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Jason Miller's That Championship Season was designed as partial fulfillment of the M.F.A. degree for the Department of Drama and Speech.

Part One of this thesis contains the pre-production analysis. In the analysis careful attention is paid to the historical background and stylistic approach as it relates to the production. The set, costumes, lights, and sound are then discussed as originally conceived by the designer and the director's needs.

Part Two is in the form of a production record which illustrates the actual production as it appeared on stage. That section includes ground plan, set rendering, photographs of the production, elevations and work drawings. Also included is a costume plot and renderings of the costumes, a light plot, an instrument schedule, a switchboard set-up chart, sound plot, and the poster design.

Part Three is the designer's post-production analysis. In that section the actual success of the production is considered. The set, costumes, and lighting are all evaluated in regard to their relevancy to the overall production.

THE DESIGN AND TECHNICAL PRODUCTION
OF JASON MILLER'S
THAT CHAMPIONSHIP SEASON

by

David Roy Peerbolte

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

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1975

Approved by

Thesis Adviser

APPROVAL SHEET

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April 16, 1975
Date of Acceptance by Committee

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To acknowledge all those people who played an important role in this production would take more pages than this book contains. In the interest of space, grateful acknowledgment is made to the faculty of the Theatre Division of the Department of Drama and Speech, the cast and crews, and to the many people who helped with kind words and encouragement. Special thanks must go out to Andreas Nomikos who with his patience, instruction, and wonderful human kindness made this production and much more possible.

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PART I

THE DESIGN APPROACH

PART I

THE DESIGN APPROACH

Hailed by critics and audiences as one of the finest plays in several years, That Championship Season is new and different. Jason Miller has written a play which is unique in dramatic literature. The script is a character study, an evocation of place and mood, disturbing and vivid in every detail.¹

That Championship Season dramatizes another human dilemma. The action of the play is confined to one evening during a twentieth reunion of a Pennsylvania Championship high school basketball team. The place is the living room of the Coach, the man who led the boys to victory and made them what they are today. Four of the starting five players are gathered at the Coach's home to relive their moment of victory and fame. What happens is quite different.²

The four teammates, now years older but not much wiser, begin to reveal the tortures of their private lives. These men are in their middle age, and have known nothing in their lives except terror and defeat. It is the state of

¹Jason Miller, That Championship Season (New York: Atheneum Press, 1972), front book cover flap Book Club Edition.

²Ibid.

their lives which drives them to hold on to that one moment of their youth, when the entire state of Pennsylvania named them their champions. Twenty years later they continue to look to each other for the possibility of success as a team of individuals in real life.

That Championship Season is a statement of life in America today. But even more, the play is a statement about people. A statement that is true of all people in all ages.

One reason good new drama is scarcer than hen's teeth in today's theatre is that today's serious dramatists often write out of fiery indignation over the state of the world; and pure indignation, however well justified, seldom makes good drama. Something else must be added. Sophocles and Shakespeare were indignant, secondarily, over the cruelty of Greek fate and the corruption of the Danish court. But what really excited them was the unholy mess, the human dilemma, of overconfident King Oedipus and underconfident Prince Hamlet.³

Jason Miller's play creates an excellent vehicle for the actors. His characters are working men. Success and victory are their goals in life. These goals are in the hearts of all people.

Part of the success of any theatrical production is the creativity and ease in which the technical elements are conducted. The scenic elements, lighting, costumes, sound and properties are especially important in the overall effectiveness of any production of That Championship Season. Jason Miller wrote the play with a specific setting in mind. As a boy Miller remembers the home of his parents while he

³Tom Prideaux, "Papp Basketballers Cop Stage Cup," Life, 14 July 1972, p. 22.

grew up in Pennsylvania. And it is his boyhood home that served as the model for the original set of That Championship Season.⁴

With this thesis production of That Championship Season, this designer will attempt to provide the director and the actors with the best possible environment for the production. This setting will provide a visualization which will capture the main theme of the production as well as the proper environment for the conflict of characters which is vital for a successful production of this play.

The Historical Background

One of the special events in many small cities and towns in America is high school athletics. Each season the eager young athletes in thousands of towns run out onto the playing fields and courts to hear the cheers of adults and their peers. It is these young Americans who become the heroes of both young and old. Their pictures appear in the newspaper, their names are on the lips of the town for a season or two and then forgotten. With each spring a senior class graduates and these athletes move on to college or jobs. Many of these young people will never know a greater moment than their brief success as a high school star.⁵

⁴"Talk of the Town," The New Yorker, 20 May 1972, p. 32.

⁵Wall Street Journal, 5 May 1972.

Jason Miller was raised in Scranton, Pennsylvania where he played a considerable amount of basketball and football at Saint Patrick's High School. He then attended the University of Scranton where he became involved in the drama club and ultimately gave up sports for the theatre. He did his graduate work at Catholic University in Washington. It was in graduate school that he began to write plays and act in off-Broadway productions. He was not successful, but did not give up and remained in theatre.⁶

The action and setting of That Championship Season stems from Miller's childhood. He lived in the same type of house that the Coach lives in. The Coach lives near Scranton, Pennsylvania where Miller participated in high school athletics. Miller is thirty-three years old, just five years younger than the team's average age in this play. As Miller wrote his play, he was as close to the characters as he was to his location. He gives this description of the setting in an article which appeared in The New Yorker:

I love this room . . . It's distinctly a sixth character in my play. Even before I wrote this play, I visualized this dark, spacious room . . . the sporting photographs, the staircase . . . The house is old.⁷

Miller wrote That Championship Season with specific characterizations in mind. As he wrote, he blocked them within his imaginary set. He wrote about men going into

⁶Charles Michener, "Double Champ," Newsweek, 25 September 1972, p. 124.

⁷"Talk of the Town," p. 32.

their middle age with only a sense of terror and defeat. These men are holding on to their youth: that one night when they as a team brought home the Pennsylvania State Basketball Championship. The only reason each of them comes back to the reunion each year is the hope that together again they might taste that success and relive a victory once more. They believe that victory leads to success in life.⁸

Miller merely tells a story. He tells it with concrete speeches and ideas and not in abstractions. He leaves the obvious conclusions of what will happen later in the action to the audience.⁹ This conclusion is that these men are trapped, with no one to console them. Joseph Papp calls That Championship Season a workingman's play--a play for the people of America.¹⁰ George Melloan of the Wall Street Journal refers to the play as "reality of a very special kind."¹¹

The oldest character on stage is the Coach. It is in his home that the action of the play takes place. It is in the Coach's living room that the five men meet each year to celebrate their championship season.

With Miller's vivid conception of the room as an extremely important character, it is extremely important to

⁸Ibid., p. 33. ⁹Ibid.

¹⁰Miller, That Championship Season, pp. xii-xiii.

¹¹Wall Street Journal, 5 May 1972.

design a room where the coach and his boys would feel comfortable and free. In New York, Santo Loquasto designed the original set for That Championship Season. The set that Loquasto created was solid and atmospheric in every detail. According to Edith Oliver of The New Yorker, Loquasto's set transported the audience onto the stage.¹² It was executed so well that it actually appeared to be lived in by the five-man cast. It was more than just five actors working on a set as a profession. It became real. This was truly an old high school team at the home of their coach celebrating their twentieth year of victory. As a result of the execution of Loquasto's design, Miller's play clearly emerged as a great work of American theatrical realism.¹³ Loquasto used dark wood to convey his feeling of a middle-class home built around 1900. He also used an excellent space and level arrangement to create his effect. The set was a good example of theatrical realism revealing reality rather than merely reproducing it.¹⁴

The central theme of victory demands certain consideration in the design of the set. A silver trophy stands

¹²Edith Oliver, "Off Broadway," The New Yorker, 13 May 1972, p. 100.

¹³Michener, "Double Champ," p. 251.

¹⁴Stanley Kaufman, "Stanley Kaufman on Theatre," The New Republic, 3 June 1972, p. 34.

in the room reminding them of the high school basketball title they won.¹⁵

The Stylistic Approach

The evolution of the final design has now begun. The designer has been made aware of Miller's feeling about his play and Loquasto's approach to That Championship Season. The designer may now proceed.

After conferring with the director, this production of That Championship Season will be done realistically. This designer will attempt to create a stage setting which is rich in detail, utilizing theatrical devices to achieve this effect. For example, the action takes place at night so there will be four artificial light sources on stage plus the passing of moonlight through two French doors. These sources will serve as the motivational light sources but will be lit theatrically. Flats will be used for the walls of the set to simulate real living room walls. With the style of the production established, the designer is now ready to visualize the set.

¹⁵T. E. Kalem, "The Dust of Glory," Time, 15 May 1972, p. 59.

The Set

A single location is necessary in order to stage Jason Miller's That Championship Season. The locale is the living room of the Coach. The time is the present.

The script calls for a large expansive living room with a mood of nostalgia. The furnishings should be dusty and cold with the air of a museum. The feeling this designer will create is a feeling of a well lived in, masculine trophy room--a room rich with the memories and rewards of past victories.

In order to achieve this quality, this designer will crowd the room with basketball trophies, the championship trophy and pictures on the wall commemorating the moments and events which captured each trophy.

The home the Coach now lives in was originally owned by his mother. The buffet, sofa, and the chairs are all furniture that she bought and placed in her home. After her funeral, the Coach moved in his books, guns and trophies in order to add his own personal, manly touch. He removed his mother's pictures and paintings to make room for his championship team's photographs and the portraits of his political heroes. Under the portraits of Teddy Roosevelt, John Kennedy, and Senator Joseph McCarthy is his mother's old buffet, which the Coach has turned into a bar. He has left the rest of the house much like it was except for his guns, pictures, books, and trophies.

Her furniture and curtains still mark her influence on the house and on him. This indicates that the room must reflect both the masculinity of the Coach and the influence of his mother, who originally furnished the house.

The house is an old structure built around the turn of the century. It is a typical American small town dwelling of that period, with its earth colors, woodwork and trim used in Victorian middle-class homes of the time. Through the years, the rooms have been painted several times and furnished with various styles of furniture.

The director and the designer of this production of That Championship Season decided that the production would be more successful if the acting area was as close to the audience as possible. With this in mind, the designer has placed the set for this production of That Championship Season as far downstage as the physical capabilities of the stage will allow. One important rationale for the decision is based on the number of characters in the play. Five men make up the entire cast of That Championship Season. These men have very close contact and verbal battles throughout the course of a single evening. In order to facilitate motivation for this physical and verbal disagreement, the setting should be intimate. This creates a problem with the sixty-foot Taylor proscenium stage on which this production of That Championship Season will be presented. It is the feeling of both the director and the designer that

the entire set should be less than forty feet wide. This designer will attempt to design a realistic living room which is around forty feet wide and less than fifteen feet deep. It is the hope of the designer that the apparent shallowness will balance the width to create a more intimate and realistic middle-class parlor.

The setting will appear relatively busy. Since this designer feels that the audience will need time to acquaint themselves with the setting and its elements, the act curtain will be up when the audience enters the auditorium. The set in full view will enable the audience to become familiar with it before the actors begin the action of the play. Since the design will be as far downstage as possible and the act curtain will not be used, the division between the acts will be done with lighting.

With the use of two levels with a six-inch rise, a staircase with a hallway at the top of the stairs and the stage floor, the designer hopes to create a practical but interesting acting area for the director. Following the realistic style of the production, the designer will use realistic elements in order to create the mood of nostalgia coupled with defeat. The room must have dirt and dust on the tables and bookcases. It must appear to be a real room lived in by the Coach and visited frequently by the four teammates. It is the belief of this designer that the longer the cast is allowed to rehearse on the set, the

more familiar they will become with their environment. The more comfortable the cast looks within the set, the greater the amount of realism that the production will have.

One element that is prominent in the room is the championship trophy. The trophy will be placed on a table by itself and represents the one success in each of the characters' lives.

The Costumes

The basic consideration of character analysis was used to create and design the costumes for That Championship Season. Each of the five characters still lives in the past. Each of them has failed in life, and not one of them is proud of his accomplishments. As with the setting, the costumes for this production of That Championship Season will be a combination of styles. The clothing worn will be middle-class American men's wear starting with 1950 and continuing to the present. It is important that each costume portrays the failure of each of the five men. The way each man wears his clothing and the style of his dress should tell something about the character who wears it.

James and Tom Daley are brothers. James is a grade school principal in town. Like his teammates, he is in his late thirties. James has worked hard all of his life with nothing to show for it. His students hate him and write dirty words about him in the bathroom. James is a very

conservative dresser. He will be wearing a light green suit and vest with a white shirt and a thin necktie with a tie clasp.

James' brother Tom is the town drunk. He does nothing to earn money and is wearing some of his older brother's clothes. Tom will be dressed in a green suit, a white shirt, and a tie.

George Sikowski is the mayor of the town. Hated by the public and not loved by his wife, George is also a very conservative dresser. He will be wearing a brown suit, a tan shirt, and a thin brown tie.

Phil Romano is the stylish one of the group. Phil owns a local mining business and is a wealthy but lonely man. He will be dressed in a blue suit with a blue shirt and a wider tie than those worn by the other characters.

The Coach is the older one of the group. The Coach is a man in his sixties and is revered by the younger men. He is now retired and still living in the 1950 era. He will be in dark green pants, a letter sweater, a white shirt, and a bow tie. The Coach should be the most conservative and the most dynamic character on stage.

These men are conservative Americans whose hair will be neatly trimmed and whose faces, necks, and sideburns will be cleanshaven. George and James should be overweight because of overeating and lack of exercise. Tom should be

thin and undernourished. Phil is in the best shape of the four, while the Coach is a strong but aging man decaying in his older age.

The Lights

The lighting for That Championship Season is of paramount importance in establishing the overall mood of the production. The time of the action is night. The play starts after dusk and ends before the sun rises the next morning. Therefore, the lighting is basically a realistic interior at night. The room will have four motivational light sources. A lamp over the trophy case, a lamp by the telephone, a floor lamp, and a kitchen light will make up these practical light sources. One other source is the moon streaming through the French doors which are opened and closed during the show. In order to enhance the realistic aspect of the play, the designer must adhere to lighting effects which will be plausible to the audience. Keeping this in mind, it will be necessary for the designer to transform the four motivational light sources into believable but visible sources of light. The selection of gel colors will be important and instrumental in the realistic aspect of the light sources.

It will also be important to continue the mood of defeat and failure with the use of the lights and gel colors. This designer will use the contrast of light and shadow to enhance the realistic style of the production

as well as the mood. The gel colors this designer will select will be in the range of the very pale tints. This designer will try to approach white light using complementary colors. The use of cool colors will be extremely effective on the set and the use of warm tints will serve as the motivational light and give the production a slight feeling of warmth.

The lighting will also serve as the curtain in this production of That Championship Season. The use of a pre-show lighting setting will introduce the mood of the production as the audience enters the auditorium and views the setting for the first time. Between the acts blackouts serve as a substitute to the curtain. With the addition of various specials throughout the production, the lighting will play a primary role in the success of the overall production.

The Sound

The sound used in this production will be minimal but important for the mood of the play. Opening, intermission and closing music will be used. The one sound effect is a record the Coach plays in the final moments of the play. In keeping with the realistic style of the show, the cue will be run from the booth, but the sound will come from a record player on stage.

Summary

The final design concept together with the research, has brought a deeper understanding of Miller's play.

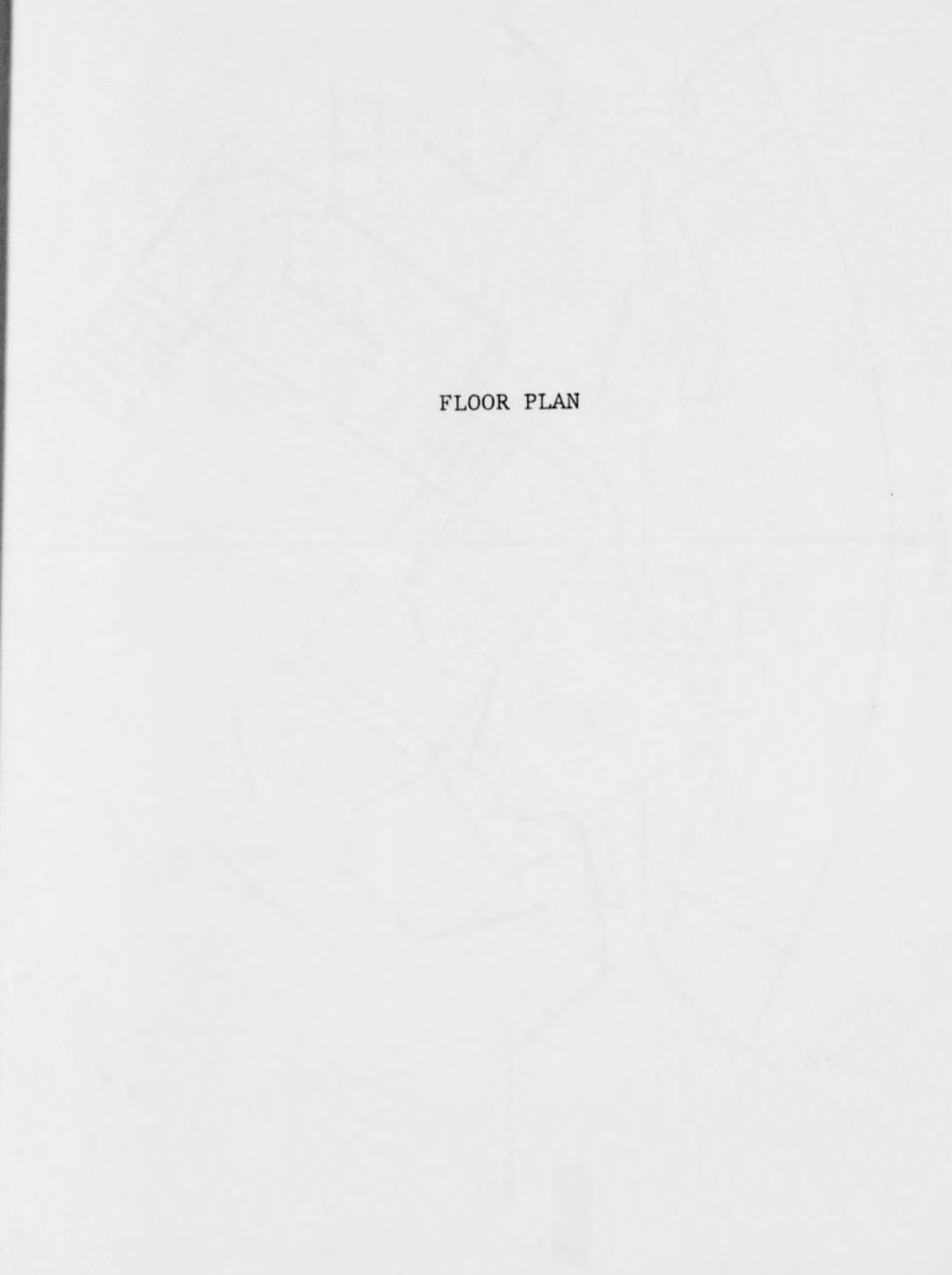
The time spent in research and in the establishing of the final composition of the set now allows the designer to proceed with the execution of the design.

PART II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN



GROUND PLAN V.I.T.
FIRST LIAISON ON SHIP SEASIDE
UNCLASIFIED DATE 04-11-2000
REVISED BY P. 106

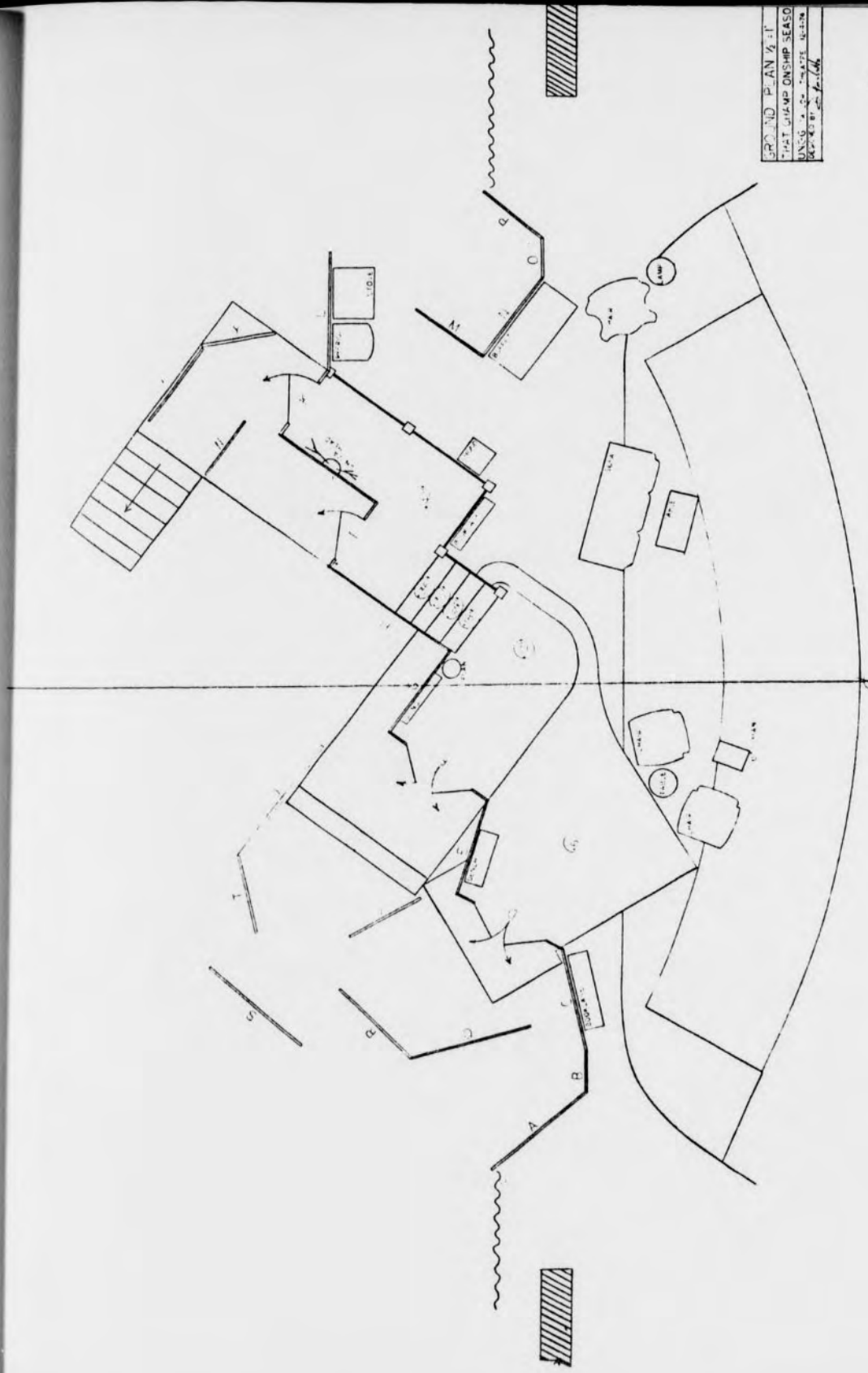


Figure 1

SET RENDERING



Figure 2

SET PHOTOGRAPHS



Figure 3



Figure 4

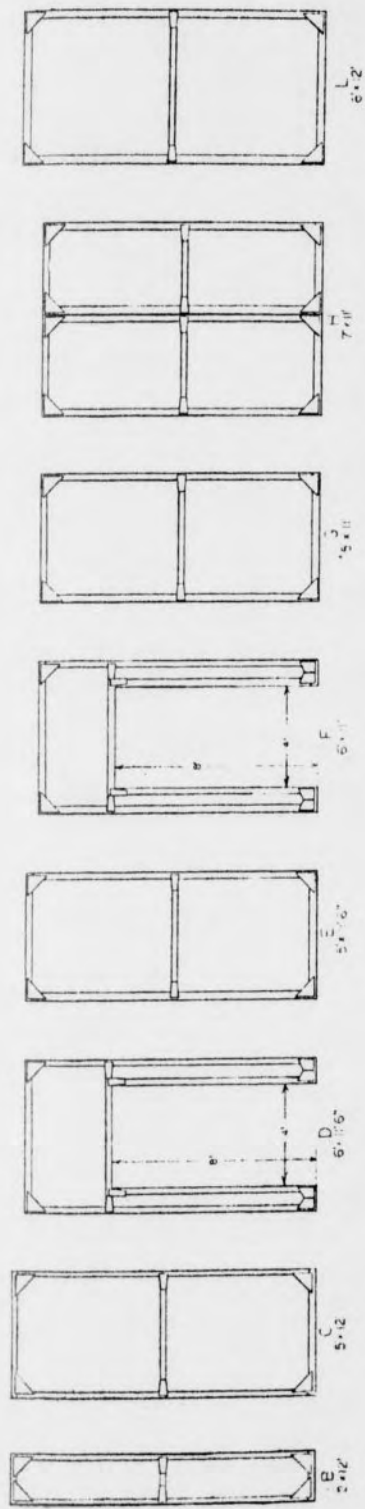


Figure 5



Figure 6

REAR ELEVATIONS



FLATS APPROXIMATELY
 1/4" BE PULLED

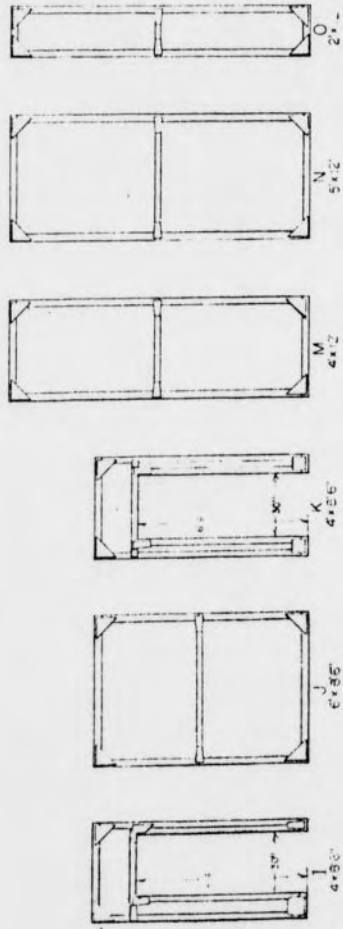


Figure 7

PLATFORM PLAN

31

PLATFORM PLAN	2.1
THAT CHAMPIONSHIP SEASON	
LINGG	TABLE TIME
DESIGNED BY	12-4-74
	<i>P. L. H.</i>

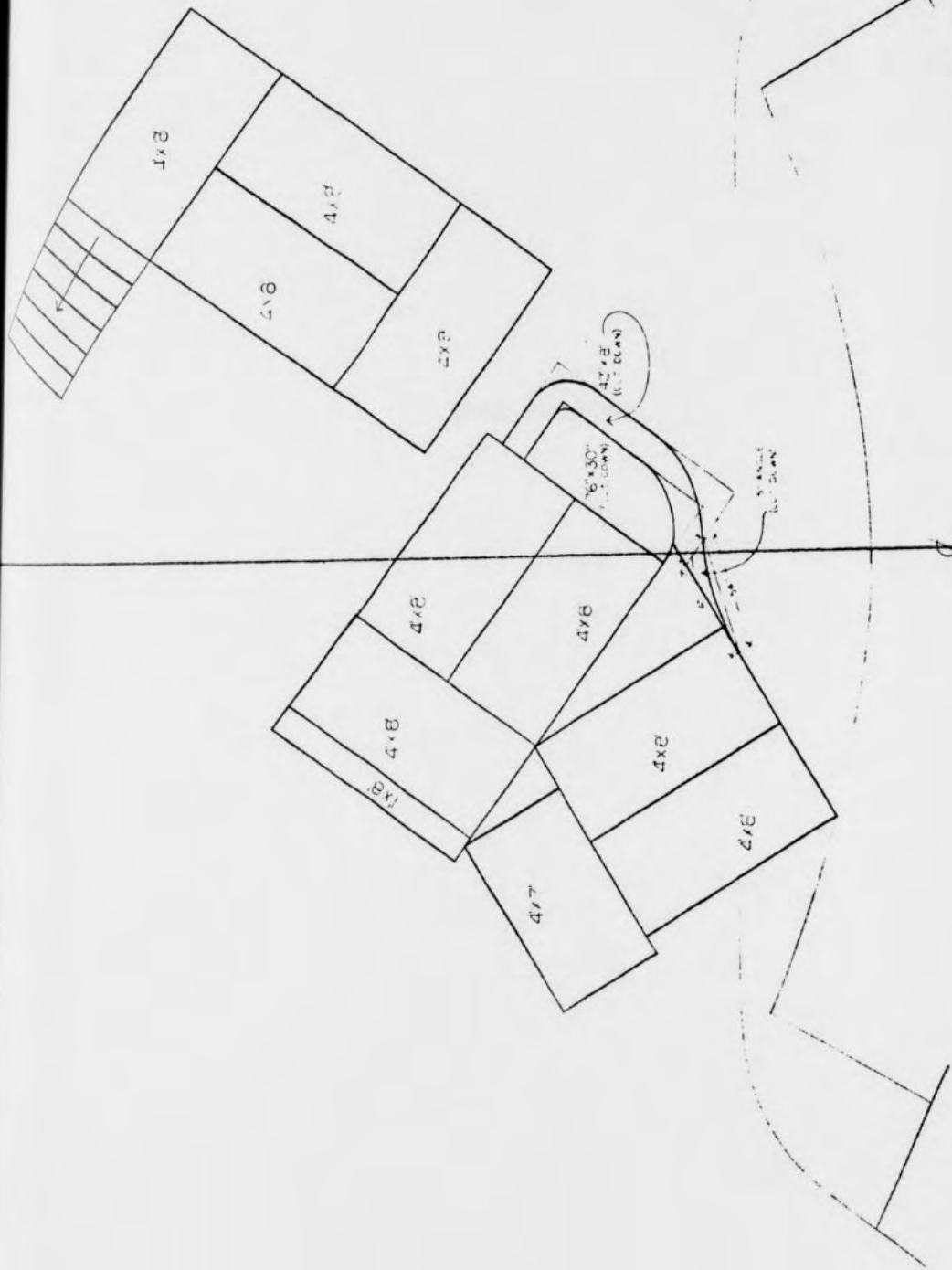


Figure 8

WORK DRAWING

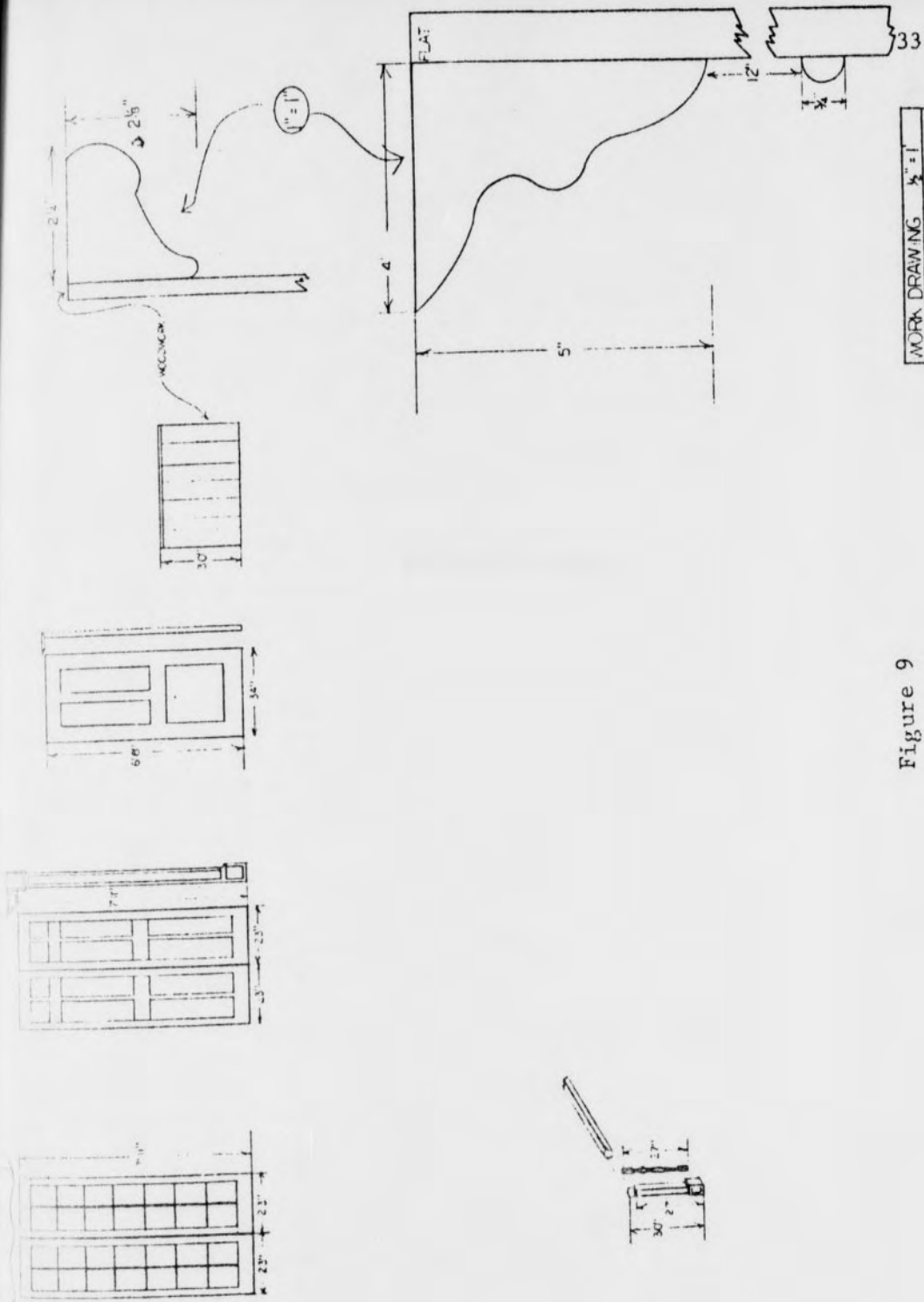


Figure 9

TABLE 1
PROPERTIES PLOT

ACT I, II, and III:

On Stage Pre-set:

ice bucket with ice
glasses
liquor bottles
telephone
trophies
the championship cup
books
camera and flash bulbs
magazines
ashtrays
plant
guns
wall plaques
potatoe chips
candle stick
Virgin Mary
George's suit coat
team pictures
pictures of:
 Teddy Roosevelt
 John Kennedy
 Joseph McCarthy
deer head
wall lamp
furniture:
 chairs
 sofa
 foot stools
 bench
 coffee table
 round table
 floor lamp
 desk lamp
 hat tree
 bookcases
 victrola
 buffet
 refrigerator
 stove
 rug

TABLE 1--Continued

Off Stage Hand Props:

bucket of chicken (burned bucket with chicken)
cooler of beer
basketball
towel
record
slippers

Coach:
whistle

George:
feenamint
cigarettes
matches

Phil:
dentist's bill
cigarette case
lighter

James:
false teeth
watch chain
glasses

Tom:
cigarettes
matches

THE COSTUMES

DESIGNER'S RENDERINGS



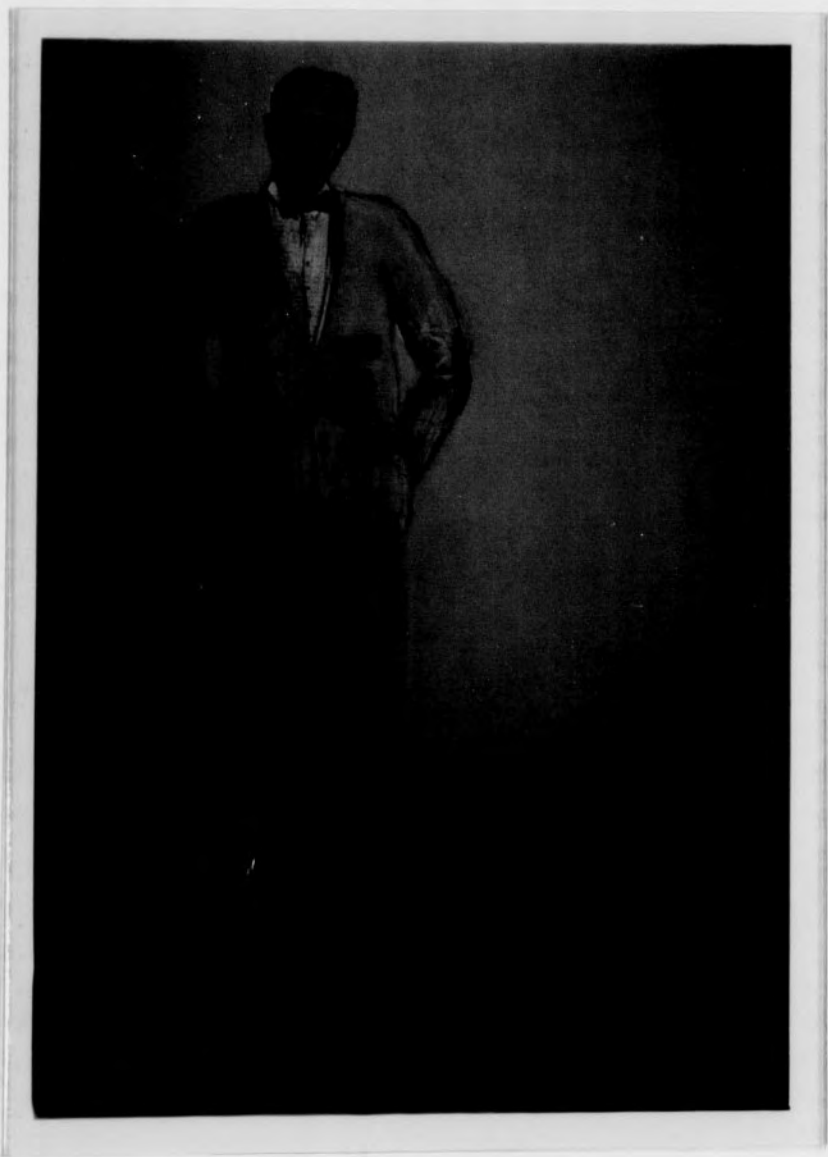


Figure 10

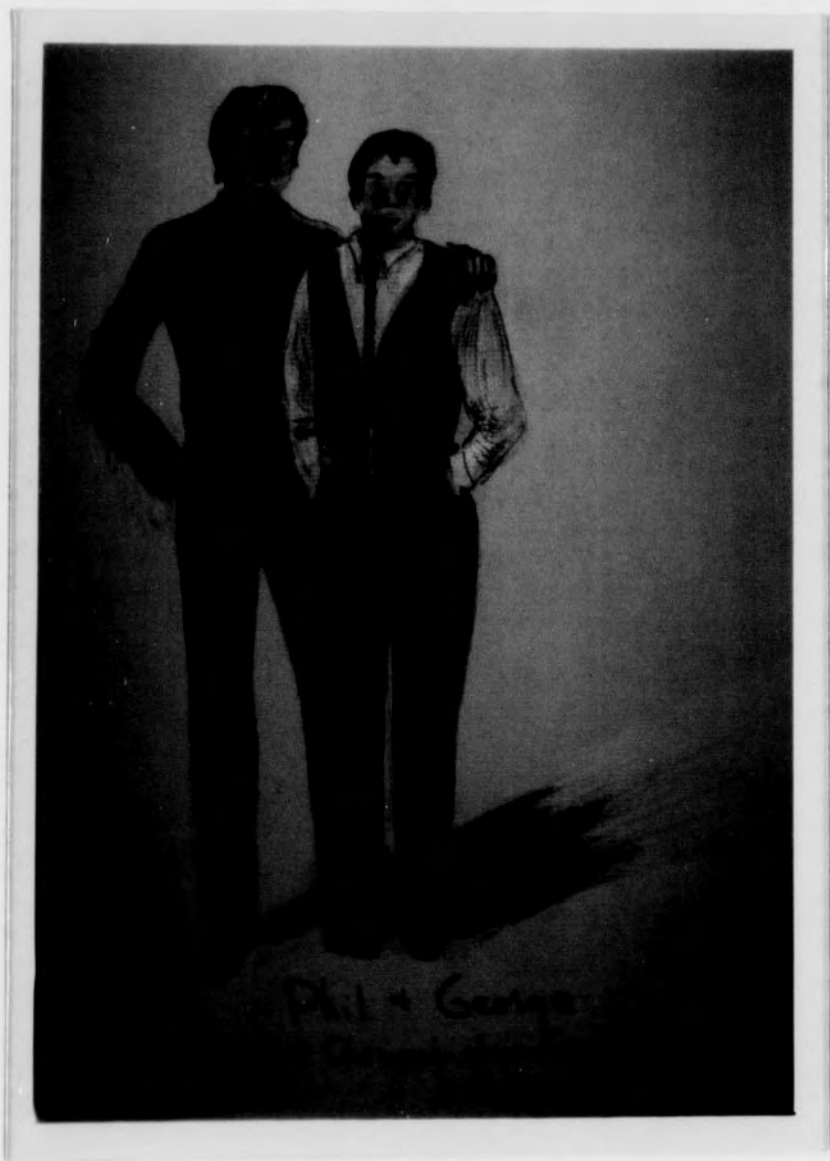


Figure 11

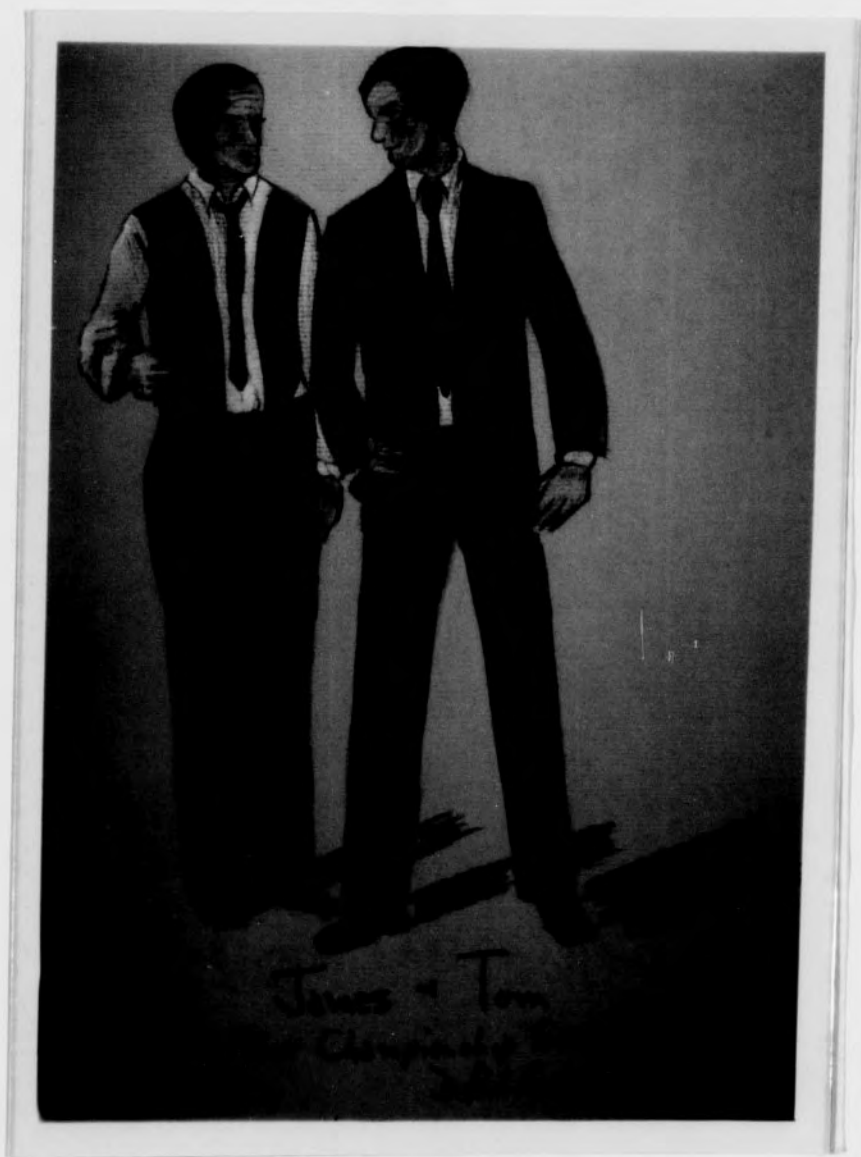


Figure 12

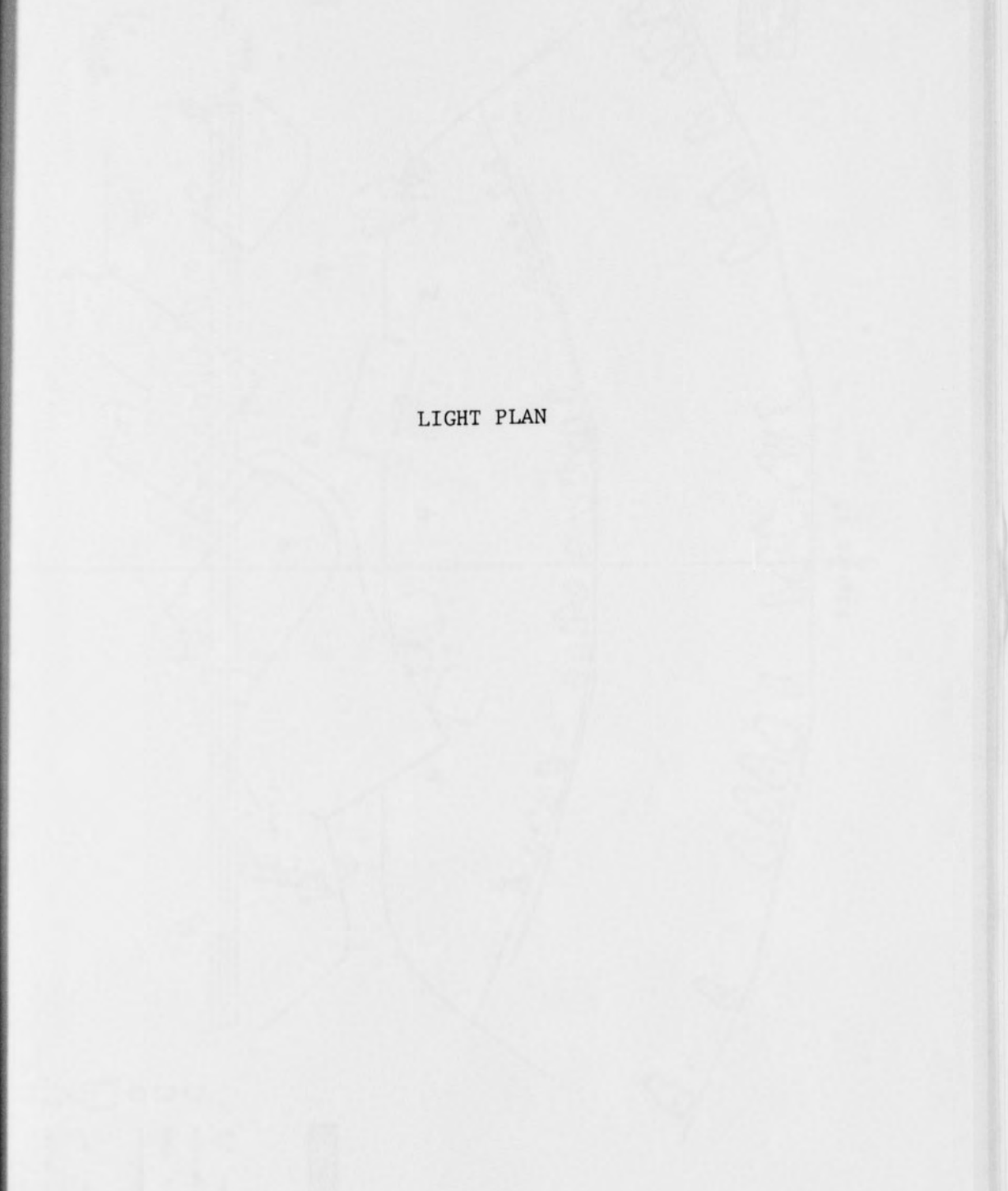
COSTUME PLOT

TABLE 2
COSTUME PLOT

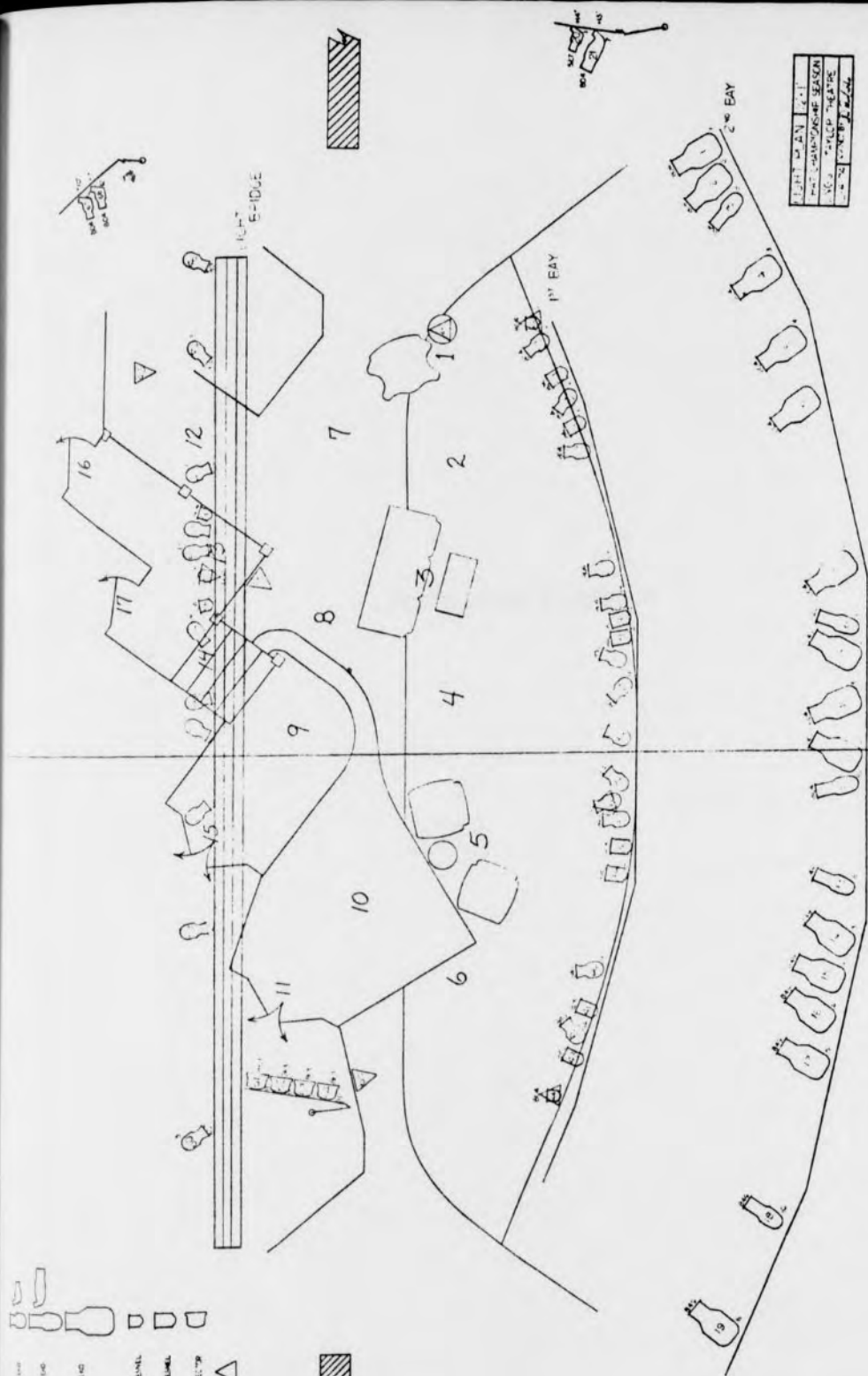
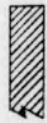
<u>CHARACTER</u>	<u>ACTOR</u>	<u>COSTUME</u>	<u>SPECIAL INSTRUCTIONS</u>
<u>ACTS I, II, & III:</u>			
Coach	Andy Morgan	Off white sweater White shirt Green bow tie Green checked pants Gym shoes and house slippers White socks Off white golf cap	School letter type with letter F and shoulder patches Change in bedroom
George	Glenn Jussen	Brown pants and vest Pale yellow shirt Brown tie Black shoes and socks	
Phil	John Fahnestock	Dark blue suit Light blue shirt Dark blue tie Dark boots and socks	Double knit
James	Barry Bell	Green three-piece suit White shirt Dark green tie Wing tips	
Tom	Jim Fisher	Dark green suit White shirt Dark tie Black shoes	Should be a little large

LIGHTING AND SOUND

LIGHT PLAN



6" 300 watt lamp
 8" 300 watt lamp
 8" lamp
 6" 300 watt lamp
 8" lamp
 6" lamp
 lamp



15" 300 WATT LAMP	1
8" 300 WATT LAMP	2
8" LAMP	3
6" 300 WATT LAMP	4
8" LAMP	5
6" LAMP	6
LAMP	7

Figure 13

TABLE 2
INSTRUMENT SCHEDULE

NO.	DATE	MATERIAL	TOUCH	NUMBER	RESULT	REMARKS
1	1-1-44	1000	1	41	21	100
2	1-1-44	1000	1	3	15	100
3	1-1-44	1000	1	1	10	100
4	1-1-44	1000	1	1	10	100
5	1-1-44	1000	1	1	10	100
6	1-1-44	1000	1	1	10	100
7	1-1-44	1000	1	1	10	100
8	1-1-44	1000	1	1	10	100
9	1-1-44	1000	1	1	10	100
10	1-1-44	1000	1	1	10	100
11	1-1-44	1000	1	1	10	100
12	1-1-44	1000	1	1	10	100
13	1-1-44	1000	1	1	10	100
14	1-1-44	1000	1	1	10	100
15	1-1-44	1000	1	1	10	100
16	1-1-44	1000	1	1	10	100
17	1-1-44	1000	1	1	10	100
18	1-1-44	1000	1	1	10	100
19	1-1-44	1000	1	1	10	100
20	1-1-44	1000	1	1	10	100
21	1-1-44	1000	1	1	10	100
22	1-1-44	1000	1	1	10	100
23	1-1-44	1000	1	1	10	100
24	1-1-44	1000	1	1	10	100
25	1-1-44	1000	1	1	10	100
26	1-1-44	1000	1	1	10	100
27	1-1-44	1000	1	1	10	100
28	1-1-44	1000	1	1	10	100
29	1-1-44	1000	1	1	10	100
30	1-1-44	1000	1	1	10	100
31	1-1-44	1000	1	1	10	100
32	1-1-44	1000	1	1	10	100
33	1-1-44	1000	1	1	10	100
34	1-1-44	1000	1	1	10	100
35	1-1-44	1000	1	1	10	100
36	1-1-44	1000	1	1	10	100
37	1-1-44	1000	1	1	10	100
38	1-1-44	1000	1	1	10	100
39	1-1-44	1000	1	1	10	100
40	1-1-44	1000	1	1	10	100
41	1-1-44	1000	1	1	10	100
42	1-1-44	1000	1	1	10	100
43	1-1-44	1000	1	1	10	100
44	1-1-44	1000	1	1	10	100
45	1-1-44	1000	1	1	10	100
46	1-1-44	1000	1	1	10	100
47	1-1-44	1000	1	1	10	100
48	1-1-44	1000	1	1	10	100
49	1-1-44	1000	1	1	10	100
50	1-1-44	1000	1	1	10	100

TABLE 3
INSTRUMENT SCHEDULE

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL</u>	<u>REMARKS</u>
1	8" Leko	1000	1	41	21	804	
2	8" Leko	1000	2	3	15	804	
3	6" Leko	750	8	42	17	804	
4	8" Leko	1000	3	40	23	804	
5	8" Leko	1000	4	3	19	804	
6	8" Leko	1000	9	38	13	804	
7	8" Leko	1000	5	35	11	804	
8	6" Leko	750	7	15	9	849	
9	8" Leko	1000	1	13	7	849	
10	8" Leko	1000	6	34	5	804	
11	8" Leko	1000	2	15	3	849	
12	6" Leko	750	10	5	1	804	
13	6" Leko	750	8	16	6	849	
14	8" Leko	1000	3	13	24	849	
15	8" Leko	1000	9	16	22	849	
16	8" Leko	1000	4	17	20	849	
17	8" Leko	1000	5	23	16	849	
18	6" Leko	750	10	23	22	849	
19	8" Leko	1000	6	17	14	849	
20	6" Leko	500	1	25	121	527	
21	6" Leko	750	7	11	123	804	
22	6" Fresnel	500	1	37	47	804	Lamp special

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL</u>	<u>REMARKS</u>
23	6" Leko	500	13	6	45	804	
24	8" Fresnel	1000	3	8	43	825	
25	6" Leko	500	15	6	41	804	
26	8" Fresnel	1000	3	20	39	842	
27	6" Leko	500	12	12	37	804	
28	6" Leko	500	17	12	37	804	
29	6" Leko	500	14	12	33	804	
30	8" Fresnel	1000	4	8	31	825	
31	8" Fresnel	1000	4	20	29	842	
32	6" Leko	500	16	12	27	804	
33	6" Leko	500	11	5	25	804	
34	6" Leko	500	13	19	28	849	
35	6" Leko	500	12	19	26	849	
36	6" Leko	500	5	39	38	N-G	Trophy special
37	6" Leko	500	15	18	36	849	
38	8" Fresnel	1000	5	10	32	825	
39	8" Fresnel	1000	5	21	48	842	
40	6" Leko	500	11	18	34	849	
41	8" Fresnel	1000	6	10	30	825	
42	6" Leko	500	14	19	46	849	
43	8" Fresnel	1000	6	21	44	842	
44	6" Fresnel	500	6	36	42	804	Case spe- cial

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL</u>	<u>REMARKS</u>
45	Floor lamp	40	General	33	121	N-G	
46	6" Leko	750	1	25	97	527	
47	6" Leko	750	3	26	99	527	
48	Kitchen	40	General	33	139	N-G	
49	6" Leko	750	1	25	95	527	
50	6" Fresnel	500	16	29	91	804	
51	6" Leko	750	3	26	84	527	
52	6" Leko	750	13	28	87	527	
53	6" Fresnel	500	8	33	83	N-G	Tele- phone spe- cial
54	6" Fresnel	500	17	29	85	804	
55	6" Leko	750	14	28	87	527	
56	6" Leko	750	3	26	90	527	
57	6" Leko	750	5	27	92	527	
58	6" Leko	750	8	30	84	527	
59	6" Leko	750	5	27	82	527	
60	6" Leko	750	5	27	88	527	
61	10" Beam Proj.	750	11	24	132	863	Moon- light spe- cial
62	10" Beam Proj.	750	11	24	130	863	Moon- light spe- cial

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL</u>	<u>REMARKS</u>
63	10" Beam Proj.	750	11	24	128	863	Moon- light spe- cial
64	10" Beam Proj.	750	11	24	126	863	Moon- light spe- cial
65	Wall lamp	40	General	33	140	N-G	Case spe- cial
66	Desk lamp	40	General	33	133	N-G	Telephone spe- cial
67	6" Leko	500	12	31	137	804	
68	6" Leko	500	12	31	135	804	

TABLE 1
 SWITCHBOARD SET-UP CHART

TABLE 4
SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
A	1 (Not in operation)		
	2 (Not in operation)		
	3	2 5	15 19
	4 (Not in operation)		
	5	12 33	1 25
	6	23 25	45 41
	7 (Not in operation)		
	8	24 30	43 31
	9 (Not in operation)		
	10	38 41	32 30
	11	21	123
	12	27 28 29 32	37 37 33 27
B	13	9 14	7 24
	14 (Not in operation)		
	15	8 11	9 3
	16	13 15	6 22

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
B	17	16	20
		19	14
	18	37	36
		40	34
	19	34	28
		35	26
		42	46
	20	26	39
		31	29
	21	39	48
		43	44
	22 (Not in operation)		
	23	17	16
		18	22
	24	61	132
62		130	
63		128	
64		126	
C	25	20	121
		46	97
		49	95
	26	47	99
		51	84
		56	90
	27	57	92
		59	82
		60	88
	28	52	87
		55	87
	29	50	91
		54	85
	30	58	84

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
D	31	67	137
		68	125
	32 (Open)		
	33	45	121
		48	139
		53	83
		65	140
		66	133
	34	10	5
	35	7	11
36	44	42	
E	37	22	47
	38	6	13
	39	36	38
	40	4	23
	41	1	21
	42	3	17

LIGHT PLOT

TABLE 5
LIGHT PLOT

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>	
	Pre-show	3, 5, 6	3	0	4		
	Pre-set	8, 10	5	0			
		11, 12	3	0			
		18	6	0			
		24, 30	3	0			
		31	4	0			
		33	3	0			
		34	2½	0			
		37, 38	3	0			
		39	5	0			
		40-42	4	0			
	As music begins	House	7	0		7	Hold black for 7 seconds
4	1	3, 5, 6, 8, 10-13	0	7		6	
		15	0	6½			
		16, 21	0	9			
		23	0	9			
		24	0	7			
		25	0	7			
		26-28	0	10			
		29	0	4			
		30	0	5			
		31	0	6			
		33	0	7			
		34	0	7			
		37, 38	0	8			
		39	0	6			
		40-42	0	10			
			0	7			

0
0
0
0
0
0

34
37, 38
39
40-42

73	2 2A	All of Cue 1 House	0	0	4	Hold black for 7 seconds 10 minute intermission
73	3 3A	House 3, 5, 6, 8, 10-12 13 15-21, 23 24 25, 28 29 30, 31 33 34, 37, 38 39 40-42	7 0 0 0 0 0 0 0 0 0 0	7 6 7 9 7 10 4 6 7 8 10 6	0 10 3	
101	4 4A	All of Cue 3 House	0	0	Blackout Hold for 7 seconds 10 minute intermission	
102	5 5A	House 3, 5, 6, 8, 10-12 13 15-21, 23 24 25-28 29 30-31 33 34, 37, 38 39 40-42	7 0 0 0 0 0 0 0 0 0 0	0 6 7 9 7 10 4 6 7 8 10 6	0 10 3	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
106	6	3, 5, 6, 8, 10-12 13 15-21, 23 24 25-28 31 33 34, 37, 38 39 40-42	6 7 9 7 10 6 7 8 10 6	3 4 6 4 6 5 6 6 7 5	3 minutes	
124	7 7A	All of Cue 6 20 21 23 27 34	0 0 0 0 0	0 8 10 5½ 5 6	3 4	Hold black for 5 seconds
	8 8A	All of Cue 7 House	0 0	0 10	4 10	Hold for 3 bows Hold for 5 seconds

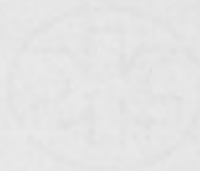
TABLE 4
SOUND PLOT

NO.	DATE	SITE DESCRIPTION	SPECIAL INSTRUCTIONS
1.		Sounding music begins at 12:00 - 12:05	Take note of timing of lights
2.		Type of observation record	Start time of sound starts - distance
3.		Sound level at starting Value of light at 12:00 - 12:05	

SOUND PLOT

TABLE 6
SOUND PLOT

<u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
	1	Opening music begins as lights dim out	Fade with timing of lights
	2	Tape of championship record	Start cue as Coach starts victrola
	3	Same music as opening fades up as lights dim after the curtain call	



POSTER DESIGN

OLD BOND
BOND
STOP COPY HERE

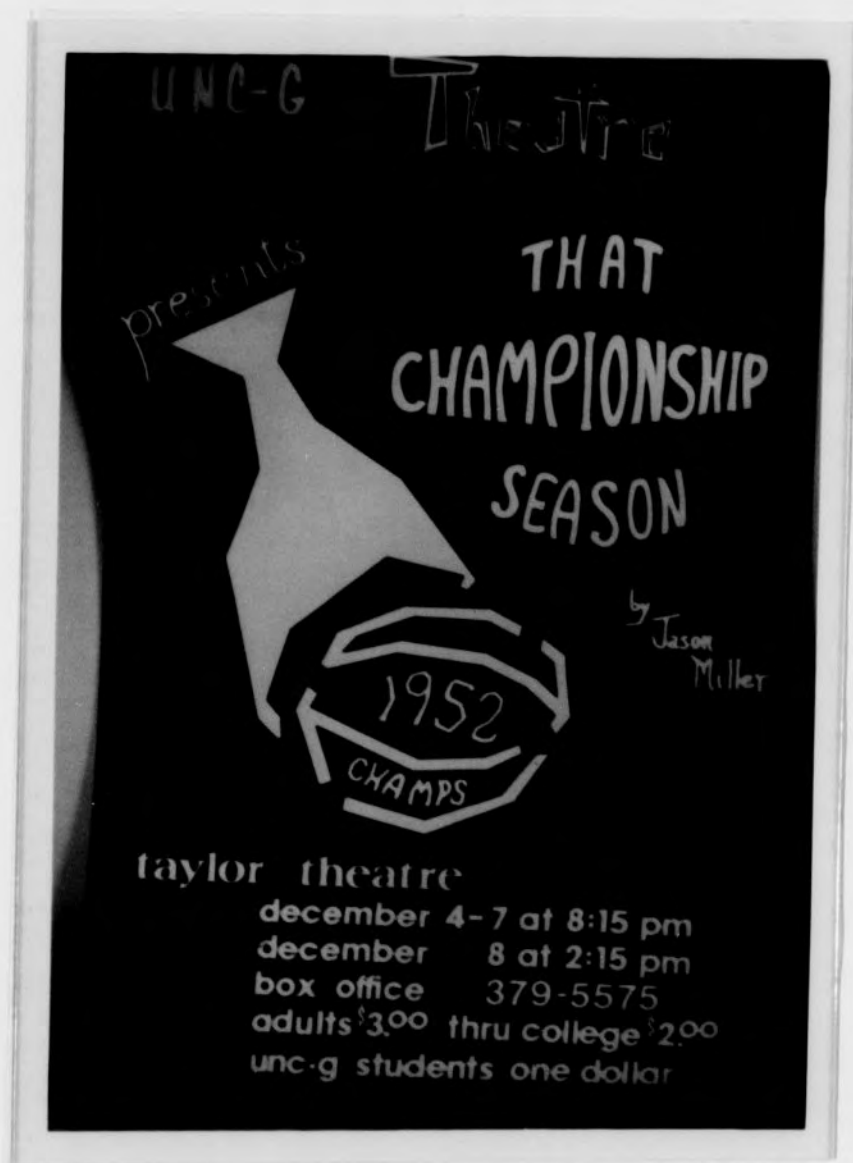


Figure 14

PART III

CRITICAL EVALUATION

PART III

CRITICAL EVALUATION

PART III

The study's findings show that the overall quality of the research was satisfactory and that the study was well conducted and carried out with little difficulty. The study was carried out in the form of a questionnaire of the study. The study showed that the quality of the overall research was satisfactory. This attention was manifested because the research was carried out in a very professional manner. In carrying out this study several stages were followed, which were very important. This helped the

PART III
CRITICAL EVALUATION

Evaluating the visual design of That Championship Season is the purpose of this chapter. With the aid and guidance of the thesis committee, this designer has carefully discussed the successes and failures of the technical production. The final design will be measured against the planned designs and the problems encountered. A few aspects of the design had to be changed because of unexpected problems. In the evaluation which follows, the visual effect of the production will be discussed with respect to both merit and failure in the areas of the set, costumes, and lights.

The Set

The Coach's living room, the one locale necessary in staging That Championship Season, was constructed and positioned on stage with little difficulty. One major change in the set was the repositioning of the stage left flats. The change increased the width of the overall set by three feet. This alteration was beneficial because it improved the sight lines for nearly one hundred seats in the house. In making this shift toward stage left, the kitchen area became more prominent. This forced the

designer to consider the kitchen as a more important scenic element of the design. A towel rack with towel, a coffee pot, a serving dish, and calendar were added to complete this section of the set. The change caused no great time loss to construction because of the unit's independence from the main section of the set.

An additional problem which was encountered by this designer concerned the dressing of the final set. As the set appeared on stage it looked as if it was larger than the intention suggested by the designer's rendering. To offset this visual problem, it was necessary for the designer to add more wall dressing into the home of the Coach. Some of the final touches included several wall plaques placed around the deer head and along the wall at the head of the step unit. The "American Eagle" was also a last minute addition which was placed over the front hall doors. The addition of these wall dressings added to the overall effectiveness of the design and helped convey the masculinity of the Coach.

It is the feeling of this designer that the addition of a baseboard to the set could have added to the overall appearance of the design. By adding some type of baseboard, the living room would have projected a more convincing feeling of a Victorian house built around the turn of the century. The French doors leading to the porch

were also of concern to the designer. They could have been visually more pleasing if they had been taller than the front hall doors. The hall doors were on a twelve-inch rise while the French doors were on a six-inch rise. Both sets of doors were eight feet tall, but the combination of the six-inch level difference and the curtains gave the French doors a dwarfed appearance. The hall doors with the addition of an outside hall light or wall might have better established these double doors as hall doors and not as front doors.

The forty-foot width of the set may or may not have created a directorial problem. Visually, the living room did not appear to look overly large to the designer. One way to perhaps create a better definition of the set limits and to give the appearance of a smaller room would have been to paint a ground cloth and by so doing place definite stage left and right boundaries to the room. The use of a ground cloth would have better tied the floor with the flats and would not only have unified the set but would also have made the living room seem more intimate than it appeared.

Generally speaking, the set for That Championship Season was executed as planned. It satisfied the physical requirements of the play and followed the mood and style the designer and director wished. The problems inherent in most of the comments made previously could

have been prevented if this production were to be redone. The basic problem was one of time: not of time in the shop but of time on the stage. A box set of this nature requires many hours of dressing and a careful fitting together of pieces which can only be done on the actual set after it is positioned on stage. The crews working on the set were small but managed to finish as much work as planned in the shop. This same crew worked as hard as physically possible to position the set on stage and complete it before opening night.

The Costumes

In planning the costumes for That Championship Season, careful attention was paid to designing a costume which would convey the character who wore it. The costumes did not require a great amount of construction. In each case, the costume for an individual character was located and then altered to fit.

James and Tom Daley's costumes were very effective. The only change in their costumes was with James's, who wore his suit coat during the entire production. Originally, the designer had thought that he would remove his coat at some point during the evening, but his wearing it worked very well.

The clothing of the mayor, George Sikowski, may have been too much like a stereotype and therefore less

effective. His pants were too long and gathered at the cuff. The excess material was not enough for the actor to stumble over but was enough to appear unrealistic.

The Coach could have been more convincing if his letter sweater had appeared worn and older than it really was. The borrowed sweater was personal property which had to be returned in the same condition as the designer received it. Perhaps a similar sweater could have been purchased at a secondhand store, and by aging the sweater it would have reduced the amount of white worn by the Coach. This would have limited several of the problems which will be discussed in the lighting section.

Phil Romano was the least effectively portrayed by his costume. Phil should have appeared in a three-hundred dollar dollar suit. However, since this was twice the amount of the entire costume budget, the designer had to substitute with what could be done with the available funds. The suit which was used did not convey the feeling of very expensive clothing and therefore was not very effective.

In the final analysis of the costumes, they were executed as designed and did help each actor with his character. With the exception of Phil's, the costumes looked good together and in most cases seemed to contribute to the overall visual effect.

The Lighting

The lighting for That Championship Season was in this designer's opinion the weakest element of the visual production. As too often happens in the production schedule, the lighting was left to the last minute. This was the greatest and perhaps the worst error made by this designer while working with this production.

It is the feeling of the designer that the production was not over-lit, but was too light. The problem was the intensity at which the major part of the play was lit. If the lighting for the entire production had been less intense, similar to the final moments of the play, the production would have been enhanced. For example, during the final act the intensity was taken down. This created more light and shadow, which in turn gave the set depth and made it much more interesting. Another solution to this problem might have been a more angled hanging approach. The frontal lighting was hung with the forty-five degree McCandless method. If a more angled approach of sixty degrees had been used, as in the upstage areas of the set which did appear to have depth and seemed to be the best lit areas on stage, the entire set would have appeared more realistic to the viewer. The high level of intensity also caused the frontal lighting to wash out the effect of the back light.

With no visible back light the set appeared flat, and in effect the use of the designer's back light was negated.

Perhaps a more defined motivational use of the moonlight and the kitchen light, each coming from opposite sides of the stage, and the addition of a hall light, could have added to the dimensionality of the set. These effects were used by the designer but to such a degree as to have gone unnoticed.

The basic problem with the lighting design was the lack of distinct light and shadow. There was a definite lack of shadow throughout the set especially because the intensity level was very high. It is the feeling of this designer that by running all instruments at less intensity, badly needed shadow would have been created which would have made the production more pleasing visually and more interesting.

The high intensity level also created problems with several colors used on the stage. In different areas on the set, this designer used more lights to add more visibility and to give greater importance to certain areas. The sofa and the space around it was one of these areas. Because of the light color of the sofa and the great amount of light focused on it, the sofa appeared far too light in color and in contrast to the rest of the living room. The other problem of this nature was due to the Coach's white shirt and sweater. Whenever the

Coach walked through or sat down in a well-lighted area, the light color of his clothing created an intensity of reflection that was far too pronounced.

Yet, it is the opinion of this designer that the lighting design was a workable one. If there had been more time, the problems which have been discussed could have been resolved with a minimum of effort. This would have led to lesser problems with the design and perhaps even to a lighting design of which this designer could have been proud.

Conclusion

In the opinion of this designer, the overall production of That Championship Season was a success. The set worked well for the director's needs and the actors found it a pleasing set to work on. One actor remarked during the run of the play that it was an actor's set, easy to move on and natural to work with. The costumes for the most part fit each actor's character and helped convey that character to the audience. Even though it was the weakest element of the overall design, the lighting did provide the audience with visibility which made it possible to watch the action on stage.

The few problems encountered during the planning, building and set-up of the production were worked out. Some of these mishaps like the lighting, a better defined

front hall, George's pants, the Coach's sweater, and the addition of baseboard, slipped through into the actual production and caused the reporting of this retrospect thinking. However, the real strength lies in what is ahead and not in what is behind. In the designs which will follow this one, this designer will make use of the lessons learned and apply them to future thinking and planning.

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