Theatre production sourcebook for the drama program in small Montana secondary schools

Margaret Friedl Johnson

The University of Montana

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A THEATRE PRODUCTION SOURCEBOOK FOR THE
DRAMA PROGRAM IN SMALL MONTANA
SECONDARY SCHOOLS

By
Margaret Friedl Johnson
B.A., Macalester College, 1963

Presented in partial fulfillment of the requirements for
the degree of
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1971

Approved by:

[Signatures]
Chairman, Board of Examiners

[Signature]
Dean, Graduate School

[Signature]
Date June 7, 1971
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There are many small schools in the state of Montana which have difficulty maintaining an adequate drama program. Therefore, during the spring of 1970, a letter and questionnaire\textsuperscript{1} were sent to over one hundred and thirty English Departments of the A, B, and C secondary schools\textsuperscript{2} in the state of Montana to determine the educational backgrounds, budgets and other problems related to producing drama in their schools. The survey indicated: (1) four-fifths of those teaching drama in the above schools have no formal training in drama:

\begin{center}
\begin{tabular}{llr}
Major & 45 quarter hour credits or more & 0\% \\
Minor & 20 quarter hour credits or more & 20\% \\
Interest & 3 to 15 quarter hours of credit & 25\% \\
Appointed & No credits & 55\%
\end{tabular}
\end{center}

(2) approximately fifty percent of the schools had no budget for drama and over forty percent had a budget of one hundred dollars or less:

\textsuperscript{1}This letter and questionnaire appear in Appendix A.
\textsuperscript{2}Those high schools with an enrollment of 800 or less.
and (3) that the directors of drama were more interested in knowledge about the technical aspects of play production than directing or acting.

A need was evidenced for a published collection of advice and/or information to assist these directors. Major Missoula libraries were checked to find the drama books dealing primarily with: amateur theatre, high school theatre, educational theatre, and any form of simplified stagecraft including costumes, makeup, lighting, and scenery. Over three hundred were found in the card index and/or on the shelves. Most of these books, however, used terms which required a background in theatre and the use of 'standard practice' rather than low-cost imaginative ways of dealing with technical problems of play production.

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3 University of Montana Library, the Missoula Public Library, and the Sentinel High School Library.
Letters were then sent out to various drama organizations asking what, if any, publications were available for the inexperienced director with an extremely limited budget. The following were typical of the answers received: "Your choice of thesis subject is indeed a worthy one. Such a book for high school theatre is badly needed for schools throughout the country."^ "I have never come across anything that I feel would help." and "It sounds as if it would have practical applications."^7

The above responses and the results of the survey indicated a need for a source book on simplified theatre techniques stressing the director's use of dramatic education, innovation, and economy. The purpose of this thesis, therefore, is to suggest ways for the inexperienced, untrained director to do effective theatre with a very limited budget.

LIMITATIONS

The survey indicated that the principal interest of the directors polled was play selection and the technical aspects of a production, rather than information about acting and directing;

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4 A sample is in Appendix B.

5 Dale D. Huffington, Director of the Drama Advisory Service, University of Minnesota.


therefore this thesis will be limited to a consideration of play selection, lighting, costumes, makeup and sets.

There is also no discussion of 'standard practice'.
This thesis is not intended to be a stagecraft manual or a comprehensive study of stagecraft but a collection of selected suggestions for the inexperienced, budget-minded director. The drama director should not consider this thesis as a sole source of information. He should know 'standard practice', and can obtain this information from the books listed in the various selected bibliographies.

DEFINITIONS OF TERMS

Inexperienced Drama Director. The teacher, usually an English instructor, who is assigned to direct the play and/or the drama activities in a secondary school of 800 students or less. This teacher has not had much, if any, formal training in the field of drama.

Technical Theatre. The part of the theatre that is concerned with the appearance of the stage and the actors. The areas covered under this general title are lights, costumes, makeup, and sets.

Lights. This term refers to the theatrical illumination of the stage.

Costumes. This includes anything the actor has on when he is performing in a play. This not only means his clothes but accessories such as gloves, glasses, and umbrellas.
Makeup. This term refers to the special makeup a character wears on stage which accentuates the features of the actor according to the part he is playing.

Set. This refers to the scene design used for any production. This design includes anything that is put on the stage.

Budget. This term refers to the monies available to the director for a production. Often this money has been set aside by the administration. This does not include payment of salaries of the people involved in the production.

ORGANIZATION

Each chapter provides the basic purposes and functions of the area. Inexpensive approaches to each area are suggested. At the end of each chapter is a selected bibliography and addresses of manufacturers who issue catalogues so that additional information can be obtained. Prices listed are averages of various manufacturers' prices and the large mail order catalogues.
Chapter 2

PLAY SELECTION

The choice of play is one of the most important duties of the director. When choosing his play, he not only has to take into consideration the literary worth of the play script, but also the talent, facilities and budget available. If any of the above are not considered, the play he chooses might fail.

WHERE TO FIND SCRIPTS

Good play selection is only as strong as the director's background in dramatic literature. One way of developing this dramatic background is to read as many plays as can be found. Ordering plays from play publishers is one way of obtaining them. In the bibliography at the end of this chapter is a list of three publishers who have catalogues of plays. Two of these catalogues have plays of every kind and one deals just with children's theatre. Each of the play descriptions lists the characters, type of sets, a brief summary of the plot, the price of each script and the royalty of each play. The Burns Mantle

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²Royalty is the money paid to the playwright for the right to perform his play.
Yearbook of The Best Plays, as well as individual copies of plays can be found in the school and public libraries which make many more plays available. If the director is close to a larger city, investigating its library or contacting the drama teacher at its high school and exchanging scripts also will help supply the needed dramatic literature.

Given all the scripts available, with what considerations should a director be concerned?

FACTORS IN PLAY SELECTION

Literary Worth

The foremost question the director should ask is, "Does the play have literary merit? Does it have substance or is it a shallow bit of nonsense, typical of so much material that has been pumped out for the so-called high school market?" The director in a high school MUST produce plays of good quality which are worth doing as an artistic endeavor, worth playing for an actor, and worth witnessing for an audience. "Considering the importance of PLAY SELECTION, it is lamentable that numerous

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3 An edition is published every year containing the summaries of ten plays of that year.

4 Beck, p. 217.

high schools and some college drama groups devote their energies to trashy scripts. "6

No non-royalty play catalogues are listed in the bibliography. "The only good non-royalty plays are the classics or those that have passed their fifty-sixth year and are now public domain. Even budget-minded directors insist that it is good economy to pay the royalty to get a good script."7 "The high school director will be wise to tear the 'non-royalty' section out of his play catalogues and remember that in play royalties, as in most other things, he gets what he pays for."8

The thing that the director must constantly keep in mind as he considers plays for production is that neither he nor his actors can do better than the play he has chosen. The play must challenge the actors and director. "A weak script may reveal all its secrets within a week or so but a good play may never give up all its secrets."9 "Certainly the student's efforts should be applied to a worthwhile play, enabling him to absorb the best.

6 Fran Averett Tanner, Basic Drama Projects (Pocatello, Idaho: Clark Publishing Company, 1966), p. 205. According to the questionnaire, the majority of the plays performed in the A, B, and C schools in the school year 1969-70 were non-royalty.

7 Beck, p. 214.

8 Motter, p. 116.

9 Beck, pp. 218-19.
To spend talent and time on drivel is foolish! No amount of superior work will elevate inferior material."\(^{10}\)

The audience's lack of taste is "...usually the excuse given by high school directors who choose inferior plays for production."\(^{11}\) Directors should assume first that the audience is of average intelligence and that the audience will accept a play which respects their intelligence rather than a play which insults it.

The audience should never be able to walk out, shrug their shoulders and say, "So what?" This will surely be their reaction if two and a half hours of their time has been spent watching one of those unspeakable "written especially for high school" plays.\(^{12}\) The audience expects to take something with them when they leave, therefore the play chosen must entertain, provoke thought or inform: "...to make a meaningful impact upon them."\(^{13}\) More often than not, a play will serve more than one of these purposes, however every play MUST entertain if it is to communicate."\(^{14}\) To entertain does NOT necessarily mean that the play should make an audience laugh. There are many forms of entertainment. The audience cannot be thought of as a single mass. It is composed of separate individuals. For the play to

\(^{10}\) Tanner, p. 205. \(^{11}\) Motter, p. 114.

\(^{12}\) Ibid., p. 112. \(^{13}\) Beck, p. 218.

entertain means that each member of the audience must be provided with a personal experience.  

Every high school student should be exposed to a cross-section of drama in the theatre, as well as in the textbooks of English classes. He should see plays of different historical periods, different styles, and different themes. In particular, if comedies have been done in the past, possibly a mystery or serious play should be considered as one of the possibilities for the present year. If non-royalty comedies have been chosen, possibly a royalty one might be a good start. Not only does this benefit the student but it also rejuvenates audience interest.  

Available Talent

The choice of plays is always affected by the number, sex, physical maturity, talent and training of the actors and actresses available at any given time. There are few plays that cannot at some time be cast at a high school.  

Facilities

Many high school stages have little or none of the following: fly loft, storage and construction areas. This lack

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15 Ibid.

16 Mrs. Motter discusses a three year season which she has used. Some of her choices however, would be impractical for an inexperienced director.

17 Motter, p. 113.
of facilities has a definite effect on the choice of play.
Multi-set shows, and/or shows which require flying or intricate staging will be difficult to do with these limitations. Other things which can limit choice of play are inadequate lighting and sound facilities. Shows requiring many changes of lights or which depend on elaborate sounds will have to be considered again before a final choice can be made.

The size of the auditorium also has a great deal to do with play selection. If the theatre is small, modification will be needed if shows requiring large casts and/or many sets are selected for production. A small theatre does work well, however, for intimate plays with small casts. If, on the other hand, the auditorium is large, possibly in a gymnasium, the above type of play is difficult to produce, however shows with larger casts are possible. Bad acoustics, as well as trying to schedule rehearsals in the gymnasium or larger auditorium will often cause the director to eliminate certain plays from his play schedule. If a large cast is being considered and no costume or makeup room is available, a director might also eliminate that choice.

It is difficult to say whether or not any play can be done in a specific facility. A second appraisal of the script might be necessary to see if either the play is worth producing or that all the sets are necessary. A classroom works well for a makeup and/or costume room. If flying a person or set is essential, there are several methods explained in the books listed in the
bibliography. Remember, however, that with ingenuity and hard work, a great deal can be accomplished.

Production Costs

Specifics of the script. When a play and/or plays are being considered, the costs of the following aspects of the production have to be evaluated: scripts, royalty, lighting, publicity, costuming, makeup and sets. Scripts and royalty are generally a set amount. Light, for the audience must see the action, and publicity (which includes tickets, programs and posters), for part of the theatrical experience is to share the play with an audience, are always important. The only major variables, therefore, will be the costumes, makeup and sets. It is nearly impossible to indicate the percentage to be spent on these areas because each play has a different requirement; i.e., a period show usually costs more for costumes than the set, whereas, a play with two sets might have more spent on set than other areas.

Scripts. One way to help defray the cost of production is to purchase the scripts through the English Department. The students can write their blocking in pencil so it can be readily erased and the script used as a text for the drama section in English. Another way of defraying costs is described below.

18 Most scripts cost at least one dollar and twenty-five cents apiece and most plays have a royalty of thirty-five to fifty dollars for the first performance and fifteen to twenty-five dollars for succeeding performances.
The collections of plays in the school and public library may be supplemented by a relatively inexpensive classroom library of plays. Paperback editions of individual plays and anthologies, ranging in price from fifty cents to a dollar and a half, are readily available. The best plays of every playwright and every period can be obtained for a classroom library. This library can be financed by voluntary student memberships. Each student who joins pays fifty cents and has access to all the books purchased with his and his classmates' fee.

**Royalty requests.** If several plays are being seriously considered, it is advisable to write to the appropriate companies asking whether or not production rights are being granted, as well as for the royalty fee. As soon as the play has been selected, permission to produce, together with a royalty quotation, should be obtained from the publisher and copies of the script should be purchased. In requesting the royalty quotation, the director should inform the publisher of the performance dates, the anticipated size of audience and the price of admission. Royalties are usually paid in advance of a production. With this information to evaluate, publishers sometimes quote a lower royalty fee than that listed in their catalogues.

At least three copies of the script beyond the number required by the cast should be ordered for use by the director, the lighting and costume crews. If more people are involved in

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19 Motter, p. 135.
20 See Appendix C for a sample inquiry.
21 Ibid.
the production, scripts should be ordered accordingly. A minimum of thirty scripts should be ordered if the play is to be used as a textbook.

**Production Income**

Production formula. A formula\(^{22}\) for predicting production income is seen in Figure 4. Using this formula, a play which runs two or three nights will possibly create a profit.

![Figure 4](image)

**Production Formula**

\[
\text{Present budget} + \left( \text{Price of one ticket} \times \frac{3}{4} \text{ of house} \right) = \text{Total}
\]

\[
\text{or average production attendance budget previous years.}
\]

\[
0 + ( \$1.15 \times 300 ) = \$345
\]

**Director Makes Final Choice**

The director makes the final selection of the play, because he is best able to assess all the factors that will effect the production. "It is a responsibility that cannot be taken lightly, and only the director can make the final decision. No person or group of people should possess the authority to dictate to a director what he will direct, although it is a highly unreasonable person who would not welcome suggestions."\(^{23}\)

---

\(^{22}\)Formula as used in Sentinel High School, Missoula, Montana.

\(^{23}\)Motter, p. 114.
According to the answers given on the questionnaire, the majority of the plays were selected by students. Having a student board which reads plays and makes suggestions is an excellent opportunity for the students to become more observant play readers. It also enables the director to hear what interests his students. Care must be taken however, for students often do not have the background to judge objectively and they do not have a direct responsibility to the principal and administrators. The director is also the one who must direct the play and if a script is forced on him it sometimes can be very difficult for him to do a good job.

After the play has been selected, the scripts purchased and in the hands of the director, the real work of play production begins. The director must then cast, decide on a production concept, and start his crews working on the various technical aspects of the production. The bibliography has several good books on casting, organizing crews, and directing. If the physical limitations of the stage or auditorium and/or the budget cause the director to limit his choice of plays, it should be kept in mind that the following four chapters are designed to help him overcome some of these problems. Using one of these techniques will be better than eliminating a play that might otherwise be desirable from the production schedule.
SELECTED BIBLIOGRAPHY FOR PLAY SELECTION

General Books


Tanner, Fran Averett, Basic Drama Projects, Pocatello, Idaho: Clark Publishing Company, 1966. A good beginner's workbook, however, it must not be taken too literally.

Play Selection

Shank, Theodore J., A Digest of 500 Plays, New York: The Crowell Collier and Macmillan, Inc., 1963. Plot summaries and notes on production requirements of the most famous plays from 2500 years of Western drama.


Directing

Sievers, W. David, Directing for the Theatre (2nd ed.), Dubuque, Iowa: Wm. C. Brown Company, 1965. A highly analytical and profusely illustrated approach to play direction, from selection to the final curtain, with particular emphasis on problems of educational theatre in high school and college. He incorporates many ideas from older, established directing books.

Publishers of Plays

Samuel French, Inc.
7623 Sunset Boulevard
Hollywood, California 90046

Dramatists Play Service, Inc.
440 Park Avenue South
New York, New York 10016
Plays for Young People
Anchorage Press, Inc.
Cloverlot
Anchorage, Kentucky 40223

These publishers will send, free of charge, a complete catalogue of the plays they publish to anyone who requests it.
Chapter 3

LIGHTING

A director who has adequate stage facilities, including lights, should concern himself with lighting. According to some technical directors, lighting should be the first aspect of technical theatre a director must concern himself with.¹

If the stage facilities are less than adequate, with no lighting equipment, the director should then concentrate on the other three aspects of technical theatre discussed in this paper. This director however, should work towards providing his stage with lighting equipment either by proceeds from his plays or through the school administration.

PURPOSES

Stage lighting has several important purposes. (1) it can illuminate the stage; (2) it can set a mood, (3) it can provide realistic effects such as daylight, dawn, night, bright sunlight, etc.; (4) it can create special effects like: shadows, lightning, explosions, etc.;² and (5) it can often substitute for or become the visual design (by using colors and/or dimming equipment, lights

¹Technical directors at South Dakota State, University of Montana and Macalester College.
²Beck, pp. 142-3.
can convey the feeling of the play without the use of a set). If adequate facilities are available, the director should learn how to use the equipment by familiarizing himself with books on lighting and experimenting so he can achieve the purposes stated above. If the equipment is not available to achieve the desired effects, the director will then have to use his imagination and improvise. His primary concern must be to make the show visible. He therefore will frequently have to compensate with the other areas of technical theatre. This chapter will deal primarily with the first purpose. Should the director wish to begin, on a limited budget, to acquire lights, it must be understood that the following plan is quite limited and only a substitute for regular stage lighting which can be purchased at any of the manufacturers listed in the bibliography.

ELECTRICAL FACILITIES

Before deciding to either buy or make lights, a thorough investigation of the stage area is needed to see what and where the electrical outlets are and what and how much wattage is available. There are several ways of getting the electricity to the lights: (1) if there are enough outlets, several lights can be plugged into one outlet; (2) the lights can be wired to a dimmer, which is then plugged into the outlet; or (3) by extension cords. These cords must not be the household type but those generally used by
If there are no electrical outlets on or near the stage, it is recommended that the stage be rewired, which is usually very expensive and must be taken up with the school administration. If this is the case, the director should just use the lights available, called worklights, and concentrate on other technical aspects.

**EQUIPMENT**

In order for the above purposes to be conveyed on the stage, two things are necessary: good equipment and adequate control. The following list of equipment is useful if the stage has adequate lighting facilities: spotlights, floodlights, borderlights, and footlights. Control consists of dimming equipment. Ideally the stage should have at least six Fresnel spotlights for the lights behind the teaser, six Ellipsoidal spotlights for the beams, two borderlights (can be section striplights), one set of footlights and an adequate dimming system. The bibliography at the end of this chapter has several good books which explain these lights and their purposes. Realistically, few schools have adequate lighting equipment. Substitute spotlights or floods can be made.

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3 If care is taken to return them, the custodial department is usually quite willing to lend their cords.

4 Tanner, p. 197.
BUILDING A SPOTLIGHT

"Purchase either the 150 watt PAR-38 (PAR stands for parabolic aluminized reflector) or R-40 (R stands for reflector) spots or floods. While PAR-38 spots are somewhat more expensive than R-40's, they provide more vivid illumination because of their parabolic reflector." \(^5\) PAR's sell for about two dollars and fifty cents and R-40's sell for about one dollar and fifty cents. Both bulbs burn for approximately two thousand hours. "Both the PAR and R spots contain a reflector and a diffusing element. Of course, the light beam cannot be adjusted." \(^6\) Its throw is only about ten feet (which puts limits on where it can be mounted) "...these spots are most efficient and very inexpensive," \(^7\) however, again remember they are just substitutes.

"Whether you use PAR'S or R's, screw them into clamp-on swivel sockets, (See A in Figure 5) that you can mount on a batten." \(^8\) These sockets must be porcelain and cost approximately one dollar and fifty cents. Swivel sockets can be obtained that screw into standard light sockets, if this type is needed. These sockets make it possible to adjust the lamps to any angle.

"Reflector spots and floods are now available in several colors, or you can use a clear lamp and attach spring tension holders that house special glass color-filters. For greater color versatility, buy clear lamps and make frames for holding gelatin." \(^9\)

\(^5\) Ibid., \(^6\) Ibid., \(^7\) Ibid., \(^8\) Ibid., \(^9\) Tanner, p. 194.
Figure 5
The Do It Yourself Spot
Gelatin is a special color media in transparent sheets which will be explained later.

Cut each frame from a large tin can or from sheet aluminum available at the lumber yard or at a sheet metal shop (see B in Figure 5). Fold the frame double, place the gelatin between the frames, and attach them together with brads at the top. Then wire coat hanger wire, allowing adequate ventilation between lamp and gelatin (see figures C and D in Figure 5). Without proper ventilation, the heat generated by the lamps will burn out the color media.

A frame can also be made out of a coffee can which fits over the spotlight. One end is cut out, the other cut so that it can hold the gelatin.

If you do not wish to buy, make, and assemble these separate parts, you can purchase a complete unit for use with PARs and Rs that consists of a clamp-on swivel socket, an attached color holder for glass color-filters, and a six foot cord with plug. This is called an 'air-cooled hanging swivel clamp unit' and is manufactured by the Swivelier Company of New York City, or obtainable through Theatre Production Service. (For addresses, see the bibliography at the end of the chapter.) If desired, spill-proof louvers can be purchased to fit over the color holder. While this 'air-cooled' unit is more expensive than a 'do it yourself' unit, it is time saving, and handy, and complete.  

Hebert Hake's book, Here's How, has another way of making spotlights and an excellent diagram of a basic dimmer which can be purchased for about forty dollars from any of the catalogues listed in the bibliography.

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10 Ibid., 11 Ibid.
If the director is working with extremely limited equipment and has made several of the above spotlights, the important thing for him to remember is to focus these lights so that the actors can be seen. He should not worry about specific mounting, focusing, or gelatins. He should remember also that even one spot can give a great deal of illumination. The key is experimentation.

The following directions for mounting and focusing are given to those directors who have a number of lights. The first section is devoted to those theatres which are situated in the high school gym.

After the lights have been made, mount them in the areas as seen in Figure 6. If the clamp-on swivel sockets are not being used, a light bar can be made out of heavy plywood or one by four. Attached to this would be four movable floodlight sockets. This bar can then be attached to a pipe grid which can be hung from the ceiling by trapeze and ring ropes. This grid can be constructed of ten foot lengths of one and a half inch inside diameter pipes and four ninety degree elbows. This grid costs about twenty dollars for pipe but it will last for years. Be certain that the grid is adequately balanced and all knots or wire clamps are secure. An operation of this nature must be undertaken ONLY
under the supervision of the head custodian and the physical education teacher.\(^{12}\)

Another way of mounting lights in the gym might be to mount the lights on the basketball backboards, by using blocks of wood where the C clamp makes contact. This will not hurt the backboards. Another method of mounting on the basketball backboard is to raise the basket (quite a number of baskets are on a winch system) and mount the lights on the "locking bar" on the bottom of the basket. Again, blocks may be needed to make the C clamp secure. The same method can be used when attaching lights to a railing. The above works well for narrow beam Ellipsoidal spots but not for the home made spotlights.

One way of mounting lights for the front area that can be used whether in the gym or not is by making light towers from volley ball standards used by the physical education department. The lights can be placed on the stands six to eight inches apart, or just enough space to permit focusing. Once the instruments are on the towers, be sure to weight the base with sand bags or concrete blocks.

**WIRING**

The four sockets previously mentioned can be wired on the same circuit to a six hundred watt ordinary residential dimmer. These dimmers can be purchased for about six dollars.

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\(^{12}\)Beck, p. 155.
They then are plugged into the outlets or the extension cords already mentioned. Having the custodial staff help with the wiring should help solve electrical problems.

FOCUSBNG

To prevent the actor's face from being in shadow, cross light each stage area with two spots, each placed on opposite sides of the stage or theatre at a forty-five degree angle to the acting area and beamed down onto the area at a forty-five degree angle. In focusing spots, stand an actor in each area and aim the center of the light pool in his face. Do not aim at the floor or the scenery. The set gets ample light from spill light. In Figure 6, it will be noticed beams of all the lights overlap. This prevents having "dead" spaces on stage where there is no light on the actor's face.

To enhance the natural shadow and highlights achieved by this forty-five degree lighting, the spots on one side should have a warmer color than those on the opposite side. For example, if the spots on stage right are warm pink, those on stage left may be a cool pale lavender. The actor's face will then have a three-dimensional appearance, as this color arrangement

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13 Another method of stage lighting suggests that no gelatin be used. If possible, one side should be dimmed lower than the other.
subtly provides highlights on the warm side and shadows on the cool side.  

Figure 6
Cross Spotlighting

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14 Tanner, p. 193.
COLOR

To provide colored lights on stage, gelatin is widely used because it comes in a wide variety of colors and is relatively inexpensive; one sheet is approximately forty-five cents and can be used for four to six lights. It must be replaced frequently, however, since it becomes brittle and fades with use. The home made spotlights have a tendency to burn gelatin quickly, especially those which are blue and green. A plastic medium, such as Roscolene, costs more than gelatin, but is much more durable and does not fade as quickly. These sheets are the same size as the gelatin and are about one dollar and forty cents a sheet. Unless the theatre does a great many productions, durability and non-fading qualities do not justify the outlay of money. NEVER USE CELLOPHANE OVER LIGHTS AS IT IS HIGHLY FLAMMABLE.

The choice of lighting colors will depend on the mood of the play, the time of day, the season, and the apparent light source. Experimenting with colors is usually the way to obtain the desired effect. In Figure 7 is a list of suggested gelatins to start with. They are taken from Brigham Gelatin Company's listing.  

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15 Tanner, p. 198.
Figure 7
Combinations of Brigham Gelatin
For Basic High School Lighting

General Daylight:  Warm side: Light scarlet #62
                   Cool side: Frost #1

Morning Light:    Warm side: Light straw #54
                   Cool side: Light blue #27

Late Afternoon:   Warm side: Light amber #57
                   Cool side: Daylight blue #25

Artificial Light: Warm side: Light scarlet #62
                   Cool side: Special lavender #17 or
                   Light sky blue #26

Moonlight:        Warm side: Steel blue #29
                   Cool side: Frost #1

FINAL NOTE

During the week of dress rehearsal, use complete stage lighting and carefully rehearse all cues so that the action and lights are synchronized. Nothing is more ludicrous than to have an actor supposedly turn off all the lights, only to have them remain on several seconds after his hand leaves the switch. To prevent such slips the light man should be situated backstage where he can see the action. He and the actors should rehearse such light cues many times.
SELECTED BIBLIOGRAPHY FOR LIGHTING

Books

Out of print but a practical book with a stress on low-budget equipment.

McCandless, Stanley R. A Method of Lighting the Stage (4th ed.)
Establishes a logical procedure for lighting the stage by areas and for using border lights and footlights for blending and toning.

Manufacturers

Gelatin and Plastic Color Media

Brigham Gelatin Company
17-19 Weston Street
Randolph, Vermont 05060

Rosco Laboratories
214 Harrison Avenue
Harrison, New York 10528

Lighting

American Stage Lighting Company
1331 North Avenue
New Rochelle, New York 10804
They give discounts and fast, good service.

Century-Strand Lighting Company
1820 Berkley Street
Santa Monica, California

Grand Stage Lighting
11 West Hubbard Street
Chicago, Illinois 60610

Hub Electric Company, Inc.
2255 West Grand Avenue
Chicago, Illinois 60602
They have good low-cost equipment. Write for their little theatre pamphlets.

Kliegl Lighting Company
321 West 50th Street
New York, New York 10019
Swivelier Company
30 Irving Place
New York, New York 10003

Write the above manufacturers for their catalogues and price lists.
Costuming is an integral part of the total stage picture. Each garment worn by the actor must make a statement about the production. The following are two directors' approaches to costuming Tennessee Williams' *The Glass Menagerie*.

In one production, Tom, wearing a sweater and dungarees, creates a youthful, collegiate appearance. Laura's skirt and blouse seem too up-to-date, too "teen-agey." Amanda's bathrobe is rather attractive and makes her appear much too stylish. The entire production reflects a haphazard approach to the costuming.

In the other production, Tom's jacket is an authentic Merchant Marine garment pea coat, and 'watch' cap. Laura's dress, softly girlish, slightly old-fashioned, faded and delicate, is perfect for her. Amanda's chenille robe appears to have been washed a hundred times; and belted and bloused, she appears appropriately dowdy. All of the clothes are exactly what their people would wear.

These productions show two approaches to costuming. The first production was merely dressed. The actors were asked to provide their own outfits and chose them from their own closets. There was no statement made about the play which helped the production. The second production, however, was more than just dressed—it was costumed as it did make a statement about the play.

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1 Beck, p. 174.
PURPOSES

Reveal Character

A well-selected costume should tell the audience many things about the character even before he ever speaks, such as his age, taste, occupation, and social status. Each character's costume should say something special about him so he can be differentiated from the other characters unless the effect wanted by the director is a unified sameness.

Appropriate to the Physical Theatre

If the auditorium is small and intimate, the audience can easily see the costumes. These costumes therefore should be sewn out of good quality material, the style should closely resemble the exact period in which the play is done, and the small details such as lace and ribbon must be lace and ribbon.²

Plays that are produced in large theatres make less rigid demands on dress detail. For big auditoriums, costumes are simplified; trim is slightly exaggerated and used sparingly; inexpensive, durable material is substituted for costly or fragile fabrics; and while sewing is strong and stable, the costumes do not need the "finish" required of street wear.³

²Bock, p. 175 and Tanner, p. 153
³Ibid.
Reflects Mood and Style of Production

Costumes can tell us about the play itself. Usually comedies, farces and fantasies can be costumed in bright colors and light bright fabrics whereas serious plays usually are costumed in subdued colors and heavy fabrics. A period play is generally costumed to conform to the fashion, line and material used in the specific period.

COSTUME PLOT

The first step in costuming a play, for the director or his costume crew, is to make up the costume plot. This plot is a master plan that shows the outfits needed, the types of garments required, the number of changes necessary, and a list of special requirements. Combing through the script, act by act--jotting down the necessary information--is a good way to start. Changes of costumes can show the passage of time or mental change within a specific character. Making no change in costumes can also make a statement concerning the style of production and/or the mood of the character. Special note should be taken of any special references in the script which would influence the choice of clothes. A line of dialogue might say: "Mary always wears that same yellow dress!" Or a father, in a fit of rage, stomps onstage demanding the whereabouts of his cuff links. Mary had better have a yellow dress, and father a shirt with appropriate cuffs. If the specific requirements of a script are not available, the director must determine whether the color or the specific outfit
is important, and then change the line if necessary. In Figure 8 is a costume plot of the first two scenes of William Gibson's The Miracle Worker.

The costume plot is generally done prior to try-outs for the construction of costumes, but it should be complete by the first week of rehearsal. A good rule to follow is: allow four weeks for a simple play and six to eight weeks if the costumes are complicated or hard to locate.

After the costume plot has been completed, the style and colors for the production have to be decided as stated above. Lights, budget, set, and actors have to be taken into consideration also.

LOCATING COSTUMES

Now that the specific requirements of costumes for the play are known, it must be decided how to go about locating costumes, other than building them. There are four possible sources for costumes: buying, renting, borrowing, or having students provide them.

Buying

Buying costumes is generally the most expensive way to costume a show. There are several companies listed in the bibliography for ordering costumes.

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4 Beck, p. 176.

5 By purchasing, the director can start a collection of costumes for use in the future.
Figure 8
Costume Plot for The Miracle Worker

<table>
<thead>
<tr>
<th>ACT</th>
<th>CHARACTER</th>
<th>ACTOR</th>
<th>COSTUME</th>
<th>ACCESSORIES</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-i</td>
<td>Kate Keller</td>
<td>Mary Jones</td>
<td>Bathrobe 1880 (underdress ii)</td>
<td>Slippers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capt. Keller</td>
<td>David Smith</td>
<td>Bathrobe (underdress ii)</td>
<td>Slippers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Doctor</td>
<td>Ken Johnson</td>
<td>Suit 1930</td>
<td>Raincoat &amp; umbrella</td>
<td></td>
</tr>
<tr>
<td>1-ii</td>
<td>Martha</td>
<td>Sara Carter</td>
<td>Print dress</td>
<td>Headband</td>
<td>Barefoot</td>
</tr>
<tr>
<td></td>
<td>Percy</td>
<td>Jay Owens</td>
<td>Torn overalls</td>
<td></td>
<td>No shirt</td>
</tr>
<tr>
<td></td>
<td>Helen</td>
<td>Laura Adams</td>
<td>Dirty pinafore</td>
<td>Torn stockings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>button shoes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kate</td>
<td>Mary Jones</td>
<td>Daytime dress</td>
<td>Apron</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capt. Keller</td>
<td>David Smith</td>
<td>Suit and Vest</td>
<td>Eyeglasses</td>
<td></td>
</tr>
<tr>
<td></td>
<td>James Keller</td>
<td>John Smith</td>
<td>Knickers, shirt,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>sleeveless sweater</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aunt Ev</td>
<td>Gloria Stein</td>
<td>Suit</td>
<td>Button shoes</td>
<td>Rigged buttons</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>on skirt</td>
</tr>
</tbody>
</table>
Other places to buy costumes are church rummage, estate, or neighborhood garage sales, the Salvation Army, or Goodwill. The director should search these sales with an eye to things that can be used again and again. He should especially be on the look-out for floor-length dresses of all kinds. These can be adapted to many different periods with the addition of new sleeves and trimmings. Formals, wedding gowns, bridesmaid’s dresses, graduation gowns, and nightgowns are most useful.  

Renting
Renting costumes from either the nearest college or university or the large costume rental firms is a means of getting period costumes, even though there may be drawbacks. Generally, rented costumes are professionally made, of good quality, cleaned, and usually based upon authentic costumes of the period. They are also expensive, ($10 to $20 for one week per costume plus shipping charges) difficult to fit as they are not made for the specific actor, and must be returned after the last performance. This is recommended only as a last resort. In the bibliography are addresses of costume rental houses.

Borrowing
The town or city is a storehouse of potential costumes. Family attics sometimes provide authentic period clothes which

\[6\] See period costume, pp. 40 ff.
can be adapted for the proper effect. However, these garments are often precious and their material quite fragile. Caution should be taken when using them.

Another source is the service clubs. Many of them have costumes from variety shows. The director can also check with local merchants: cleaners frequently have unclaimed clothing; motels, doctors' offices and restaurants can provide various uniforms. The local movie theatre can provide uniforms if it has uniformed ushers. The local National Guard or V.F.W. might be able to assist with military uniforms. Another source is also the lost and found department of the school.

If costumes are borrowed, the director and costume crew should handle them with great care as they can be easily torn and soiled. Having the items dry cleaned before returning them is a standard practice. Any article borrowed should be returned in better condition than when it was borrowed.

Students Providing Own Costumes

As was mentioned previously, a production which has the actors bring their own costumes can be disastrous. A careful coordination is needed. This can be accomplished by having a coordinator, other than the director (a mother or fellow teacher) who will select those clothes which would work well for costumes. If the costumes are to be made, this coordinator can select the patterns, material, and make detailed instructions of how to construct the costumes. This helps in making all costumes look
unified, helps the director make a statement about the play, and puts a limit on how much a student can spend on his costume. When doing Macbeth, a director left the job of costuming up to the individual student and his parent. There was no thought towards any production concept. As a result Lady Macbeth was dressed in white satin and her husband in cheap cotton! In Appendix D are directions of how to make a kilt for the play, Brigadoon, which was mimeographed and presented to each student, along with the material and hooking tape. Each student then paid the coordinator a set amount for the materials.

MAKING COSTUMES

When costumes are specifically made for the school, under the guidance of the director, another inexpensive way of providing costumes is used. This has several advantages: the costumes are made for a specific production, thus fitting the actors, and these costumes can generally be reused with small additions.

The remainder of this chapter will deal with (1) three methods of costuming a show; making them for a specific production that might be adaptable for other productions, adapting modern day costumes, or making a specifically adaptable costume, and (2) the types of material to use. All these stress innovation while keeping the budget down.

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7Taken from the author's experience.
Period Costumes

Sheila Jackson's book, Simple Stage Costumes and How to Make Them, which is used extensively on the following pages, stresses the above methods. She states that her book, "...was planned to help those who become involved in costuming plays on a small budget and have only simple means at their disposal." Before constructing any period costumes, research the specific period. Encyclopedias, National Geographic, and paintings of periods can be very helpful.

Greek. According to Miss Jackson, Greek costumes are relatively easy to make. They can be made of fairly inexpensive materials, such as: old sheets, toweling (terrycloth), old curtains or butter muslin. They can be made of various widths—shoulder, elbow to elbow, or wrist to wrist—and are usually caught at the shoulders with broaches, clasps or ties.

The Greek dress has the minimum of sewing, and as it spreads out flat even when made up, it is especially easy to paint or to stencil. The garments are all cut on a rectangular principle, the main sewing being the joining together of the side seams which can be done before any necessary dyeing.

Miss Jackson's book gives patterns for the three basic Greek costumes as well as how to: make broaches and put designs on the material. Another way of making a Greek costume is as follows:

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Jackson, p. 7.
The director should keep on hand several pieces of cloth about four feet square. Their uses are almost unlimited. In Biblical or Grecian plays these squares may be draped about the body in endless variation. Tied around the waist they become overskirts for women's costumes.

Make your squares out of material that will hold up well. Cotton sailcloth will give a smooth effect, cotton homespun a textured look, and pinwale corduroy will pass for velvet onstage. All of these fabrics are washable and available in a variety of colors at moderate price. 10

Medieval. Most children's fairy tales, several of Shakespeare's comedies and such plays as Gammer Gurtin's Needle or Ralph Roister Doister can be costumed in the Medieval Period. The way of making this costume is to buy the choir robe pattern in most pattern books, lengthen the sleeves and skirt, and raise the neck. It is possible, however, to wear a high turtleneck shirt under the low neck. Again, what is needed are materials that will drape easily. Bolton sheeting, which is cotton with a twill weave, is one of the best but old sheets, blankets and unbleached muslin work well. Miss Jackson's book includes a robe pattern.

Both men and women pulled up their skirts when working in the fields or when doing domestic tasks about the house. One general way of doing this is to tie a rope around the actor's waist and draw up the extra length and have it hang over the belt. Tights are worn on their legs, preferably loose and baggy 11 and

10 Beck, p. 182.

11 University of Montana, Missoula, Montana, has an excellent pattern for tights.
sometimes on their heads, either a wimpole for the women or a hood for the man. Miss Jackson's book goes into great detail on how to make all kinds of headdresses and accessories. Another way of costuming medieval plays is stated as follows:

A production of Why the Chimes Rang exhibited some excellent medieval costumes. What a surprise to find that the tights were long underwear, dyed in rich colors, that the shirts were plain-colored pajama tops with elastic in the cuffs, and that the jerkins were old jackets with the sleeves removed. One peasant wore a jerkin which appeared to be weathered sheepskin—but close up it turned out to be a fleece zip-out lining from an old coat that had been 'yellowed with age' by spraying it with a solution of instant coffee!

Shakespeare. Miss Jackson's chapter on Shakespearean costumes is excellent. She covers the subject in great detail and therefore it is omitted from this paper.

Seventeenth and eighteenth century. Plays by Moliere, Sheridan, and Goldsmith, as well as plays dealing with the French and American Revolutions fit into the Seventeenth and Eighteenth Century. They can be created by using the basic dress of today. For men: Take jeans, cut just below the knee, long socks, loafers with the additions of buckles and felt tongues, a long sleeved sweater or sweat shirt to which is added cuffs and collars, and a sleeveless, buttonless, hip length coat. For the women: Take a long sleeved sweater, with cuffs and collar added,

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12 In Appendix D are two patterns: one a hood and the other shoes of the Medieval Period.

13 Beck, p. 182.
and a simple pleated or gathered full length skirt with an apron. Lace was used extensively during the Seventeenth Century and into the first part of the Eighteenth. "The very best and also a very cheap way of reproducing lace is to use the SOFT plastic tray cloths, tablecloths and doilies now available so cheaply."\(^{14}\)

In the latter part of the Eighteenth Century the women's dress changed slightly. The changes can be made as follows: the gathered skirt should be worn over hip pads. A tightly fitting sweater with cuffs and a pleated cummerbund makes a neat waist and can be trimmed with roses.

A formal can be nicely adapted to a period requiring a full skirt. It can be adapted to the 18th by adding a small pillow at each hip and decorating the dress with lace and ribbons. Full-skirted dresses are best because many past periods used them, but straight-skirted floor-length dresses also are usable.\(^{15}\)

The following patterns can be used during this period: one a man's suit, Butterick 3319 and the other a woman's, Butterick 5939.

**Nineteenth century and Victorian.** Most melodramas, Civil War, Western, as well as J. M. Barrie, G. B. Shaw and Oscar Wilde's plays are done during the Nineteenth Century and the latter part of it which has been called the Victorian period. The beginning of this century was much like the latter part of the previous period. The costumes generally started changing about the middle of the century. For the man: Take a single breasted suit, iron out the front crease in the pants, and add a

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\(^{14}\) Jackson, p. 34.  
\(^{15}\) Beck, p. 181.
vest, button both all the way up and then pin the lapels so that they are short. For the shirts, use either the white pointed collar type or any white shirt and remove the collar. If the collar remains, use a large amount of starch and iron it out flat. After the collar is dried, iron it down. The ties should be wide, if it is to be a long ascot or very thin, and tied in a bow which droops. For the women: A cotton gathered full length skirt and a long sleeved sweater. Lace can be added at the neck and sleeves.

The formal of the 1950's can be adapted to the Civil War period by adding a full ruffle all around the hem and by having the actress wear several crinoline petticoats.

Nightgowns are more useful than you may at first think. Dyed in a variety of colors, they can easily pass for dresses of the turn of the century or the Napoleonic Era. By adding some ribbon from the dime store and a belt of matching color, you have a summer dress suitable for a play such as Our Town or Meet Me in St. Louis. Once you have adapted modern clothing to past periods you will see that your imagination takes over. The possibilities are limitless.

McCall's, Butterick, and Simplicity all have patterns for the Civil War, the Bustle and Victorian periods. Caution should be taken however, because these are often not too authentic and need modification.

Modern day. Under the period of modern day would fall any costumes from the late thirties on to the early seventies.

For the men: Be sure that each boy has long black socks. When

16Ibid.
they sit, it is most ungentlemanly if their bare legs are showing. The suits that they wear usually will depict the period; the double breasted became fashionable in the late nineteen twenties and left the latter part of the forties. The fifties had the huge pleated pants and single breasted one and two-button coats. (Usually, those plays written in the last thirty years can be generally costumed in the latter sixties or seventies. The specific periods are not too important. If a suggestion of the period is used, such as a type of suit or length of dress, it gives enough of an idea of the period.) Caution should be taken, however, when using non-period costumes as the audience, primarily parents and friends, were raised during these periods and know what the clothes looked like. For women: The most important thing about modern dress is the length of the skirt. It should always be three inches longer than normal street length because the audience is usually looking up. If one of the actresses is playing a little girl, make the skirts quite short and put flesh colored tights on her. When working with age, a girl's skirt can be even longer than the period.

One of the best ways to suggest the period with girls is with hairstyles. The thirties had soft waves around the face and the hair caught at the nape of the neck, with a definite part; the forties had the page boy; the fifties had it very short; a pony tail and bangs, or pulled severely back into a bun; and the sixties had backcombing. The Diary of Ann Frank has been done with costumes from the fifties and sixties, but because of their
loose fit and length of skirt, coupled with good hairstyles, these costumes passed for the early forties of the war.

How to Use a Basic Costume for Several Changes

Costumes with leotards. Leotards can be used for any dance review and/or surrealistic play that might be done.

For The Insect Play, women's long sleeved turtle-necked leotards were bought from Penny's for five dollars. Each girl provided her own tights. Long sleeved black turtleneck jersey shirts were bought for the boys. Man's tights were bought which cost eight dollars. These were trimmed for each act: jersey wings were added for the butterflies; black plastic wings for the creepers and crawlers, and felt military insignia for the ants.

Other uses of leotards are seen in Figure 9.

Costumes with a dress. When costuming a chorus or one person who has many changes, using a basic costume and adding to it makes the job much easier and less expensive. When working with a chorus, there are at least three ways of handling the problem so that when the chorus is lined up, there is a change: (1) run down the line and have each costume dyed a fraction of a shade darker so that when the chorus is lined up, there is orange at one end and red at the other with pink in the middle; (2) break the chorus into two, three or four color groups; or (3) dress each person in the same color costume but have a different colored bow in the back of the costume or in the hair—for men, a different length tie or even a varying size

17 Taken from the author's own experience.
Figure 9
Basic Leotards with Small Additions

SKIRT

BOLERO

INDIAN
tie so as they stand in the line, the ties range from six inches to two inches.  

For one person who has several changes, a basic plain dress to which can be added an apron, sash, collar, vest, or overskirt works well.

In a production of *Sound of Music*, a white shirt waist dress with puffy sleeves, which zipped down the back for easy access, was chosen for the children. To this was added a colored sash for the wedding, a plastron for the party, a bib apron for the play clothes, and a vest and gathered skirt for the singing contest.

Types of Materials

**Muslin.** For making curtains, most costumes, and building of set, unbleached muslin is the most inexpensive and a good fabric to buy. It dyes and sews easily and lasts a long time. It costs about forty cents a yard and is thirty-six inches wide and should be available locally. Before cutting the pattern out, be sure that this material is preshrunk. There is cotton sheeting, unbleached, in the Penny's catalogue which is much wider and about seventy cents a yard.

**Burlap.** For color and rough texture, burlap works very well. The one thing to be careful of is that this material does not have any give to it; it works much better if it is lined. It sells for about sixty cents a yard.

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18. Taken from a lecture by the Chairman of the Drama Department, University of Montana, Richard James.

19. Taken from the author's experience.
Flannel. Flannel is a good substitute for wool plaid or fur. It has been used for the kilts for Brigidoon. In a production of Peter Pan, the little lost boys were costumed in Tarzan outfits made of flannel which looked like skins of animals. It does lose its shape but has a nice draping ability. It sells for about fifty cents a yard, and is thirty-six inches wide.

Corduroy. As has been mentioned earlier, corduroy looks much like velvet from a distance. It works very well for any of the rich fabrics needed in productions requiring such fabrics. It is considerably more expensive than the previously mentioned fabrics, as it ranges in price from a dollar twenty to a dollar sixty a yard, however, it is about half or more the cost of velvet.

Terrycloth. For any animal that might have to be costumed or any rough textured effect that might be needed, heavy duty terrycloth works well. It is an extremely durable fabric; it dyes well, is easy to sew and costs anywhere from eighty cents a yard to one dollar and twenty cents. Before cutting any pattern out be sure that it has been preshrunk in hot water and dried in a hot dryer. When making animal costumes, be sure that there is enough room as the animal will most probably be on all fours as well as standing up. McCall's pattern 9051 works well.
FINAL NOTE

A costumer's most prized possession is his imagination, which is developed by trying out ideas. Look upon each costuming problem as a challenge to the imagination.
SELECTED BIBLIOGRAPHY FOR COSTUMES

Books

A must for anyone wanting to do costumes. It not only gives the period costumes but such things as animal and bird costumes, fancy dress, jewelry, accessories, masks and patterns.


A very well written and illustrated book. A basic for any library.

Reference for Rental Houses

National Costumers' Association
33 South Wabash Avenue
Chicago, Illinois

Supply Houses

Brooks-Van Horn Costume Company
16 West 61st Street
New York, New York 10023

Eaves Costume Company
151 West 46th Street
New York, New York 10036

These are the best rental houses but the most expensive ones. Write the National Costumers' Association for rental houses closer to your area.
Chapter 5

MAKEUP

PURPOSES

Illusion

Makeup helps to create the illusion of: age, health, occupation, heredity, race, environment and temperament. It also compensates for the effects of stage lighting and the distance the actor is from the audience.

Reveal Character

Makeup does not create the character, it only helps to reveal it. No makeup is complete without an actor underneath. A makeup which is conceived as a work of art in itself, unrelated to a specific performance or character, is worse than useless, even if it is a brilliant execution because it will destroy the actor's characterization.¹ The following article, reprinted from Players Magazine should be taken very seriously.²

Miss Kim Stanley played the 20-year-old Irish girl, Sara Melody, in A Touch of the Poet during the 1958-59 season.


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Broadway season. She used no special makeup for the role except some mascara, letting her own idea of the girl's character project an aura of youth.
The New York Times, Sunday, Sept. 20th, 1959, in 'Gossip of the Rialto' by Arthur Gelb, stated that Miss Stanley, who hovers somewhere in the ambiguous thirties, believes in using only the barest minimum of makeup to create the illusion of either youth or age. 'I think it should come from within, from the character itself', she said.

She saw no reason to resort to painted-on-wrinkles or stuffed jowls in her portrayal of the aging Colette heroine in Cherie. The role required Miss Stanley to age from 43 to 60, with an increase of weight from 140 to 290 pounds. Her costumes were padded to add the extra weight, but her face changed without adding layers of greasepaint.

Miss Geraldine Page, in Sweet Bird of Youth, does not resort to makeup trickery in her portrayal of the aging actress in this play. She suggests years by such devices as flabby slouch, a slack jaw, a heavy-jowled pout, a tired sag of the chin, a defeated wrinkling of the forehead, a thickly dropping eyelid, and an eye glazed with weariness.

What about the high school and college actor? Can he work with little or no makeup too? During 1958-9 the author visited colleges and universities in 36 states, judged two regional high school play contests. He saw some excellent makeup; he saw some atrocious makeup, most of the time he saw too much makeup, layers upon layers of greasepaint and lines and powdered hair trying to cover the deficiencies of young actors playing roles older than themselves and even sometimes when the actors were playing their own age. But he saw superb exceptions, too. A high school girl from Amarillo, Texas, playing Miss Prism in The Importance of Being Earnest, gave character and age with an unobtrusive makeup. She was being Miss Prism from within her entire body, face, and mind so she did not require much makeup. A student at the University of Maryland played a mature, sophisticated society role with an undiscernible base, touches of liner on the eyes, a mere suggestion of eye shadow, and lip rouge. The extra twenty years she added to her own age came from within, from her mind, her body, her concept of the character, and not from her makeup kit.

True, a 15-year-old boy playing a 50-year-old man in a high school play needs a base, lines,
highlights, and shadows. But BEFORE plastering his face with a mask, he should BE the 50-year-old mentally, emotionally, physically, and facially, and he and his director will find that the more he grows into the role, the less makeup he will require.

How much makeup? The answer is, as little as possible.

SKILLS PRIOR TO APPLICATION

Character Analysis

One of the actor's first jobs, after receiving a role, is to analyze his character to find what motivated the character to do the thing or things he does in the play. After this is done, the actor and director should analyze the character in the areas mentioned above: heredity—those characteristics, physical and mental with which a person is born, race; environment—those characteristics which not only tell us of the world in which the character lives but also the physical conditions under which he works and spends his leisure time; temperament—those characteristics which have formed his personality, disposition, and personal habits; health; and age.

Morgue

One of the first requisites of a good makeup artist is a keen sense of observation. No matter how closely the artist

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3In Appendix E is a character analysis of Irene from Kaufman and Hart's play, First Lady.

observes people, he cannot possibly retain every detail of observation. For this reason, a makeup morgue (a term frequently used to designate a file of clippings) is indispensable to both the director and the actor. Since the best source-book for information on makeup is life itself, the morgue should contain unretouched photographs of men and women of all ages and all kinds. Magazines (particularly Life and National Geographic) are the best source. For fictional characters, both drawings and photographs of other makeups are helpful. Reproductions of great paintings are a good source for historical hair styles. There is also much valuable material to be found in secondhand bookstores.

SKILLS IN CREATING A MAKEUP

All directors of high-school drama will recognize that youthful faces are most difficult to age. Essentially, the audience is not going to be fooled. They will know that the father is their son or next door neighbor. The primary concern should be to have the makeup become part of the total characteri-

zation. In order for this to work, the student and the director must study the bone structure of a face, understand the principles of light and shade and be able to apply them. Corson's book, excellent as it is, goes into minute detail of makeup for television and Very Close scrutiny. For the high school actor,

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5Ibid., pp. 45-47.
the important thing is to give the illusion of age by starting with styling and graying the hair and stressing the key features of aging: the sagging skin and eyes.

Observation

The student should, before tackling any makeup job, sit down in front of a mirror and look at his own face. If he is to play an age character, he can make faces by squinting and frowning, so he can see where his wrinkles will be. Powdering his face and doing the above exercise and then relaxing will show him where his wrinkles are. The important thing is to have the student use his own face. Trying to put wrinkles on where the face does not have them is disastrous. The director and the students should have at their disposal all the pictures from their morgue. Each student should then find faces which clearly resemble his own in shape so that he can use not only his own face, but that of the picture(s) from his morgue to create his makeup characterization.

Application of Makeup

There are no hard and fast rules for the application of makeup. The final test of any makeup is how it looks onstage under lights. The following are very general instructions on how to use pancake makeup because: (1) it is not as messy as greasepaint or as difficult to master; (2) it is lighter on the face and does not have the tendency to rub off; (3) it can be purchased
at a local store if the supply runs out; and (4) it does not require powder. These are not meant as a primary source of how to do makeup.

Makeup crew. The director should know how to create youth and age makeup, which are generally required for most high school plays. He then will become a guide to both the makeup crew and the actor. A makeup crew which meets as often as the stage crew, practicing makeup techniques on each other, with the director's guidance, is able to help the actor achieve the desired illusion. The crew and director are there to help and guide the actor. The actor puts on his own makeup.

Foundation. The face should be clean and free from any street makeup before the base is applied. Cake\(^6\) makeup is applied with a sponge. The sponge should be damp but not wet. If the makeup does not come off on the sponge easily, not enough water is being used. If it seems to be thick and heavy on the face, there is too much water. Only by experimentation will the makeup artist be able to judge the necessary degree of dampness. Stein's pancake seems to be quite difficult to spread even when soaked overnight.

The makeup is then stroked lightly across the face until the whole area is covered smoothly. As with grease paint, the

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\(^6\)Liquid greaseless makeup is used the same way.
base should be very thin. Its purpose is only to color the face. The shading and highlighting can also be put directly on the face, and then the application of the base, as in the greasepaint method. If this method is used, it is advisable to put the base on following the shape of the face—down and out. This helps to "set" the makeup on the face and emphasize the shading. Do not apply the base with heavy downward strokes.

Rouge. Moist rouge may be applied directly to the skin heavier than is customary, then the cake makeup applied over it. The amount of base used over the rouge will determine how much of the rouge shows through. The direct method of rouge application—that is, from a dry rouge cake using a damp sponge—is easier and usually preferable. This is done on top of the base, and no powder is necessary. Special care must be taken to blend the edges of the rouge thoroughly with a clean sponge. Brush-on rouge works best of all.  

Shading and highlights. Shadows and highlights are applied with brushes and appropriate dark and light shading colors. The paint can be more easily controlled with brushes. The technique is first to lay on color in the darkest area of the shadow or the lightest area of the highlight, then clean the brush and blend the edges of the shadow or highlight with the damp brush until they blend imperceptibly into the foundation.

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7Corson, p. 82.  
8Corson, p. 83.  
9To clean a brush, dip it into cold cream, wipe the cream off in the direction of the bristles. It will take several applications.
Using separate brushes for shadows and highlights is a great time-saver.¹⁰

A great deal of time should be spent learning how to shade. The eyes, nose, and cheeks are all important. Without the proper shading and highlighting, the makeup looks like a young face with muddy splotches over it. Several good shading and highlighting areas on young faces are the frown lines between the eyes; the neck; the eyes themselves; and the nasolabial fold (the wrinkles running from either side of the nose downward to the mouth).¹¹

Highlighting is then placed below only if the area is sunken to give the area a three-dimensional effect. Always remember to leave a space between the bottom of the shadow and the beginning of a highlight. It is generally best to build up a shadow or a highlight with several applications rather than trying to get just the right amount the first time. It is much easier to add color than it is to subtract it. If a shadow does become too dark, it should be lightened by lifting the color with a clean damp sponge.¹²

After the shading and highlighting are done, have the student step back, a good distance (the same distance as from the middle of the auditorium to the stage) and see if his illusion has been successful.

The techniques of shading are also used by artists. The art teacher might possibly come in and talk to the students.

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¹⁰Ibid. ¹¹Ibid., p. 142. ¹²Corson, p. 85
about bone structure, how light falls on an object and the principles of light and shade (Chiaroscuro).

Wrinkles. The next step, according to many high school directors is to put wrinkle lines on the face. It is interesting to note that Mr. Corson's book does not give any such step. If wrinkle lines are to be used, restrict them to the following areas:

(1) those in the corner of the eyes called "crow's feet," and
(2) those under and around the eyes called "laugh lines." Too often, students and directors alike place entirely too much emphasis on these lines, especially those on the forehead. It is suggested that shading and highlighting be used on the bone structure of the forehead as well as the stippling method, explained below.

These wrinkle lines should be applied with a very narrow brush or well sharpened pencil. These are to be fine lines, not large and they too, must be highlighted.  

Stippling. A stippling technique is useful to suggest a rougher skin texture. It is particularly effective in counter-acting the excessive smoothness of youthful skin when trying to age it. A sponge works best but a rumpled dry kleenex will work, almost as well. When the makeup is completed (usually a trifle lighter than it would be normally) take up some shadow color on a slightly damp sponge and touch the sponge lightly to the skin so that the pattern of the sponge holes is left on the face. This

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13 It is further hoped that these lines be eliminated for further emphasis on the shading.
can be done over areas which are too obviously smooth or which are too light and need toning down, usually the forehead, cheeks and chin. It is also possible to lighten too-dark areas by using the same technique with a light color. Or, the face can be stippled with more than one color—perhaps the shadow color first, then a rouge, then a highlight. This must naturally be done with great care in order to avoid unsightly splotches. Overzealousness in applying the stipple can be rather difficult to correct.\footnote{Corson, p. 86.}

Stylized Makeup

If the show calls for animals, Mr. Corson's book deals with this type of makeup problem along with wigs, beards, latex and hair styles. Finding the animal as drawn in children's books has worked well. The idea is to keep the face as simple as possible, and avoid using a great deal of black, as this hides any expression.

If a clown is called for, white pancake seems the easiest and most permanent of the kinds of white used. The red—for the lips and cheeks—can be lipsticks bought at a local drug store, for they will not stain the face.\footnote{The brand name is Alarcream made by Texas Pharmaceuticals.}
The following list of makeup is available at any of the three companies listed in the bibliography. This list is a one year supply if a school is doing two performances of two plays. The supply includes enough for several rehearsals. It does not include any of the special items like beard material or nose putty which might be needed for a specific production. It does include liquid eye liner rather than pencil because both theatrical and street types rub off. The numbers given are Max Factor's.

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Flesh</td>
<td>for women</td>
<td>Max Factor</td>
</tr>
<tr>
<td>1 Dark Tan</td>
<td>for men</td>
<td>Max Factor</td>
</tr>
<tr>
<td>1 Dark Brown</td>
<td>for shading</td>
<td>Max Factor</td>
</tr>
<tr>
<td>6¼&quot; camel hair</td>
<td>for lining face</td>
<td>Max Factor</td>
</tr>
<tr>
<td>1 White</td>
<td>for highlights</td>
<td>Max Factor</td>
</tr>
<tr>
<td>1 Dark Brown or Black</td>
<td>for lining eyes</td>
<td>Max Factor</td>
</tr>
<tr>
<td>3 Dark Brown or Black</td>
<td>for lining eyes, eyebrows</td>
<td>Max Factor</td>
</tr>
<tr>
<td>4 small, natural</td>
<td>for putting on pancake</td>
<td>Max Factor</td>
</tr>
<tr>
<td>1 deep red, not pink</td>
<td>for cheeks, lips</td>
<td>Max Factor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2A pancake</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7A pancake</td>
<td></td>
</tr>
<tr>
<td></td>
<td>lining</td>
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</tr>
<tr>
<td></td>
<td>brushes</td>
<td></td>
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<tr>
<td></td>
<td>clown white</td>
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<tr>
<td></td>
<td>liquid eye liner</td>
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</tr>
<tr>
<td></td>
<td>eyebrow pencils</td>
<td></td>
</tr>
<tr>
<td></td>
<td>sponges</td>
<td></td>
</tr>
<tr>
<td></td>
<td>moist or dry rouge</td>
<td></td>
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</tbody>
</table>

Most of the items on the above list can be purchased at a local drug store. For the various shadows, brown eye shadow works well. The highlights can be done with a number of the white eye shadows or under eye cover. Any of the brush-on rouges are excellent. Caution should be taken however, because street makeup is considerably more expensive than theatrical. The makeup on the above list costs approximately twelve dollars at the companies listed in the bibliography and almost double that if bought locally.

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16. Revlon's Brush on Brown is a good shade.

17. Maybelline is a good, inexpensive brand to use.
No hair whitener was listed because one of the best is white shoe polish. Powder can be used but if the hair is touched, it comes out. The white and silver sprays work well but are expensive and have to be used sparingly. A combination of both types of spray works best, however, great care has to be taken with their application. Combing the hair after it is sprayed and only spraying a little at one time, covering ears and forehead, seems to give the best results. The white should be sprayed first, and then touch up with the silver.

MAKEUP PARADE

At least two nights before opening a show, a makeup parade should be called. An hour and a half will be needed for this first makeup. After the makeup is done, the actors should get into their costumes and go down to the stage. The director sits in the middle of the auditorium and looks at each actor, under performance conditions, as each walks across the stage. The director's primary concern is to see if the illusion of the character has been accomplished. Makeup is seldom done for the front row seats.

18 Griffin's works well.
19 The lights, set and costumes are all used for this parade.
SELECTED BIBLIOGRAPHY FOR MAKEUP

Book


Manufacturers

Max Factor Makeup Studios
1635 North McCadden Place
Hollywood, California 90028

Mehron, Inc.
150 West 46th Street
New York, New York 10036

Paramount Theatrical Supplies
Alcone Company, Inc.
32 West 20th Street
New York, New York 10010

Stein Cosmetic Company
430 Broome Street
New York, New York 10013

Write these manufacturers for price lists and catalogues.

Paramount carries all brands and offers discounts. The catalogue gives much makeup information.
Chapter 6

SETTING

PURPOSES

The major consideration in choosing the design for a set is the play. The first question (about setting) the director should ask is, "What type of setting best suits this production?" The most elaborate, expensive settings have been designed for Shakespeare's plays, however, his plays are most successfully done on a bare stage as the language creates its own setting. Likewise, a poor script is not necessarily improved by the use of magnificent sets as was the case with Camelot.

When this question is answered, questions about line, shape, mass and color have to be asked. Line refers to silhouettes, a frame or a row of objects, shapes refer to contours or the form a specific object takes; mass refers to the total or the three dimensional effect, and color is the visual qualities of a set decoration. The director needs to make these decisions about a specific play. Which of the above best serves the design of the production? Can the production be designed around one color, or specific lines, by the use of a large mass of either a setting or open space, or by a specific shape? Can one object symbolize the design? For example: Macbeth could have the concept of
scorpions taken from the line in the play, or a big floppy white summer hat with a large pink bow might be a concept for *Hello Dolly* or various sized step ladders could give line, shape and mass to form a city for *West Side Story*. If the director has not designed a set, an art book on composition should be helpful.

Most directors do not have the facilities or the budget for elaborate scenery. The director, therefore, must create, with a good script, the mood of the play and the statement he wants to make about the play. This can be accomplished by using either limited scenery or simply no scenery at all. The director must remember, however, that every aspect of the production influences his statement. What the audience views on stage, as the curtain opens, establishes their feelings toward how they react to the rest of the performance.

Scenery should not stand out or detract for the total presentation. If it is badly done, it will. A director has choices: (1) he can perform the play on a bare stage; (2) he can have a full, complete set; (3) he can be imaginative and create a simplified setting; or (4) he can use a combination of any or all of the above.
COMPLETE SETTINGS

A full set consists of stage scenery (flats)\(^1\) from the curtain line stage right to the curtain line stage left with little or no interruption. There are many variations and degrees of full settings. Typical is the "box set."\(^2\) The box set attempts to enclose the acting area to resemble a realistic room and all three walls are created with flats. There are five conditions which must be met, before a director should consider a full set. If any one of the following cannot be met, the director should turn his efforts to a simplified setting. In addition, it should be noted that an exact reproduction of an elaborate Broadway set is usually a mistake, because it dwarfs the high school actors.\(^3\) The high school production is different from the Broadway one and calls for a different set. The five rules are: (1) there must be an adequate budget; (2) there must be adequate time to design and build the set; (3) there must be adequate space for building and/or painting; (4) proper tools and equipment must be available; and (5) it must be a play that would suffer if a complete set were not used.\(^4\)

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\(^1\)A flat consists of a wooden frame covered with muslin or canvas. It resembles an artist's canvas. For construction details see the bibliography.

\(^2\)In most schools the box set will be the first type considered after the play has been selected.

\(^3\)Beck, p. 113.  

\(^4\)Ibid., p. 103.
SIMPLIFIED SETTINGS

If the above conditions cannot be met, the scenery should be kept simple. Another reason for simplified scenery or the use of the bare stage is if scheduling the stage is a problem. Ingenuity and imagination can compensate for many inadequacies of high school stages. The remainder of the chapter will be devoted to inexpensive, imaginative ways of building individual set pieces which can be combined or used alone to create a setting.

When building scenery, it must be remembered that it should be lightweight and easily moved and storable. It is not built as one would build a house or a shop project.

Frame

A simple wood frame can be used by itself, like a line drawing, to create a set. Build a frame, to desired height, approximately four to six feet, out of one by three grade C white pine lumber. It will be braced with plywood triangles at opposite corners. Next, decide where the window and/or doors are to be placed. The size and shape of the frame and/or doors and windows makes the setting unique to the specific play.

Frame and string. To have a house or wall which gives the illusion of solidarity, a one by three wood frame with string works well and is inexpensive. After the frame has been built, string any of the following between the solid parts of the frame:

\[\text{\underline{\footnotesize Motter, p. 93.}}\]
yarn, thin rope, clothes line, or string. If painting the "string" is necessary, it should be done before it is attached to the frame as it has a tendency to sag. This set is quite fragile and must not be moved very much. It is possible to build the frames out of two by fours for stronger support. See Figure 10 for building diagrams.

This illusion of solidarity works well if the lights are focused in front of the frame. The lights, if focused behind the frame, enable the audience to see inside the house, and the set becomes translucent.

Other Uses. This frame can be used to create different effects by adding fencing, wire, cloth, or cardboard.

Screens

Screens are recommended for high schools with minimum stage facilities and a small stage area. They have the advantage over regular flats in that they are lighter in weight, more easily moved, are only six to nine feet high, and fold up for storage. Screens may be constructed like a flat, or they may be purchased from any of the large mail order catalogues for approximately fifteen dollars. These screens can be used to define areas, as walls, or define entrances and exits.

6See the bibliography for instructions.
Figure 10
Working Drawing for Frame with String and Cardboard
Selective Settings

Selective settings are key or important pieces of scenery that are required by the plot of the play. The director usually thinks first in terms of an entire room and then removes all that he considers non-essential. Furniture can be placed on the stage in any area where it can be used by the actors, however, this furniture must be selected to say something about the play. It will also function as a set design. The selective set will suggest the room, and the furnishings will complete it.

A popular high school play, The Curious Savage requires a set of French doors and bookcases located up center. These pieces, plus entrances, are all that are really required, yet the stage is commonly filled with scenery for this play. By choosing the French doors the director has said a particular thing. If sliding or wooden doors had been chosen, another comment would have been made. When doing Hamlet, one director chose to use a wagon. It was placed in front of a cyclorama and suggested an outdoor locale for Polonius to bid farewell to Laertes. For the gravedigger scene, an iron picket fence was placed on the wagon to suggest a church yard. The wagon was moved nearer stage center to serve as Gertrude's chamber, and it was pushed stage left so that half was offstage and it formed part of the palace hall in which the players performed for the court.

The following are two other ways of handling selective settings.

8 A platform on wheels.  
9 Motter, p. 100-102.
**Arches and doorways.** An effective way to provide a setting is to have a set of three or more arches or doorways, which can be hinged together. The kind of arches and/or doorways chosen will make a statement about the play. Construct these openings of plywood, reinforced by one by twos and then hinge them together. Three seems to work well, for balance and storability. Their total length together should be one-third of the stage opening. The patterns should be drawn on graph paper before any cutting is done.

Inserts, which can snap into the openings, make a completely different setting. An exterior can be easily made into an interior. These frames could also be reversed for more versatility. They can be easily moved, stored, and used for a variety of different sets. They can work well in conjunction with screens or a backdrop.

**Window shades.** Painted window shades suspended on music stands work well for a selective setting. The items needed are: plastic coated window shades (these are stronger than the regular shades and washable), music stands (two music stands are needed to support one shade) and acrylic paint (it is a plastic and will adhere to the shade). Raise the music stands as high as they will go, after the top has been taken off. Fix a piece of wire to hold the shade to the music stand and unroll the shade. Before any design is painted on the shades, a drawing should be made to scale on graph paper of the selected setting. Again, three seems to be a good number. A production of *Beauty and the*
Beast used this idea. For the old run down house, the shades were painted with cracks, to give the idea that plaster was falling off the walls. The other scene was the Prince's palace. This was done by having, in gold, three French provincial panels, one on each shade. This device calls attention to itself and while it works well for fantasy, it is detrimental to realistic plays. As this was a traveling troupe, the painting was done with acrylic so that the shades could roll up. The designs were simple and carried easily.¹⁰

Butcher Paper

Butcher paper used as a backdrop is an inexpensive way to create scenery. This is limited as it relies totally on a perspective and requires considerable painting techniques if used realistically. All that is needed is a roll of butcher paper,¹¹ graph paper, some masking tape, and tempera paint. Make the design on the graph paper, then cut the butcher paper. The height of this backdrop is usually best between seven and nine feet, as a drop any higher causes a support problem. Cut several strips of butcher paper, the width of the stage and tape them together. Draw one foot squares—represented by one inch squares on the graph paper—on the taped backdrop and transfer the design.

¹⁰Taken from the author's experience.

¹¹Most rolls of butcher paper are eighteen or twenty-four inches wide. Seamless paper works well too.
The design should be as simple as possible. Attach one by fours, the width of the drop at both the bottom and top of the backdrop. Raise it and secure it at the top and bottom. A similar idea was used by the Missoula Children's Theatre Association. The only set piece, a large board with a tablet in the middle, was decorated with scroll work. It sat stage center. As each scene opened, a character came out, drew the appropriate scene, and the action started.  

**Cardboard**

Another inexpensive way to create stage scenery is to use cardboard boxes, either as boxes or cut apart to be used as walls or ground rows. To make walls, ground rows, or silhouettes, take a large cardboard container, usually a refrigerator, mattress or bicycle carton, and cut off the end, and down one side so it will lie flat. Cut it the desired size and shape and reinforce the back with one by fours so it will not curl. If there is a problem of this being a fire hazard, spray the set with a fire retardant which is made for paper and will not ruin it or make it curl. When painting cardboard, be sure that the

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12 Taken from an interview with James Caron, Director of Missoula Children's Theatre Association.

13 A low silhouette or painted cutout representing hills, mountains, bushes, etc., and designed to stand independently in the background.

14 One sold locally is called Flam-ort.
back has some paint as this will relieve some of the curling. Keeping the box intact; cupboards, closets, or bases for such things as caves can be made.  

**Stage Draperies**

Nearly every high school is equipped with a set of cyclorama curtains; i.e., the curtain on the inside of the proscenium arch surrounding the acting area. Cyc settings have been used very effectively for many high school plays, and it is one of the easiest and simplest settings. By the addition of selected properties, the cyc setting can resemble nearly any locale. Add a couch and chairs and the scene becomes a living room; add a table and chairs and the scene becomes a kitchen or dining room (depending upon the style of the table and chairs). The element of historical time can be indicated by costumes. The properties selected for the cyc settings should fit the style of the play and also may indicate time. This has a few drawbacks. The curtains must be clean, the openings, for the door and window, big enough for people to go through without bumping them and disturbing the set, the length of each drape should be exactly like the next one and there is a sameness from set to set.

**Cut Down Scenery**

Cut down scenery is a type of simplified setting which takes its form from the architectural features of the room such as windows, doors, and cabinets. It usually contains units not normal in height. Horizontally placed flats, instead of

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15 Taken from a survey of various drama directors in the state of Montana, Fall of 1970.

16 Jack, p. 100.
perpendicular ones, can serve as walls, thus saving in materials and effort. The general effect often suggests solidity as far as the scenery goes, although there is, of course, no ceiling and the entire setting is usually placed in front of stage draperies.

**Exteriors**

Exterior settings which are almost impossible to create realistically occasionally are needed, and they can also be done in a drapery setting. Simple trees, ground rows, and/or low foliage, plants, and flowers painted on cardboard or Upson board and cut out with a coping saw or trim knife make effective settings.

**Trees.** Trees can be made with a wood frame, chicken wire and papier-mâché or with stage curtains. Those curtains which are called tormentors or legs work best. All that is needed is to draw them together so they form a long, slender line and place them around the stage. They can also be attached or stapled to a circular piece of plywood which is then hung from the ceiling with wire. These look especially good with mung.

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17Upson board is available from most lumber yards in a four by eight sheet for about two dollars.

18See bibliography. All the books listed have directions on how to make papier-mâché trees.
**Mung.**

Mung is cheesecloth dyed dark green. After it is dried, cut it in two and one half foot width strips, as long as the material runs. Rip these strips widthwise about every six inches so that it looks like the picture in Figure 11. It then is attached to a curtain, ceiling, tree, ground row, flowers, etc. It hangs down and looks like moss, fingers, cobwebs, or foliage. The more there is of it, the better the stage looks. A similar effect can be achieved with nylon netting, however, it is more expensive.

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**Figure 11**

Diagram of Mung

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**PLACES TO FIND SET PIECES**

The following are places to find set pieces: (1) apartment houses—as they often have a storage room of old furniture which might be borrowed; (2) the city dump, rummage sales and second hand stores; (3) the school whose teacher’s lounge often has something that can be used or the lost and found department; (4) window displays at businesses and super markets. They are

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19 The name was coined by the author.
usually more than willing to help if care is taken of their merchandise. Supplying them with complimentary tickets to the show and writing a thank you insures more cooperation in the future. If they cannot lend anything, they often have helpful suggestions; and (5) the woodshop, as most instructors include a unit on how to build stairs. If asked, they might donate the stairs to the drama department.  

**EQUIPMENT**

The following is a minimal list of tools needed to help in the construction of various types of simple scenery. The cost is approximately fifty dollars.

- Cross Cut Saw
- Coping Saw
- 12' Steel Tape
- 2 Clar Hammers
- Minimal Drill Set (hand)
- Tri Square
- Staplegun
- Set Screwdrivers
- Paint Brushes
- Scissors
- Straight Edge
- Masking Tape
- Elmer's Glue
- Razor Blade Knife

**BUILDING MATERIALS**

**Lumber**

The lumber generally needed for stage sets is the common grade (with knots). This is usually half the price of select clear lumber. If plywood is needed, A-D works well if it is to

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20 Do not underestimate the ingenuity of students. They are not afraid to look in attics, ask their next door neighbors or even the superintendent of schools, if they know that there is something they can use.
look good on only one side. Often lumber companies, when told of the needs of a drama department, will either give the lumber free of charge or give the school a discount. Calling all the lumber companies and comparing prices is always useful for prices vary a great deal.

Another place to find lumber or set pieces might be a local demolition company or wrecking yard. If there is a local industry, check it as it may have seconds that can be used. Think, too, of not being so literal with the set design. Possibly a plumbing or wire shop has enough of either pipes or wire to create an interesting set. One children's theatre production of The Little Prince used children's playground equipment (which was manufactured in the town) for its set. Entrances were made on the elephant slide and trips were taken on the merry-go-round. This cost them nothing except acknowledgement.

Paint

Interior latex paint is suggested for permanent sets. It is more expensive than dry pigment but saves time and effort and is much less complicated. It cleans up relatively easily. Purchasing straight white latex and universal colorants to make tints of colors works well. Medium to dark tint bases should be bought if a deeper color is desired because deep colors cannot be made by adding colorant to a straight white latex. A tinted

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21 Taken from an interview with Robert Ingham, Professor of Drama, University of Montana, Missoula, Montana.
base costs approximately seven dollars a gallon. A white base, eight dollars and the universal colorants range from three to six dollars depending on the specific color.

Tempera's main advantage is that it washes off easily, however, for a permanent set, it is too fragile as colors rub off. It works well for temporary sets made of cardboard or butcher paper and costs approximately two dollars a can.
SELECTED BIBLIOGRAPHY FOR SET

Books


General

Simon's Directory of Theatrical Materials, Services, and Information 3rd ed. Package Publicity Service 1564 Broadway New York, New York 10036 This is the best $3.60 that can be spent. It gives the names and addresses of anything connected with the theatre from the United States. A must-have book.

Manufacturer

Paramount Theatrical Supplies Alcone Company, Inc. 32 West 20th Street New York, New York 10011

This company handles every aspect of theatre needs, from paint, stage hardware, lights to makeup and sound effect records. Send for a catalogue. They also give discounts.
SUMMARY AND CONCLUSIONS

SUMMARY

The aim of this paper has been to suggest ways for the inexperienced, untrained director to produce effective theatre on a limited budget. A survey taken of all the teachers of drama in the A, B, and C schools in the state of Montana showed that the drama teachers in these schools were untrained and had little or no budgets. Existing publications written for the above directors were checked and it became apparent that there was little information available.

The chapter on Play Selection dealt with the importance of selecting a play of literary worth. A discussion of the various factors which limit the choice of play followed. How lighting related to the audience and the total stage picture were discussed in the chapter on Lighting. Instructions for construction of spotlights were given. The Costume chapter covered the importance of the director costuming, rather than dressing, a production. Early planning and a knowledge of where to obtain costumes or how to make them were also discussed. The importance of the character beneath the makeup was commented on in the Makeup chapter. When makeup was to be used, the student's own features were to be emphasized. The chapter on Set stressed the importance of the setting in relationship to the statement the
director wanted to make about the play. The remainder of the chapter dealt with various ways of creating simplified, low budget scenery.

CONCLUSIONS

Effective high school theatre need not be expensive. It requires a well thought out plan and consideration of the materials and funds available. It also requires an understanding of the basics of technical theatre so that its aims can be understood.

The choice of play should be the primary consideration. Economy measures cannot be taken with the script. Inexpensive, limited lighting equipment can be made and while not a substitute for professional lighting equipment, it does enable a school to produce a play that can be seen. Costumes can be made out of almost anything and can be effective on a very limited budget. Makeup is primarily limited by one's skill in the craft, rather than by the materials. In most instances, a simplified set can be used without a detrimental effect on the production.

As readily available material in this area is quite limited, it is recommended that further study be done in low-cost theatre production for the small Montana secondary schools and that this study be made available to the above schools. Also considering their lack of formal training, it is further
recommended that the directors of the small Montana secondary schools seriously consider further training in theatre.
APPENDIX A

LETTERS AND QUESTIONNAIRE

Letter Sent to All A, B, and C Schools in the State of Montana

Sentinel High School
Missoula, Montana 59801
May 3, 1970

Dear Drama Director:

This next year I will be on a year's leave of absence from Sentinel High School and attend the University of Montana Department of Drama and hopefully complete an M.A. For my thesis I have chosen to compile a source book on how to produce high school plays in the small schools. In order to help me determine the needs of such a source book I have enclosed a questionnaire.

I know how busy you all must be but could you please answer the questionnaire and send it to me, in the enclosed envelope, no later than May 15th, 1970?

Thank you so much for your cooperation and have a restful summer.

Sincerely yours,

Mrs. Margaret F. Johnson
Drama Director
Sentinel High School
APPENDIX A2

Questionnaire sent to all A, B, and C Schools in state of Montana

1. How much drama training have you had?

2. What kind of budget do you have to operate with?

3. What play and technical catalogues do you have or know about?
   Why did you choose them?

4. What plays have you done this past year?
   Why did you choose them?

5. What is the most important thing you wanted to know this year pertaining to your productions?

6. What stage facilities do you have available?

7. Do you have active participation in your plays by a certain group of very interested individuals or a lot of people being involved for a first and only time?
Sample Letter Sent to Various Publishers and Organizations

312 So. 5th East
Missoula, Montana 59801
February 13, 1970

Dramatic Publishing Company
86 East Randolph Street
Chicago, Illinois 60601

Dear Sir:

I am working towards my MA in Drama at the University of Montana after teaching High School Theatre for seven years. I've chosen for my thesis to write a source book of theatre productions in the high school with its major aim to help those directors who are inexperienced, working on a limited budget or no budget at all and who teach in small rural communities specifically most of all Montana schools. I was wondering if you had any information on this area; for example: using suspended wire, with ribbons, to give the idea of a tent or using jeans as a basis for costumes as Sheila Jackson states in her book, Simple Stage Costumes and How to Make Them.

I have Mr. Leon C. Miller's book, How to Direct the High School Play, but I'm unfamiliar with your quarterly publication, Lagniappe, which I've been told might help me. Could you send me any information about it or anything else you might have that you think might help. There seems to be so little in this area. If there is a charge, please bill me.

Anything you can suggest would be of great help. Thank you so much.

Sincerely,

Mrs. Margaret F. Johnson
Sample Royalty Inquiries

Dear Sir:

The High School theatre group is considering Arthur Miller's *The Crucible* for its fall production. We would like to know if the play will be available at that time.

Please quote royalty terms for three (3) performances, which are tentatively scheduled for Thursday, Friday, and Saturday, October 19, 20, and 21. Our high school auditorium has a seating capacity of 240 seats. Standing is not permitted. There will be a 75¢ admission charged.

(The letter should be typed on an official high school letterhead and signed by the director or advisor.)

Dear Sir:

The High School theatre group requests permission to produce three (3) performances of Arthur Miller's *The Crucible*. Our production dates are scheduled for Thursday, Friday, and Saturday, October 19, 20, 21.

Please quote royalty terms. Our auditorium seats 240 (no standing room) and the admission fee will be 75¢.

(This letter also should be typed on an official high school letterhead and signed by the director. The director may ask the principal to co-sign the letter.)

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1Beck, p. 213.
APPENDIX D
PATTERNS FOR MEDIEVAL SHOES AND HOOD

Machine stitch on dotted lines then turn right side out. Hand stitch to shoe on circled lines after stuffing the toe with newspaper.

★ NOTE: ALL OTHER MEASUREMENTS PROPORTIONAL

Cut hole just big enough for face to fit through. Gather material under chin at back of neck and pin.
INSTRUCTIONS FOR KILT

1. CUTTING: (Note: Material is cut lengthwise instead of the usual crosswise direction. This eliminates side seams in the kilt and the necessity of matching plaids.)

2. WAISTBAND: Measure boy's waist, and add six inches (for lap). Use this measurement for waistband length x 3\(\frac{1}{2}\)" wide. Cut waistband off one edge of fabric, across end.

3. SEWING KILT:

Using waistband as your guide, and leaving 6 inches on both ends unpleated (this will be the flat overlap in center front of kilt) divide remaining fabric in approximately 14 to 17 three-inch, evenly-spaced sections (when pressed they will be 1\(\frac{3}{4}\)" deep pleats) and hold with straight pins. Stitch waistband across top on wrong side of kilt, making sure all pleats lay flat and in the same direction. Turn waistband over to the right side of kilt and top stitch.
FINISHING: Finish both ends of kilt and waistband with narrow
hem, or fringe top edge of overlap, if desired.

Try on kilt, and hem bottom edge of kilt so it is knee-
length. Adjust waistband and lap so that it is comfortable,
and sew on Velcro to fasten waistband.

Top stitch overlap of kilt from hemline to within 8"
of waistband. Sew on snaps, and press pleats flat. (NOTE:
pleats are not top stitched.)
APPENDIX E

Character Analysis

IRENE

WHAT SHE DOES
She smokes.
When something annoys her, she does something about it (turns off the radio).
She uses lemon in her tea.
She goes out with other men, most generally younger.
She stays with her husband when there is a possibility he could be president.
She goes after Keane.
She leaves with her husband when she realizes that she cannot be the first lady.
She comes to gloat over Luch.

WHAT SHE SAYS
She and Keane are going to the Hendricks.
She says she's sincere.
Politics would kill her.
Carter can afford to express an opinion.
She can't stand the fish on the wall.
She is going to pick Keane up at eight in the Racquet Club.
No civilized person dines at seven o'clock.
Chief Justice's dinners bore her to death.
She states that Carter is generally on his bench and not much of a human being.
She shouldn't have married a man so much older.
Her husband doesn't want her.
She wants a divorce.
Her husband's interests are here.
She wants to redo the White House.
She says Lucy is a dirty politician.

1This form is taken from Charles McCaw, Acting is Believing (New York: Rinehart & Company, 1957), p. 70.

2Irene is the major character in Kaufman and Hart's play, First Lady. The analysis is the author's.
WHAT OTHER CHARACTERS SAY

She wants to escape respectability and security.
There is a rivalry between Irene and Lucy—they are enemies.
Paul Starrett says she is one of the most glamorous women in Washington.
She is close to Senator Keane. She lunches with him almost every day.
When she’s mad, you can cook crêpe suzettes over her.
She would take a jab at Lucy through Steven (Lucy’s husband) by using Senator Keane.
She ruined Lucy’s dinner party by kidnapping the guest of honor.
She is a Methodist.
She took Lucy’s cook and this started the feud.
She was born Irene Baker in Mansfield, Ohio and she had money.
She divorced a foreign prince.
She had a place in Middleburg.
Lucy says she is shameless or has unashamed boldness.
She is steering Keane for the Presidency.
She is through with Carter.
She is going to divorce Carter and marry Keane.
She’d stick to Carter if he had a chance at being President.
She’s a real American wife.
She actually believes her husband is going to be President.
Lucy should be able to beat a ticket of Grandpa, Lincoln and her against Irene.
It would be "fantastic" if she were in the White House.
She should support the wayward girls rather than the Girl Scouts.
She never missed a chance.

THE DIALOGUE SUGGESTS
Her tone is completely different when she addresses a man.
She becomes riveted at this revelation (the thought that she can never become the first lady). A caged tigress.

THE RATHER MEAGER COMMENTS SUPPLIED BY THE DRAMATIST ARE
She went to finishing school in Europe. She can be described only in French. Elegante, soignée, chic.

Her motivating desire is: "I want to be the First Lady of the land and then I can be better than Lucy or anyone. I'll do anything to insure this desire."
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