77	Area 8
16	Balc Rail	6" Ellipsoidal	750	½ Spot	-	B-11	70	Area 9
17	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-22	60	Area 5
18	Balc Rail	6" Ellipsoidal	750	½ Spot	-	B-1	67	Area 7
19	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-11	61	Area 2
20	Balc Rail	6" Ellipsoidal	750	½ Spot	-	D-1	73	Sofa Sp
21	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-23	63	Area 6
22	Balc Rail	8" Ellipsoidal	1000	½ Spot	-	A-12	64	Area 3
23	Balc Alcove	6" Ellipsoidal	750	½ Spot	-	B-12	74	Area 10
24	Balc Alcove	6" Ellipsoidal	750	Spot	-	D-2	68	Chairs Sp
25	Balc Alcove	8" Ellipsoidal	1000	½ Spot	-	A-21	69	Area 4
26	#1 Stand	6" Ellipsoidal	750	Spot	-	C-23	13	Bar Sp
27	#2 Stand	Scoop	1000	-	-	D-21	14	Hall Back Light
28	1st Pipe	8" Fresnel	1000	½ Spot	837	D-22	42	Sofa-Chair Sp
29	1st Pipe	8" Fresnel	1000	½ Spot	-	A-1	43	Area 1
30	1st Pipe	6" Ellipsoidal	750	½ Spot	-	C-1	36	Area 12



30	1cc 5186	0, E111ba0101	120	# 2bot	C-T	39	Area 15
31	1cc 5186	0, L12001	1000	# 2bot	V-T	43	Area 1
32	1cc 5186	0, L12001	1000	# 2bot	D-33	48	Area 2b
33	1cc 5186	0, E111ba0101	1000	# 2bot	D-37	49	Area 1
34	1cc 5186	0, E111ba0101	1000	# 2bot	A-1	55	Area 1
35	1cc 5186	0, E111ba0101	1000	# 2bot	C-33	59	Area 2b
36	1cc 5186	0, E111ba0101	1000	# 2bot	D-1	61	Area 1
37	1cc 5186	0, E111ba0101	1000	# 2bot	V-37	66	Area 1
38	1cc 5186	0, E111ba0101	1000	# 2bot	A-11	67	Area 1
39	1cc 5186	0, E111ba0101	1000	# 2bot	D-3	69	Area 1
40	1cc 5186	0, E111ba0101	1000	# 2bot	A-22	73	Area 1
41	1cc 5186	0, E111ba0101	1000	# 2bot	D-13	74	Area 10
42	1cc 5186	0, E111ba0101	1000	# 2bot	A-12	71	Area 1
43	1cc 5186	0, E111ba0101	1000	# 2bot	V-13	66	Area 1
44	1cc 5186	0, E111ba0101	1000	# 2bot	A-23	66	Area 6
45	1cc 5186	0, E111ba0101	1000	# 2bot	V-33	62	Area 6
46	1cc 5186	0, E111ba0101	1000	# 2bot	B-1	76	Area 1
47	1cc 5186	0, E111ba0101	1000	# 2bot	D-7	13	Area 2b
48	1cc 5186	0, E111ba0101	1000	# 2bot	B-2	77	Area 8
49	1cc 5186	0, E111ba0101	1000	# 2bot	V-11	61	Area 3
50	1cc 5186	0, E111ba0101	1000	# 2bot	B-11	70	Area 9
51	1cc 5186	0, E111ba0101	1000	# 2bot	V-1	63	Area 3
52	1cc 5186	0, E111ba0101	1000	# 2bot	D-2	78	Area 3
53	1cc 5186	0, E111ba0101	1000	# 2bot	V-35	60	Area 3
54	1cc 5186	0, E111ba0101	1000	# 2bot	A-24	72	Area 4
55	1cc 5186	0, E111ba0101	1000	# 2bot	B-11	10	Area 4
56	1cc 5186	0, E111ba0101	1000	# 2bot	D-1	73	Area 5
57	1cc 5186	0, E111ba0101	1000	# 2bot	B-5	13	Area 5
58	1cc 5186	0, E111ba0101	1000	# 2bot	B-12	13	Area 5
59	1cc 5186	0, E111ba0101	1000	# 2bot	V-1	13	Area 5

60	1cc 5186	0, E111ba0101	120	# 2bot	C-T	39	Area 15
61 <td>1cc 5186</td> <td>0, L12001</td> <td>1000</td> <td># 2bot</td> <td>V-T</td> <td>43</td> <td>Area 1</td>	1cc 5186	0, L12001	1000	# 2bot	V-T	43	Area 1
62 <td>1cc 5186</td> <td>0, L12001</td> <td>1000</td> <td># 2bot</td> <td>D-33</td> <td>48</td> <td>Area 2b</td>	1cc 5186	0, L12001	1000	# 2bot	D-33	48	Area 2b
63 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>D-37</td> <td>49</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	D-37	49	Area 1
64 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>A-1</td> <td>55</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	A-1	55	Area 1
65 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>C-33</td> <td>59</td> <td>Area 2b</td>	1cc 5186	0, E111ba0101	1000	# 2bot	C-33	59	Area 2b
66 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>D-1</td> <td>61</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	D-1	61	Area 1
67 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>V-37</td> <td>66</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	V-37	66	Area 1
68 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>A-11</td> <td>67</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	A-11	67	Area 1
69 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>D-3</td> <td>69</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	D-3	69	Area 1
70 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>A-22</td> <td>73</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	A-22	73	Area 1
71 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>D-13</td> <td>74</td> <td>Area 10</td>	1cc 5186	0, E111ba0101	1000	# 2bot	D-13	74	Area 10
72 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>A-12</td> <td>71</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	A-12	71	Area 1
73 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>V-13</td> <td>66</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	V-13	66	Area 1
74 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>A-23</td> <td>66</td> <td>Area 6</td>	1cc 5186	0, E111ba0101	1000	# 2bot	A-23	66	Area 6
75 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>V-33</td> <td>62</td> <td>Area 6</td>	1cc 5186	0, E111ba0101	1000	# 2bot	V-33	62	Area 6
76 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>B-1</td> <td>76</td> <td>Area 1</td>	1cc 5186	0, E111ba0101	1000	# 2bot	B-1	76	Area 1
77 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>D-7</td> <td>13</td> <td>Area 2b</td>	1cc 5186	0, E111ba0101	1000	# 2bot	D-7	13	Area 2b
78 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>B-2</td> <td>77</td> <td>Area 8</td>	1cc 5186	0, E111ba0101	1000	# 2bot	B-2	77	Area 8
79 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>V-11</td> <td>61</td> <td>Area 3</td>	1cc 5186	0, E111ba0101	1000	# 2bot	V-11	61	Area 3
80 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>B-11</td> <td>70</td> <td>Area 9</td>	1cc 5186	0, E111ba0101	1000	# 2bot	B-11	70	Area 9
81 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>V-1</td> <td>63</td> <td>Area 3</td>	1cc 5186	0, E111ba0101	1000	# 2bot	V-1	63	Area 3
82 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>D-2</td> <td>78</td> <td>Area 3</td>	1cc 5186	0, E111ba0101	1000	# 2bot	D-2	78	Area 3
83 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>V-35</td> <td>60</td> <td>Area 3</td>	1cc 5186	0, E111ba0101	1000	# 2bot	V-35	60	Area 3
84 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>A-24</td> <td>72</td> <td>Area 4</td>	1cc 5186	0, E111ba0101	1000	# 2bot	A-24	72	Area 4
85 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>B-11</td> <td>10</td> <td>Area 4</td>	1cc 5186	0, E111ba0101	1000	# 2bot	B-11	10	Area 4
86 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>D-1</td> <td>73</td> <td>Area 5</td>	1cc 5186	0, E111ba0101	1000	# 2bot	D-1	73	Area 5
87 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>B-5</td> <td>13</td> <td>Area 5</td>	1cc 5186	0, E111ba0101	1000	# 2bot	B-5	13	Area 5
88 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>B-12</td> <td>13</td> <td>Area 5</td>	1cc 5186	0, E111ba0101	1000	# 2bot	B-12	13	Area 5
89 <td>1cc 5186</td> <td>0, E111ba0101</td> <td>1000</td> <td># 2bot</td> <td>V-1</td> <td>13</td> <td>Area 5</td>	1cc 5186	0, E111ba0101	1000	# 2bot	V-1	13	Area 5

TABLE 3 (continued)

TABLE 3 (continued)

<u>No.</u>	<u>Location</u>	<u>Type</u>	<u>Wattage</u>	<u>Focus</u>	<u>Gel</u>	<u>Dimmer</u>	<u>Circuit</u>	<u>Function</u>
31	1st Pipe	8" Fresnel	1000	½ Spot	-	A-22	37	Area 5
32	1st Pipe	8" Fresnel	1000	½ Spot	837	D-22	45	Sofa Chair Sp
33	1st Pipe	6" Ellipsoidal	750	½ Spot	-	B-21	44	Area 11
34	1st Pipe	6" Ellipsoidal	750	Spot	837	D-12	33	Bar Sp
35	1st Pipe	6" Ellipsoidal	750	Spot	837	D-12	41	Dr Sp
36	1st Pipe	8" Fresnel	1000	½ Spot	-	B-11	30	Area 9
37	1st Pipe	8" Fresnel	1000	½ Spot	-	A-12	32	Area 3
38	1st Pipe	8" Fresnel	1000	½ Spot	-	A-21	37	Area 5
39	1st Pipe	6" Ellipsoidal	750	½ Spot	-	C-1	36	Area 12
40	1st Pipe	8" Fresnel	1000	½ Spot	-	B-12	40	Area 10
41	1st Pipe	8" Fresnel	1000	½ Spot	837	D-22	39	Sofa Chair Sp
42	1st Pipe	6" Ellipsoidal	750	½ Spot	-	C-11	38	Area 13
43	1st Pipe	6" Ellipsoidal	750	½ Spot	-	B-21	44	Area 11
44	2nd Pipe	8" Fresnel	1000	½ Spot	837	B-23	22	Dr Sp
45	2nd Pipe	6" Ellipsoidal	750	½ Spot	-	C-21	11	Area 14
46	2nd Pipe	6" Ellipsoidal	750	½ Spot	-	C-21	11	Area 14
47	2nd Pipe	6" Ellipsoidal	750	Spot	837	C-22	17	Bedrm Sp
48	3rd Pipe	6" Ellipsoidal	750	Spot	837	B-23	15	Dr Sp
49	3rd Pipe	8" Fresnel	1000	Spot	837	C-22	17	Bedrm Sp
50	3rd Stand	Scoop	1000	-	-	D-23	28	Bath

TABLE 4

## SWITCHBOARD SET-UP CHART

Case	Diagram	Instrument	Circuit
A-1	A-1	1	73
		14	73
		15	43
		A-11	42
		19	61
A-12	A-12	3	71
		22	64
		27	37
		A-21	32
		25	59
A-22	A-22	38	37
		4	62
		12	60
		31	33
		6	54
A-23	A-23	21	63
		7	76
		18	61
		9	70
		15	74
B-1	B-1	16	30
		28	30

## SWITCHBOARD SET-UP

TABLE 4

## SWITCHBOARD SET-UP CHART

<u>Bank</u>	<u>Dimmer</u>	<u>Instrument</u>	<u>Circuit</u>	
A-1	A-1	1	75	
		14	75	
	A-11	29	43	
		3	62	
		19	61	
		A-12	5	71
			22	64
37	32			
A-2	A-21	11	72	
		25	69	
		38	37	
	A-22	4	65	
		17	60	
		31	37	
	A-23	6	66	
		21	63	
B-1	B-1	7	76	
		18	67	
	B-11	9	70	
		16	70	
		36	30	

TABLE 4 (continued)

<u>Bank</u>	<u>Dimmer</u>	<u>Instrument</u>	<u>Circuit</u>
B-1	B-12	13	74
		23	74
		40	40
B-2	B-2	8	77
		15	77
	B-21	33	44
		43	44
	B-23	44	22
		48	15
C-1	C-1	30	36
		39	36
	C-11	42	38
C-2	C-21	45	11
		46	11
	C-22	47	17
		49	17
	C-23	26	13
D-1	D-1	2	73
		12	73
		20	73

TABLE 4 (continued)

<u>Bank</u>	<u>Dimmer</u>	<u>Instrument</u>	<u>Circuit</u>
D-1	D-12	34	33
		35	41
<hr/>			
D-2	D-2	10	78
		24	68
	D-21	27	14
	D-22	28	42
		32	45
		41	39
	D-23	50	28
<hr/> <hr/>			

LIGHT PLOT

sv	r	svto	r	sv	svto	svto	svto
D-59							svto svto
D-61							
C-53							
D-15				2			svto svto
D-5							
D-7							
C-71							
K-51							
S-15							
D-71							
V-53							
V-51							
V-51							
V-15							
V-11							
V-1				10			svto svto
B-5				10			svto svto
svto svto				2			svto svto
svto svto				10			svto svto
<u>svto svto</u>	<u>svto svto</u>	<u>svto svto</u>	<u>svto svto</u>	<u>svto svto</u>	<u>svto svto</u>	<u>svto svto</u>	<u>svto svto</u>
B-5							svto svto
C-25							svto svto
B-15				2			svto svto



TABLE 5

## LIGHT PLOT

<u>Script Page</u>	<u>Cue #</u>	<u>Cue Description</u>	<u>Switchboard</u>	<u>From</u>	<u>To</u>	<u>Count</u>	<u>Special Instructions</u>
	1	Fade	House Lights	10	5	10	Stage Manager
	2	Fade	House Lights	5	0	10	Stage Manager
24	3	Fade	B-2	0	10	10	Stage Manager
24	4	Fade	A-1 A-11 A-12 A-21 A-22 A-23 B-11 B-12 B-21 C-11 D-1 D-2	0	10	15	Stage Manager
			D-12 C-22 D-21 D-23	0	5	15	Stage Manager
			C-21	0	6	15	Stage Manager
60	5	Fade	D-12	5	7	10	With Music
72	6	Fade	C-1	0	9	10	Michael: "... bed- room & talk"
78	7	Fade	C-1	9	0	20	S Sight Cue Michael leaves bedroom
84	8	Fade	A-1 A-11 A-12 A-21 A-22 A-23 B-11 B-12 B-21 C-1 C-11 D-1 D-2	10	0	10	Stage Manager
			D-12 C-22 D-21 D-23	5	0	10	Stage Manager
			B-23 D-22	4	0	10	Stage Manager
			C-21	6	0	10	Stage Manager
			D-12	7	0	10	Stage Manager

TABLE 3

Year	LA	Aluminum	C-11	Brake Torque	C-20/21/22	LA	0	10	20
84	0	Edge	V-1			10	0	10	Edge wheels Wheels on frame
18	1	Edge	C-1			0	0	50	Wheels on frame 2 Brake pads
15	0	Edge	C-1			0	0	10	Wheels on frame 2 Brake pads
90	2	Edge	V-15-1			1	5	10	Wheels on frame 2 Brake pads

Year	LA	Aluminum	C-11	Brake Torque	C-20/21/22	LA	0	10	20
106	14	Lights Up	C-25	Power		10		1	Wheels on frame 2 Brake pads
89	15	Edge	R-11			10	5	2	Wheels on frame 2 Brake pads
107	15	Edge	V-11					4	Wheels on frame 2 Brake pads
108	16	Edge	D-25					70	Wheels on frame 2 Brake pads
104	17	Edge	V-11			0	1	10	Wheels on frame 2 Brake pads
104	17	Edge	D-25			10		1	Wheels on frame 2 Brake pads
106	18	Edge	V-11					10	Wheels on frame 2 Brake pads
87	19	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	19	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	20	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	20	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	21	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	22	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	23	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	24	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	25	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	26	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	27	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	28	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	29	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	30	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	31	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	32	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	33	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	34	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	35	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	36	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	37	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	38	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	39	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	40	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	41	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	42	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	43	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	44	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	45	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	46	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	47	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	48	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	49	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads
87	50	Edge	V-11			0	10	10	Wheels on frame 2 Brake pads

TABLE 2 (continued)

Script Page	Cue #	Cue Description	Switchboard	From	To	Count	Special Instructions
84	9	Fade	House Lights	0	10	10	Stage Manager
85	10	Fade	House Lights	10	0	10	Stage Manager
85	11	Fade	A-1 A-11 A-12 A-21 A-22 A-23 B-11 B-12 B-21 C-1 C-11 D-1 D-2	0	10	10	Stage Manager
			C-22 D-21 D-23 C-21 B-23 D-22	0	7	10	Stage Manager
98	12	Fade	B-21 C-1 C-11	10	7	5	Sight Cue From Hank
			C-22 D-23 C-21	7	0	5	Sight Cue From Hank
106	13	Blackout	Main Power Switch		0	1	Sight Cue From Emory & Bernard
106	14	Lights Up	Main Power Switch	10		1	Stage Manager
162-163	15	Fade	D-12	0	7		Slow Fade
164	16	Fade	Bank Master A-1 B-2 C-1 D-1		0	6	Michael line: ". . . Leave, will you?"
164	17	Fade	Bank Master A-1 B-1 C-1 D-1	0	10	5	Stage Manager
164	18	Fade	Bank Master A-1 B-1 C-1 D-1	10	0	5	Stage Manager
	19	Fade	House Lights	0	10	10	Stage Manager



TABLE 6

## SOUND PLOT

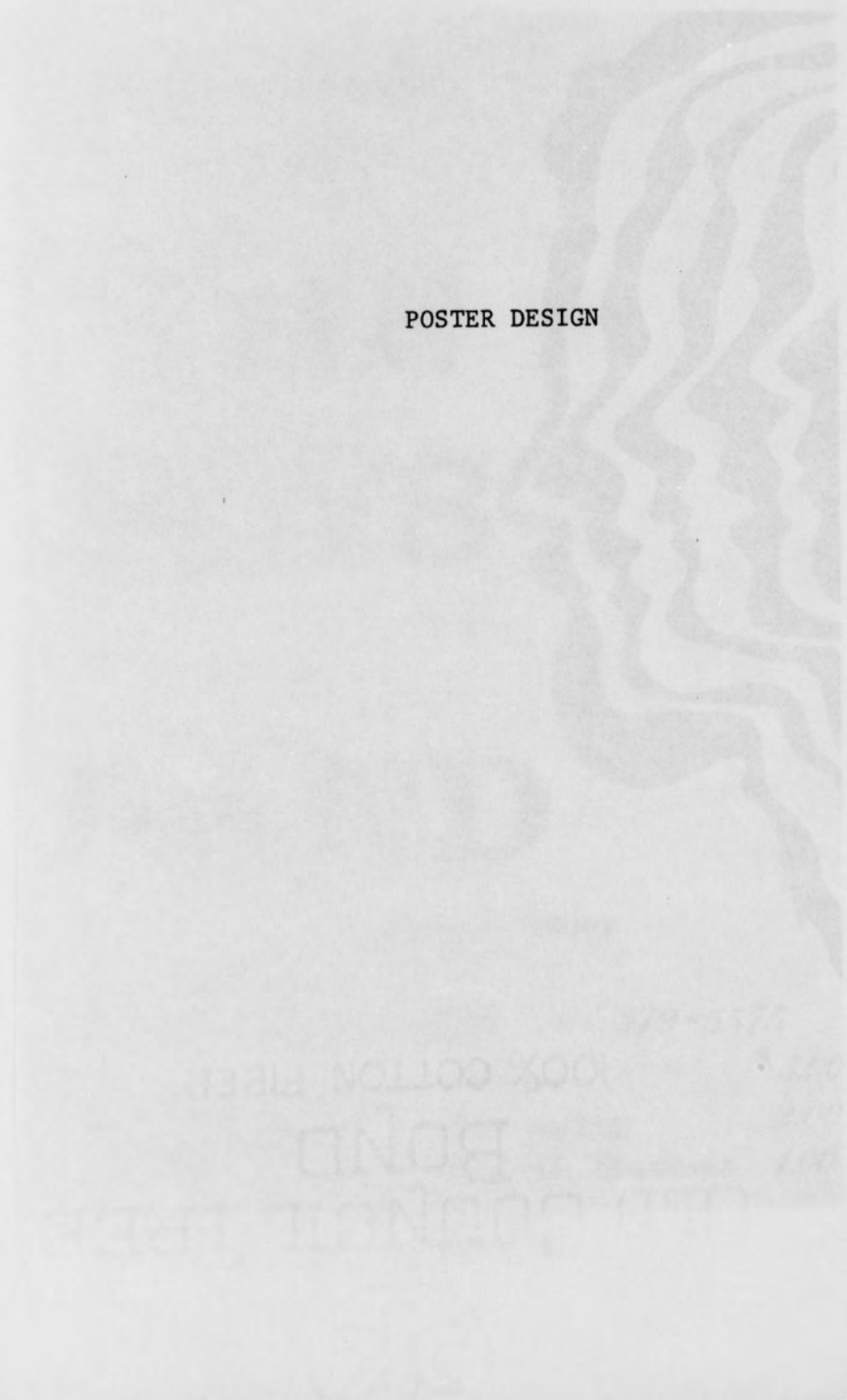
<u>Script Page</u>	<u>Cue #</u>	<u>Cue Description</u>	<u>Special Instructions</u>
	1	Pre-show Music <sup>1</sup>	Stage Manager
	2	Music <sup>2</sup>	Sight Cue with Lights
	3	Music Out	Sight Cue from Michael
60	4	Music <sup>3</sup>	Sight Cue from Hank
61	5	Music Out	Sight Cue from Hank
62	6	Music <sup>3</sup>	Sight Cue from Hank
62	7	Music Out	Sight Cue from Hank
84	8	Music <sup>2</sup>	Sight Cue from Donald
84	9	Music Out	Sight Cue with Lights
85	10	Music <sup>2</sup>	Stage Manager
85	11	Music Out	Sight Cue from Donald
163	12	Music <sup>2</sup>	Sight Cue from Michael
164	13	Music Fade	Sight Cue with Lights

<sup>1</sup>Mabel Mercer's "Ballad of the Sad Young Men"

<sup>2</sup>Michel Legrand's "Summer of '42"

<sup>3</sup>"Theme from Shaft"

POSTER DESIGN



**UNC-G THEATRE**  
presents

**THE  
BOYS**

IN THE

**BAND**

by  
**Mart Crowley**



**MARCH 2,3,4**

**8:30 pm**

**Aycock Aud.**

**PH. 379-5575**

**Adults \$3.00**

**Pre college 2.00**

**UNC-G Students 1.00**

Figure 19

## PART III



PART III:  
OBSERVATION

This section evaluates the strategies and techniques in planning and execution of the technical design and production of The Boys in the Band. It deals with concerning: (1) the set, (2) the costumes, and (3) the lighting.

The Setting

The concept of the set was altered slightly from the original ideas stated in Part I. First steps in the actual physical design revolved around meetings with the director in which individual ideas performed on the part of both director and designer were combined, eliminated, or altered to arrive at a set that was acceptable to both. Main problems were indecision on three points: (1) line, (2) color, and (3) period. There was fear expressed that the dominant straight line would overpower the comic elements of the first act; the set rendering eliminated this fear in displaying the set as it would appear to the audience.

Secondly, color choice was a point of discussion. As research was completed by both the director and designer, it became apparent that the contemporary homosexual world had given up their fad for red, black, and white, and had

PART III  
OBSERVATION

This section evaluates the strengths and weaknesses in planning and execution of the technical design and production of The Boys in the Band. Criticism is made concerning: (1) the set, (2) the costumes, and (3) the lighting.

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The concept of the set was altered slightly from the original ideas stated in Part I. First steps in the actual physical design revolved around meetings with the director in which individual ideas performed on the part of both director and designer were combined, eliminated, or altered to arrive at a set that was acceptable to both. Main problems were indecision on three points: (1) line, (2) color, and (3) period. There was fear expressed that the dominant straight line would overpower the comic elements of the first act; the set rendering eliminated this fear in displaying the set as it would appear to the audience.

Secondly, color choice was a point of discussion. As research was completed by both the director and designer, it became apparent that the contemporary homosexual world had given up their fad for red, black, and white, and had

gone on to more subtle colors. This problem was resolved in that the typical audience member would not be aware of such recent developments and therefore the excellent symbolic and stylistic use of black and white could be incorporated in the design with no worry.

Finally, there was a great deal of discussion in regard to period. The script, written in 1967, incorporated some dated language and references. The director, influenced by the current trend in nostalgia, considered both the 1930s and 1940s as production periods. This area was primarily a concern of the director and his thesis director who happily decided on a contemporary production.

Having arrived at a design approach acceptable to both director and designer, the physical design followed closely the guidelines established in Part I. The set was angled to increase visual interest in what is a single unit box set. Due to the excellent height afforded by Aycocock Auditorium, the higher bedroom level could be placed at a full eight feet with no sight or projection problems. This allowed for the kitchen area to be placed under the bedroom, saving floor space and focusing attention stage center for several dramatic entrances from the kitchen. Color and balance again followed Part I with excellent results.

In the construction of the set, several problems were faced. First, what had been conceived as a "floating" staircase could not structurally be constructed and the

staircase was changed to give the illusion of floating. This was accomplished by painting the steps and a one and one-half inch band around the face pure white; therefore, when under lights, the steps seemed to float over the pure black fabric base. The fabric walls were a joy to work with and look at, easy to apply and hiding all seams usually so apparent in a box set. The visual result was striking.

The designer expresses deep appreciation to his thesis director for the idea that made the set a most exciting visual unit. As the set, from start to finish, was conceived of as a unit, it was necessary to build all set pieces: furniture, lamps, and chandeliers; a large task but necessary to the production. Set pieces were constructed with little difficulty except for the bar stools. The stools as designed were impossible to build with materials available and were rented. Unfortunately, even after some alteration, the stools still stood out glaringly as the only set pieces not in keeping with the visual unit. In future productions, in a set of this nature, the mixing of specifically designed and built set pieces with existing set pieces would be avoided at all costs.

There were three definite problems with the completed set. The first was the result of adding set properties that were not originally designed into the set; this at the insistence of the director. The set, when completed, lacked "character personality" in the eyes of the director. Added

to the set after construction were various paintings, sculpture, mirrors, tables, ashtrays, books, candles and candlesticks that resulted in a "busyness" that was opposed to the stark quality of the set.

The second problem arose from an extensive use of the staircase in blocking. The blocking interest of a full, L-shaped staircase with landings, should have been realized earlier in the construction of the set and the width increased to four or four and one-half feet instead of the final three feet. At times there were more actors on the staircase than the given area could comfortably hold.

The final problem was the lack of a ground cloth. In an area that should have been covered with the appearance of black shag carpet, there was a light brown, paint-spotted, wood floor. This intrusion of a fourth color in a set that was carefully color-oriented became a disruptive element more prominent than usual.

#### The Costumes

The weakest element in the production, the costumes, received the full impact of budget and time limitations. Only one costume was built specifically for the show--that worn by Emory. As in the problem of the bar stools (only reversed) the one costume stood out as opposed to the "street" clothes worn by the other members of the cast. This problem was eliminated somewhat by the changing of

the top part of the suit during the first act and replacing it with a standard sweater. Six of the remaining nine characters wore street clothes that closely followed the costume plates in color and texture. The resulting effect was adequate, though not as effective, as a fully built show.

Two characters differed greatly from the costume plates. Cowboy was changed completely at the director's request. It was argued that the costume as designed was too flamboyant for the character. The second major change was due to the size of Hank. It was not possible to find anything close to the original design that would fit; therefore, a different costume maintaining the earth-tone color scheme was used. Again, as in the set pieces, complete adherence to the original designs would be followed in any future productions.

#### The Lighting

The lighting was changed from the original approach more than any other single element, and received more criticism than any other element in the production. As discussed in Part I, the pool, wash, and cross system was set up in actual production. Due to lack of instruments, areas of placement, lack of masking, and insufficient dimmer control, the attempted use of this approach resulted in an underlit, overspilled, heavily shadowed set. The design

was then changed to a modified, three-light area approach. Two instruments were focused into each of the fourteen areas at a side angle of approximately 45-degrees, and in selected area one instrument was focused straight down from overhead. The basic instrument was left ungelled with the down light being the only "colored" light on stage. It was the use of ungelled white light at high intensities that came under attack.

The second area of attack was in the absence of what could be considered "mood" lighting. The light was brought up to high intensities, very rapidly, and except for four occasions (which the director demanded), there was no "mood" lighting. This area of criticism is one in which the designer stands firm in the belief that the show was properly lit. The use of high intensity, rapidly exposed, white light had a threefold purpose. One, it conforms to reality; few people use "mood" lighting in their homes in the manner in which it is constantly used in the theatre. In a more abstract set, or a less realistically designed unit, the use of "mood" lighting would have been appropriate. However, in this production both the set and script called for adherence to reality; when a light switch is turned on, a fairly bright, white light is the result. Secondly, it is a tendency for academic theatre to underlight a set, usually because there is a lack of equipment for both necessary and special effects lighting. The designer wanted the action

and the actors to be every minute completely visible to the audience. To this purpose, 35-thousand watts of ungelled light, ranging in intensity from 70 percent to 100 percent, fulfilled the designer's desire.

Most important in the use of light was an attempt to divorce the script material from the audience to achieve an objective audience response to behavior and language than if placed in an intimate and subjective atmosphere that might be offensive. The expansiveness of Aycock and the brilliantly lit stage seemed to remove the production to a nonoffensive position where the audience looked at, but did not become involved with, the questionable material presented. The four occasions of "mood" lighting were used at the beginning and end of each act, at the director's request, as a "transition" element. These four occasions appeared to the designer as ununified jolts, not in keeping with the design approach and would be eliminated in future productions of this nature.

#### Conclusion

The production of The Boys in the Band was more than academically rewarding. Being given the opportunity to design a mainstage production and to put to use the theory and observation gained over a period of two years' of academic work, must result in a rapid learning process. Problems of a professional nature in meeting production



schedules, budget limitations, and the human element of several artists working together to achieve a desired goal, fulfilled an educational need present in all students.

Final judgment must be made in response to the show by the audience. The production was a financial and box office success; criticism and reviews were favorable. With this in mind, the design and technical production must have been in keeping with the needs of the author and director.

*Time*, 26 April 1968 - S.V. "Theatre Review," p. 68.

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