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**A Stage Design and Notes on the Engineering and Technical
Direction for the Play, The Effects of Gamma Rays on Man-in-the-
Moon Marigolds by Paul Zindel**

Dan Krehbiel

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Outline for The Culminating Project

A Stage Design and Notes on the Engineering and Technical
Direction for the Play, The Effects of Gamma Rays on Man-in-
The-Moon Marigolds by Paul Zindel.

By Dan Krehbiel

Faculty Sponsor Dr. Wesley Van Tassel

Faculty Administrator Dr. R. Richert

April 15, 1979

Submitted in partial fulfillment of
the requirements for the degree
of Master of Arts,
The Lindenwood Colleges



I. Thesis Statement/Introduction

To achieve the physical environment of a dramatic production a comprehensive, lengthy process of artistic, collaborative, and practical procedures is a requisite framework for the goals and occupation of scenic design. It is critical at the outset of each production to recognize immediately the initial positive and negative influences, or "givens" which affect the scenic designer as artist and technician. Once these givens are clearly established, procedures, unique to each production, may then advance artistically and technically toward the objective of the specific initial performance.

II. Scenic realism: Origins and notes on the modern relationship to essential principles.

III. Givens

A. The Production, The Effects of Gamma Rays on Man-in-the-Moon Marigolds by Paul Zindel to open March 7, 1978.

1. The Play

- a. Characters
- b. Story line
- c. Set description
- d. Script - ground plan and blocking

2. Author

- a. Biographical background
- b. Awards

B. The Theatre - Ross A. Jelkyl Performing Arts Center at The Lindenwood Colleges., St. Charles, Missouri.

1. No fly space, all scenery dead hung or suspended
2. No wings, fixed asymmetrical walls
3. A symmetrical stage floor
4. Opening, up stage center small cyc possible
5. Stage cube 34'-0 x 30'-0 approximately with adjustment, 18'-0 max height.
6. All scenery must fit through opening 7'-0 x 6'8" and must be trucked from shop to theatre.
7. Stage too high for comfortable orchestra viewing
8. Stage too low for comfortable balcony viewing
9. Poor sightlines left and right forcing special extra masking for all areas

10. Construction shop small but with adequate tools

C. Staff

1. One carpenter - excellent artist/technician
2. Prop person - excellent artist/technician
3. Student help inadequate number for the work necessary (add carpenter)

D. Time

1. Adequate time for discussion and design
2. Inadequate construction period for this specific complex project

E. Budget

1. \$3500 for sets and props
2. To build a realistic set for this type theatre - at least \$3000

F. Producer

1. Preconceived notions from past productions and possible design limitations due to potential artistic control
2. Final approval contingent upon budetary and artistic acceptability

G. Director

1. Preconceived notions from past production
2. Director's role to have ultimate artistic control of total production

H. Designer

1. Resume
2. Specialty - this style of set and play
3. Had not done, or read, or seen the play before
4. Declaration of artistic intent

I. Procedures - (Begun December 1, 1977)

A. Readings

1. Literary influence and general impressions
2. Information
 - a. History (action before the play)
 - b. Current environment
 - c. Space Requirements
 - d. Style and mood
3. Subtext
4. Movement/blocking
5. Peripheral theatrical influences of lighting, costuming and sound

B. Research

1. Trip for Florida (1978)
 2. Memory
 - a. Father's tenants
 - b. Father's old place of business
 - c. Industrial realstate in Pittsburgh
 3. Pictorial Research
- C. Conferences Designer/Director
- D. Initial Design
1. Cumulative information combining givens, reading, research, conferences, design instinct, and engineering learned and practiced into intial ground plan
 2. Drawings and lists
 - a. Prop list including dressing and furniture
 - b. Sketch
 - c. Moulding
- E. Design Presentation to Producer and Director
1. Artistic
 2. Budgetary
 3. Practical
- F. Engineering and Cost Clarifications
1. Engineering elevations and detail drawings
 2. Cost Additions and clarifications
 - a. Stock
 - b. Materials to purchase
 - c. Items to potentially borrow
- G. Construction and Rehearsal Period
1. Staff operations
 - a. Carpentry
 - b. Prop
 - c. Lights and costumes collaborations
 2. Rehearsal input/changes
- H. Combining of artistic elements including set, props, lights, sound, costumes and actors.

V. Evaluation at performance level

- A. Artistic
- B. Engineering
- C. Visual (see pictures)
- D. Personal
- E. Professional

VI. Appendices

- A. Picture and floor plan from the script
- B. Designer floor plan
- C. Production calender
- D. Rehearsal schedule
- E. Designer resume
- F. Prop List
 - Major furniture list
 - Dressing notes
 - Antique and furniture source information
- G. Designer sketch
- H. Moulding detail and price sheets
- I. Working drawings
- J. Production reviews
- K. Production photographs

A STAGE DESIGN AND NOTES ON THE ENGINEERING AND TECHNICAL
DIRECTION FOR THE PLAY, THE EFFECTS OF GAMMA RAYS ON MAN-IN-
THE-MOON MARIGOLDS BY PAUL ZINDEL.

BY DAN KREHBIEL

FACULTY SPONSOR DR. WESLEY VAN TASSEL

FACULTY ADMINISTRATOR DR. R. RICHERT

MAY 10, 1980

CULMINATING PROJECT

SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE
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1980

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CHAPTER I

INTRODUCTION

To achieve the physical environment, the scenic design, of a dramatic production, a comprehensive, lengthy process of artistic, collaborative, and practical procedures in design and engineering is a necessity. It is critical at the outset of any production to recognize immediately the initial positive and negative influences, or 'givens' which affect the scenic designer as artist and technician. Once these givens are clearly established, the designer may initiate procedures, unique to each production, and may then advance artistically and technically toward the objective of the initial performance.

The givens or influences which affected the visual elements of this production of The Effects of Gamma Rays on Man-in-The-Moon Marigolds at Lindenwood Colleges are numerous and specific. The influence of nineteenth century theatrical realists and their twentieth century successors form the framework for the scenic realism of the piece. The play becomes the central and pivotal authority providing the basis of all research and speculation about the environment within the total concept of the director. The theatre provides the physical space in which to house the proposed

environment of the play through its architectural form and places certain restrictions upon the design. The total organization of the theatre including its budget, calendar and staff introduces the notion that the designer will not be dealing with the optimum situation of unlimited time, staff and budget and must therefore restrict his design to the limits of the environment and its givens.

Each of these givens must be considered by the designer, assigned a certain weight of importance and used as basic tools during the design process. Those procedures follow a chronological pattern. Reading and digesting of the material is the initial step, followed by architectural research. When satisfied by his grasp of the material, the designer confers at length with the director and then embarks upon the physical design process of theatrical and architectural engineering. At its completion and in concert with the director, he places the total design in the hands of the artists and technicians who will implement the design. He then becomes a resource person for those artists, providing further insight and information regarding the specific elements of the piece. Further the designer must be open and willing to accept changes which evolve from the discovery process of the rehearsal period and to implement the changes critical to the director's total concept.

To properly complete his task, the designer should, I believe, follow the play from the initial concept through

the initial performance, acting to preserve the total scenic overview and initiate all specific visual elements except lights and costumes. Although he is the tool of the director, along with his fellow designers, he is also, in a realistic piece, the creator of the environment and the environment totally affects the director, lights, costumes, and most important the actors forming the basis for the entire production.

CHAPTER II

SCENIC THEATRICAL REALISM:

Origin and Notes on the Modern Relationship to Essential Principles

To discern causes is to turn vision into knowledge and motion into action. -George Santayana, *The Life of Reason*.¹

...naturalism has regenerated criticism and history by submitting man and his works to a precise analysis, taking into account circumstances, environment and organic cases...I chose ridiculous and ordinary minor characters to show the banality of everyday life behind the grim anguish of my heroes. In staging the play (*Therese Raquin*) I tried to stress continually the ordinary occupations of my characters, in order that they might not seem to be "acting" but "living" before the audience.-Emile Zola.²

If the actor must follow carefully the impressions of the audience, he must conceal the fact, must play as if he were at home, taking no heed of the emotions he excites, of approval or disapproval; the front of the stage must be a fourth wall, transparent for the public, opaque for the player. -Jean Jullien.³

Modern theatre can be equated with the rise of realistic drama and stage production under the leadership of Ibsen, Shaw,

¹John Gassner, Directions in Modern Theatre and Drama: an expanded edition of form and Idea in Modern Theatre, (New York, Holt, Rinehart and Winston, 1965), p. 2.

²Ibid., p. 2.

³Ibid., p. 2.

Antoine, Zola, Jullien and Stanislavsky. Two ruling concepts made this possible, these were the idea of illusionism, where the theatre must provide the illusion of reality on stage, and the idea of environment. The first idea is an old one which developed in the Italian court theatres of the Renaissance. The second, that of the stage as an environment, was relatively new in the theatre. Without it, we could not have had the dramatic realism that has modernized the stage. First of all, nothing in the second half of the nineteenth century could have strengthened the illusion of reality more than the use of the box set and the replacement of painted scenery by solid objects and workable doors and windows. Secondly, nothing at that time could have contributed more to a theatre concerned with contemporary issues than a presentation of environment as a conditioning element and as a reality to be reckoned with, opposed, or changed by the individual. Because some architectural or scenic effects will be found in every theatrical production, it is important to distinguish between mere illusionism and the modern concept of environment. A setting, in itself, is not an environment, nor is a scene an environment, in any true dramatic sense, unless it encloses the characters and the stage action. Moreover illusion can be created for the works of nineteenth-century realists and their twentieth-century successors only when the acting area is treated as both geographically and psychologically distinct from the area occupied by the audience.

The growing use of the concepts of environment is well illustrated by the numerous comments of the leaders of nineteenth-century modernism. That pioneer play producer the Duke of Saxe-Meiningen, standing at the threshold of modern theatre, saw a function in the objects on the stage, declaring that it was "always an advantage to have an actor touch a piece of furniture or some other near-by object naturally. That enhances the impression of reality."⁴ Antoine, in his preface to Therese Raquin, 1903 was emphatic in sharing this view, declaring that "we must not be afraid of an abundance of little objects, of a wide variety of small props...These are the imponderables which give a sense of intimacy and lend authentic character to the environment the director seeks to re-create." He went on to say: "Among so many objects...the performers' acting becomes...more human, more intense, and more alive in attitudes and gestures."⁵

Antoine also counted on ceilings in relief and visible beams to provide "the impression of solidity and weight which was unknown in the make-believe painting of the old stage sets," and he believed it to be important "to fashion complete doorframes and window frames. An interior on the proscenium stage should be designed with "its four sides, its four walls" in mind (as in the world outside the

⁴Gassner, Directions in Modern Theatre, p. 20.

⁵Ibid., p. 20.

theatre), "without worrying about the fourth wall, which will later disappear so as to enable the audience to see what is going on. And Antoine went so far as to declare that he found it indispensable to first create the setting and the environment, "without worrying at all about events that were to occur on the stage. For him it was "the environment that determines the movements of the characters, not the movements of the characters that determine the environment."⁶ Details of setting thus became decisive and playwrights began to count upon stage settings to convey the conditions of life that were the subject of a play and that sometimes played the role of destiny.

The modern scenic designer under the influence of Robert Edmond Jones and Gordon Craig seeks to create an environment solely for the character on the stage, an environment in which he could simulate reality while the audience observes him and achieves various degrees of identification with him. Only an actual gulf between the stage and the auditorium can sustain the illusion of a distinctive environment. Only a spectator who is physically separated from the stage can function as a detached observer and can partake of the illusion that the stage is an environment. And only the actor who can ignore the audience can consistently treat his stage as an environment rather than a platform from which to play to the audience.

⁶Gassner, Directions in Modern Theatre, p. 21.

Consequently the realist felt the need to abide by the fourth wall convention, the assumption that the open space framed by the proscenium arch or the space between audience and actor on a thrust stage is the fourth wall of the environment. Therefore, the actor is not supposed to see the audience. The actor can turn his back to the spectators whenever the action requires such a position. Furniture can be placed at the footlights and every effort is made to disguise the fact that the stage is a platform for players and to create the illusion that it is a true environment, separate from and independent of the auditorium.

The realistic setting which can be selective rather than literal fixes the environment for all the actors. It objectively determines the physical movement and helps make it natural. Above all, the stage space when transformed into an environment serves as a psychological frame of reference for the performers.

Robert Edmond Jones wrote, " a stage setting has no independent life of its own. Its emphasis is directed toward the performance. In the absence of the actor it does not exist. Strange as it may seem, this simple and fundamental principle of stage design still seems to be widely misunderstood... A stage setting holds a curious kind of suspense. Go, for instance, into an ordinary empty drawing-room. It is just--empty. Now imagine the same drawing-room arranged and decorated for a particular function--a Christmas party for children, let us say. It is not completed as a room, now, until the children are in it. And if we wish to visualize for ourselves how important a part the sense of expectancy plays in such a room, let us imagine that there is a storm and that the children cannot come. A scene on the stage is filled with the same feeling of expectancy. It is like a mixture of chemical elements held in solution.

The actor adds the one element that releases the hidden energy of the whole. Meanwhile, wanting the actor, the various elements which go to make up the setting remain suspended, as it were, in an indefinable tension. To create this suspense, this tension, is the essence of the problem of stage designing. The designer must strive to achieve in his settings what I can only call a high potential. The walls, the furniture, the properties, are only the facts of a setting, only the outline. The truth is in everything but these objects, in the space they enclose, in the intense vibration they create. They are fused into a kind of embodied impulse. When the curtain rises we feel a frenzy of excitement focused like a burning-glass upon the actors. Everything on the stage becomes a part of the life of the instant. The play becomes a voice out of a whirlwind. The terrible and wonderful dynamis of the theatre pours over the footlights.⁷

The energy of a particular play, its emotional content, its aura, so to speak, has its own definite physical dimensions. It extends just so far in space and no farther. The walls of the setting must be placed at precisely this point. If the setting is larger than it should be, the audience gets a feeling of meagerness and hollowness; if smaller, a feeling of confusion and pressure and it is often very difficult to adjust the physical limits of a setting to its emotional limitations.⁸

The designer must learn to sense the atmosphere of a play with unusual clearness and exactness. He must actually live in it for a time, immerse himself in it, be baptized by it. This process is by no means so easy as it seems. We are all too apt to substitute ingenuity for clairvoyance. The temptation to invent is always present.⁹

I believe realistic modern scenic design then to be the product of the evolution and compromise of opposites. From the intense realism and naturalism of Antoine to the

⁷Robert Edmond Jones, The Dramatic Imaginations Reflections and Speculations on The Art of the Theatre, 6th ed., with an Introduction by John Mason Brown (New York: Theatre Arts Books, 1941) pp. 70-72.

⁸Ibid, p. 76.

⁹Ibid, p. 74.

symbolism of Adolphe Appia and Gordon Craig we have evolved a style, as evidenced in Jones' writings, that tends toward a natural relationship between the designer and playwright. "As we work," Jones wrote, "we must seek not for self-expression or for performance for its own sake, but only to establish the dramatist's intention, knowing that when we have succeeded in doing so audiences will say to themselves, not, This is beautiful, This is charming, This is splendid, but- this is true, This is the way it is. So it is, and not otherwise... There is nothing esoteric in the search for truth in the theatre. On the contrary, it is a part of the honest everyday life of the theatre."¹⁰

¹⁰Jones, The Dramatic Imagination, p. 76.

CHAPTER III

THE GIVENS

The Play: The Effects of Gamma Rays on Man-In-The-Moon Marigolds by Paul Zindel

The text of a play, as any piece of literature, must be read for its own integrity to allow the playwright's ideas to be of primary influence rather than either preconceived ideas of past productions or of theatrical requirements. The text of the play is the basis for all the choices inherent in the production by all the participants, in this case most notably the scenic designer. As if it were a blue print, the text outlines the parameters of space, color, tempo and movement leaving an impression upon the designer. He must translate theme, mood, and research into physical architectural elements. The play's text to the designers is as the symphony score is to the conductor, an artistic resource from which to draw direction and form.

In The Effects of Gamma Rays on Man-in-The Moon Marigolds, hereafter referred to as 'Marigolds', Tillie, a sensitive and withdrawn but gifted young girl attempts to overcome the crippling effects of an emotionally deprived environment. She is surrounded by madness; her sister Ruth, slow and crude, is subject to convulsive seizures; her

mother Beatrice (formerly Betty Frank), an aging, disagreeable, destroyed woman, is angry at the world and takes out her anger on her children; Nanny, the elderly woman Beatrice cares for and hates, is senile, deaf and dying. At the suggestion of an interested science teacher Tillie performs experiments with marigold seeds that have been exposed to varying degrees of gamma radiation for a science fair project. Some of the marigolds die; some produce dwarf blossoms; some create giant blooms. At the science fair which Beatrice does not attend Tillie wins the prize and returning home finds that her mother has killed her pet rabbit in her anger at the world. But Tillie, like one of her giant marigolds, endures (as an affirmation of life) despite threats to her development.

Without a detailed study of the text the numerous specific influences and indications in the script cannot come to light. But it is important to note here that each character's input--what she says, what she doesn't say, and what others say about her--provide hundreds of specific notations guiding the scenic designer to specific literal choices. In section III some of the character notations will be discussed.

Inherent in many scripts is a written indication by the author as to precise elements of the script. In Marigolds Mr. Zindel provides a rather clear and concise description of the environment.

The Setting

A room of wood which was once a vegetable store and a point of debarkation for a horse-drawn wagon to bring its wares to a small town. But the store is gone, and a widow of confusion has placed her touch on everything.

The objects which respectable people, bless them, put away remain in unsightly profusion about the main room. Such objects include: newspapers, magazines, dishes, empty bottles, clothes, suitcases, boxes, and last week's sheets. Such confusion and carelessness is the type which is so perfected it must come from hereditary processes. The unsightliness of the room must be further qualified to be that unsightliness which derives its character from stark daylight. In all fairness to the occupants it can be pointed out that after twilight, when shadows and weak bulbs work their magic, the room becomes interesting. It wallows, in that species of Bohemianism where to be an outsider looking in is not of tremendous discomfort, but to be a participant in its creation and a reaper of the joys of living amidst it requires an extraordinary laziness or ignorance.

Stage right is a room that has been added. The walls are thin wall board, and faded curtains cover the door opening. Up stage of the curtained door is a small end table that Tillie uses for her books, and a larger dresser piled high with boxes.

There are two un-matched sections of sectional sofas, and a small end table up stage of these pieces. On the floor stage right of the sofa units there is a small wire cage designed to hold a rabbit. A school book (open, face down) is on the stage right section of sofa.

Up stage right is the front door.

Up stage center is the window which was formerly the front of the vegetable store and is now covered with translucent paper so that passers by cannot see in. A bit of the clear glass remains at the top. On the window ledge, (which once displayed vegetables) are boxes, and a large pillow. A small end table is in front of the window.

Up stage left are shelves filled to overflowing.

Under the shelves are bins. On the floor, boxes, crates, and a wooden stool. The bathroom door is under the stairs and is very small.

Stage left is the kitchen area, with a round table and three chairs. On the table a large ash tray, a wooden pencil, a school book, and matches.

Up stage of the table and chairs is a counter. On the counter: a hotplate with a pan of water, a jar of instant coffee, a jar of honey, a back scratcher, an ashtray, a cup with five spoons, two large coffee cups, and two cigarettes next to the hotplate. At the up stage end a small sink. Under the down stage end a small refrigerator. On a shelf under the counter a real estate section from the local newspaper.

There is a heavy wood staircase which leads up to a landing with a balustrade. Up stairs Beatrice sleeps in one room; Tillie and Ruth share the other. There is a shelf at the bottom of the stair which holds the telephone.

Extreme stage left a platform for the Science Fair in Act II. On the platform there is a unit which contains Tillie's experiment. As she enters for her scene she flips up the unit and there is the display; a three panel screen with "The Past, "The Present", and "The Future", and three pots of mutated marigolds (all exact copies of the props which she uses during the previous scene). When the unit is closed all we see is black. Janice Vickery uses the covered unit to set the cat skeleton on.¹¹

This information provided by Mr. Zindel is very helpful. But it is simply an outline. The play and the director's influence plus the designer's own creative influence are the link to a completed scenic design.

The influence of the text upon a production's scenic, costume and lighting designers should be positive and helpful. But when that influence becomes restrictive,

¹¹Paul Zindel, The Effect of Gamma Rays On Man-In-The Moon Marigolds (New York: Dramatists Play Service, 1970), pp. 5-6.

the designer should discard the information. Most play scripts include in the book a picture of the set and its ground plan, a complete prop list and the blocking from the Broadway production. Only the prop list of those items should be even considered by the designer as a source of anything more than interest. They are some one else's solution and do not belong in the creative collaboration between director and designer. They offer solutions that may not be aligned with the givens of the theatre space and staff or of the needs as provided by the director for this specific production. And further the integrity of design and designer suffers when complete or even portions of works are plagiarized. (Please see Appendix A for script floor plan and photograph).

The Author

In many instances a playwright's biography offers little direct insight into the lives of the people in their plays. But in this case Paul Zindel has lived the circumstances in his play. To understand Marigolds therefore, it is helpful to be familiar with his biographical information. Paul Zindel was born, May 15, 1936 the only son of Paul and Betty Beatrice Mary (Frank) Zindel, on Staten Island borough of New York City. He is of German descent on his father's side of the family and Irish on his mother's. The Zindels had an older daughter, now Mrs. Betty Hagen, an assistant principal of a Staten Island public school. The boy never really knew his father, a New York City policeman

who was separated from his wife. Several times a year, usually on holidays, father and son would see each other, and on one occasion Paul spent a week visiting the family of his father's common-law wife in upstate New York. To support her family Mrs. Zindel worked as a hot-dog vendor, a shipyard laborer, and a hatcheck girl and, for a time, ran a catering service. When she began breeding dogs, her least successful get-rich-quick scheme, the small house in Travis, Staten Island was overrun with twenty-six full-grown collies. A licensed practical nurse, Mrs. Zindel also boarded terminal patients.

Because the family moved on the average of once or twice a year, Paul Zindel had little opportunity to form close friendships with other children, but his active imagination took advantage of the environmental changes. His toys were those of a solitary, inventive child: marionettes, some of which he fashioned himself, cycloramas, aquariums, insectariums, and terrariums.

Although he never attended a play until he was in his twenties, when he saw Lillian Hellman's Toys in The Attic, starring Maureen Stapleton, Zindel recalls that he had an early interest in the theatre. While in grade school, he portrayed the comic strip character B.O. Plenty in a "Tom Thumb Wedding" at the Dickinson Methodist Church. Two years later, as a seventh grader, he appeared in the annual Christmas pageant at P.S. 26, one of several grade schools he attended on Staten Island. In high school Zindel

adapted "The Monkey's Paw," a W.W. Jacobs short story, for an assembly show; created a slapstick skit for Senior Day; and with the aid of a classmate wrote a play that was "really a dissection of a geometry teacher."

An attack of tuberculosis interrupted Zindel's high school education for one and one-half years. While recuperating at a Lake Kushaqua, New York sanatorium, he learned to play the piano as well as a competent game of chess and bridge. He was the only adolescent in the hospital. When he returned to Port Richmond High School, Zindel wrote a play about a seriously ill pianist who recovers from his illness to perform at Carnegie Hall. At Wanger College on Staten Island he majored in chemistry, obtaining a B.S. degree in 1958 and an M.Sc. degree in 1959. He had also taken courses in creative writing at Wagner, where one of his teachers was the playwright Edward Albee. Although his admiration for Albee has since diminished somewhat, Zindel acknowledged to Jerry Tallmer of the New York Post (May 8, 1971) that Albee was one of his "primary inspirations in writing plays." Under Albee's guidance, Zindel wrote a play while he was in college called "Dimensions of Peacocks." The title is a word-play on the psychological condition dementia praecox, which however, has nothing to do with the theme, involving a "misunderstood youth whose mother is a visiting nurse," its author has explained.

After graduation, Zindel accepted a position as a

technical writer for a chemical company, commuting daily to Manhattan on the Staten Island ferry. The work was not especially challenging, and when he found he was spending more time at the movies than at the library, he resigned to become a teacher of chemistry and physics at Tottenville High School in a relatively rural area of Staten Island. Although he once said in a press interview that teaching appealed to him because of the "paychecks and vacations," he was a concerned, creative teacher.

During ten years of teaching, Zindel continued to write plays. A Dream of Swallows, produced Off Broadway on April 14, 1964, was a one-night flop. His next play, The Effect of Gamma Rays on Man-in-The-Moon Marigolds, had its premiere at Houston's Alley Theatre in the early summer of 1965. Howard Taubman of The New York Times (June 27, 1965) criticized Zindel's "elliptical, occasionally murky style," but commended his use of dramatic suspense. The Play "created a tension of its own," he wrote.

Before moving to the New York City stage Marigolds was produced in several regional theatres, such as the Cleveland Playhouse. On April 5, 1970 the play opened Off Broadway at the Mercer-O'Casey Theatre to rave reviews for the five actresses, particularly Sada Thompson as Beatrice, and for Mr. Zindel its young author. Harold Clurman, writing in the Nation (April 20, 1970), praised its "slice-of-life realism," while in Variety (June 17, 1972) it was called

"the most compelling work of its kind since Tennessee Williams' The Glass Menagerie." Marigolds won both the Drama Critics' Circle Award and the Obie for the best American play of 1970: Paul Zindel earned the Drama Desk Award for the most promising playwright of 1970 and in 1971, became the second Off-Broadway playwright to win a Pulitzer Prize for drama.

The Theatre

The most restrictive given imposed on this production of Marigolds was the theatre space, The Ross A. Jelkyl Performing Arts Center at The Lindenwood Colleges. The theatre after its reconstruction in 1970 affords many superb opportunities to the individual performing artist, singer or pianist but presents problems of great difficulty to the theatrical designer whose task is to create a specific environment.

The stage and auditorium combination is a compilation of theatrical forms: a proscenium and thrust or apron stage. Ninety percent of the audience views the productions in the Jelkyl Theatre as if it were the proscenium form. But the few remaining patron's seats are forced to the side, creating sightline problems of immense proportions. The designer is forced by these few viewers to adjust his environment for them creating viewing problems for the majority. In other cases this minority must be the one that suffers to satisfy the requirements of the specific environment. At best neither

solution is wholly acceptable when paying patrons in one or both areas are unable to see portions of the action. Further, when designing for this space the designer faces the reality that its partial thrust stage form requires more complex and difficult masking and that this requirement forces additional restriction on the production's budget. Or in other words, more scenery is needed on the same budget.

Another sight line difficulty is noted as the designer contemplates using platforms or stairs to raise portions of the playing space either for the requirements of the play, as in Marigolds or to create visual interest in the setting and in the movement or blocking of the actors. The balcony overhang is the problem in this case. If the platforming is raised to a realistic second floor height of approximately 7'-0 the last three or four rows of orchestra seats are unable to see the actors above their knees. Conversely, if the director wishes to place the actor downstage on the thrust in a kneeling or sitting position the audience in the balcony will be unable to see them at all while creating uncomfortable viewing for the front orchestra patrons who must look almost straight up to see the action. In short the stage is too high for comfortable orchestra viewing and too low for adequate balcony sight lines.

The solution seems simple: play the action in the center of the stage without raised platforms. Unfortunately the staging requirements of plays simply cannot allow this solution. A realistic environment must cover at least nominally

a realistic area and the Jelkly stage is so small (a cube equivalent of 34'-0 wide x 30'-0 deep and 18'-0 max height) that nearly all of it must be selectively used for realistic drama. The problem then for the designer is a discussion of evils: which portion of the audience will be allowed or not allowed to see which portions of the action? And the overall guiding precept should be maximum viewing by the maximum number to insure audience pleasure and interest and keep the box office totals high. It becomes a delicate juggling act between the reality of the space and the needs of the production.

The technical proclivities of the space are numerous and may simply be listed: 1) There is no fly space. A fixed grid at 18'-0 maximum height restricts the amount of pieces that may be suspended (the area must be shared with all the lighting equipment) forcing the design toward free standing floor pieces. Also, dead hung or fixed suspended pieces take much time and energy to erect, more so than most theatres, taking valuable time during the setup period. 2) Asymmetrical walls (see floor plan, Appendix B) surround the space restricting entrances to three specific upstage areas, affording no wing space for scenic movement of expansion and forcing realistic environmental scenery into very specific patterns. These walls with their 12'-0 opening and small cyclorama upstage clearly restrict the notion of a wrap around cyclorama of color or a painted scene as the walls are too close for effective distance. 3) The asymmetrical quality of the floor, downstage, (see Appendix B) again restricts

the design. Its shape is not universal and must be dealt with for each production in this space. At the time when Marigolds was presented no standard adequate stage plugs or platform additions existed and therefore they had to be constructed for the piece; again, this meant adjusting budget for the theatre space needs rather than necessarily for simply the scenery. 4) By the time of the Marigolds production, the scene shop, although small with no storage or paint space, had been adequately equipped with acceptable tools. Of note however, is the fact that all items built for the Jelkly stage must fit through a maximum opening rectangle of 7'-0 x 6'-8 (diagonal considered) and all design and construction work must be based on these dimensions. 5) The scene shop is however several hundred yards from the theatre and all scenic elements must be trucked to the space. 6) The need to truck all scenery, the fact of no available loading door directly to the stage so that scenery must be carried down a hallway and through the orchestra seating area, the 18'-0 grid restriction, and the lack of wing space and therefore work space amplifies the problem of the difficulty to setup. The Jelkyl Theatre is probably one of the most difficult theatres in this area into which to move a set. This difficulty creates a time factor problem. The scenery cannot be too large or complex to fit into the space in the time allotted and the design must be planned accordingly.

In viewing these numerous restrictions, the designer

must note that they are simply a portion of the overall problem and act as guidelines toward the solution and final product. The space must not overpower the audience but be as mouldable as clay to the designers' hand, otherwise the project cannot accomplish or reach the ends sought by director or playwrights in the opening performance.

The Staff

For this production of Marigolds the given staff appeared to be more than adequate. The technical director and carpenter, Robert Shapiro, was an excellent artist and technician. His rapport with the designer was good, his perfectionism was superb, and his skills could construct the total Marigolds set alone, given adequate time. The prop master and scenic artist, Alice Carroll, carried equal if different skills and would also have been able to carry off alone both the jobs assigned if she had been given enough time. The costume and lighting designers, Sue Butcher and Michael Pule, with whom the scenic designer must communicate, were capable of total independence and needed no prompting from the designer.

The student group, however, although willing and eager to work and learn were essentially unskilled and untrained and the level of competence which they were able to bring to the project began to affect the planning in terms of the staff being able to accomplish the building and setup within the time frame. A second carpenter was hired in light of this situation to assist the T.D. The

budget, however, would not allow additions to staff to assist the prop master/painter which would affect the total product during the put-in and setup. It would also adjust the designer's role during construction as the need for him to assist in the prop area became clear.

During the construction period the necessity for constant adjustment is clear. To accomplish the goal of completing the scenery and props prior to first performance, the staff must be the most adjustable and malleable of the elements of production and are usually therefore, upon whom the greatest burden is placed. The budget and calendar are set and neither the theatre nor the play can be altered. So the staff must adjust by adding work hours to their commitment. A discussion leading to the legal and philosophical implications could enter here but should not. It is simply the designer's job to design scenery that can be built and finished by the staff in the given time. If he does not, it is his error and the solution must be agreed to by the staff members involved. Theatre is the collaboration of elements. And the people are the link and backbone between supposition and reality and in that light are too often ill protected and considered.

The Calendar

See Appendix C & D

For a production of this sort three basic time periods must be provided in order to accomplish the task. First the design portion of the calendar must insure adequate

time for discussion and design. In this case discussions were begun in December lending an adequate six week discussion period to the director/designer process. This process is perhaps the most critical portion of the total production because during this period most of the decisions pertinent to the production are made. This time period must be provided and protected at all costs or the production could have a weak base which may mean weaknesses and incongruities during the later production period.

Second, the production portion of this calendar should insure a time period based on a standard work schedule to build, finish and complete a realistic set of this type. The basic, standard period needed to complete a set of this genre with this staff and for the given budget is approximately four weeks. The production schedule was planned accordingly and the period, January 30 through February 25 was set aside (noting the need for the 'put-in' of Emperors New Clothes). Making the assumption that the scenery working drawings would be ready, that the scenery could be built in the time barring difficulties with materials procurement, and that the planning and projections were accurate and complete, everything should proceed as planned.

Third, the setup and rehearsal portion of this total calendar should follow both the givens of first performance deadlines and the average time needed for this theatre to accomplish both ends. The Jelkyl Theatre and its staff under the current Producer (given the technical restrictions previously

noted) require approximately ten days between put-in and initial performance. In this case the total possible time was nine days and into that period the compilation of all elements must be consummated. To the set must be added the paint, actors, (see rehearsal schedule Appendix D), lights, sound and costumes in a careful and logical pattern to obtain the final product that the director has planned.

The Budget

Several factors affect the budget needed for a specific theatrical piece. In this case an interior realistic environment is the given element influencing all further components. Scenery of this type takes a given amount of money based on the production department's ideas and philosophy concerning the quality of scenery and the inventory of stock, theatrical equipment and raw materials in storage.

The basic philosophy of this production group is to construct the finest scenery possible based on their personal professional experience and a need in their personal development to reach for that sort of quality. Numerous other college groups which are imbued with similar budgets are either not possessed with the need or zeal for quality or their professional orientation is not such as to require such perfectionism. This need for perfection is expensive. Adding to the meticulousness the givens of the production, the minimum budget for any realistic set including props would be three to four thousand dollars. The size of the stage,

the size the scenery must be to be transported, the proscenium-thrust problems of masking and sightlines, and the fact that there was no stock, helped force the budget to these proportions.

The budget provided by management for this particular production of Marigolds was \$3500. It would be up to the designer and staff to carefully plan all the specific elements of the set and props to stay within the budget as a given and still make possible the quality desired by all participants.

The Producer

In relating the givens the influence of the producer, Dr. Wesley Van Tassel, over the total production must be considered. It is he after all whose vision sets in motion the overall production, provides its philosophical intent, hires its staff, and provides the budget break down from which the director and designers work. It is also he who must retain the power to execute final artistic decisions if need be.

The question is to what degree should or must the producer trust the persons that he has employed and at which point should he exercise his rights as employer to sway decisions to his will. At this point Dr. Van Tassel enters the design process as a given. Prior to January of 1977 he had produced Marigolds for another theatre company. A certain probability, therefore, existed that certain preconcieved notions from that past production could act upon the design

process as limitations due to his potential artistic control.

Although all final artistic decisions should be controlled by the director, the producer still definitely has the right in any theatre company to suffuse the decisions with his will as to their artistic acceptability. His responsibility is to the total thrust and philosophy of the theatre company and to maintain his position relative to final budgetary decisions. The degree to which he would exercise his rights to effect the design portion of the production would remain to be seen.

The Director

The director, Yvonne Ghareeb, was perhaps the most influential given in determining the final content of the design. Completely competent and gratifyingly sensitive she imbues the director/designer collaborative process with a certain special critical emphasis that allows, seemingly, total artistic freedom within the design sphere. She trusts that you will give your best and you do. Within that framework the design evolves under her influence, guidance and control as should all the other elements of the play from initial concept through opening night performance.

Ms. Ghareeb had directed Marigolds before and the possibility existed that preconceived notions would intrude from that past production upon this fresh new production but past experience with this same director suggested that preconceptions would be discarded and that a fresh new production was possible.

The Designer

The designer (see resume Appendix E) as resource person for the total visual basis of the play must be listed as a given. His strengths and weaknesses, his specialties and interests, and his philosophy of theatrical design will effect the total production immeasurably.

The two most important principles of my design philosophy are quality of production and originality. The need for quality is generated from past professional experience with major repertory companies and a basic artistic idealism of the theatre people who have been gathered at Lindenwood. This perfectionism is the overriding precept, controlling all my specific decisions in an attempt to eliminate any sort of shoddy final construction or haphazard scenic artistry. Further, originality is a private personal need to be at peace with myself, knowing that the 'art' representing me is my own personal creation and not stolen or lifted intact from some other designer's work on the same piece.

My strengths in this case are the specialty, that of realistic environmental designs and the technical knowledge to engineer theatrically and architecturally what the visionary artistic portion of the designer perceives. The major and singular weakness as a total designer is as that of artist and painter; not inadequate but hampered by lack of specific knowledge and skill to affect the needed drawing and painting easily and effortlessly.

Finally, Marigolds was a first experience. Having

only heard the title before the initial reading, I could have brought no preconceptions to the piece, allowing total freedom within the framework already established.

The designer is listed here as the final given but he is also the beginning and middle. Without him there is nothing. But from him total commitment is essential from beginning to end as the most important given or link between the scenery and the director's total production.

CHAPTER IV

DESIGN PROCEEDURES

Readings

In December of 1977, prior to a March 8, 1978 opening, the project of a production of Paul Zindel's play The Effect of Gamma Rays on Man-in-The-Moon Marigolds was begun. The designer's blueprint for a production is the script and from that basis five separate sequential readings were begun. Each was initiated from different points of view to establish a complete understanding of the play as an artistic tool. And each reading was planned to carry its own weight in its individual influence over the designer. The readings, therefore, dealt with: impressions and literary influences; information regarding history, place, action, mood, etc., subtextual conjecture; character movement and blocking; and theatrical influences of lighting, costumes and sound, providing a total view of this dramatic work by Mr. Zindel.

With the first reading a designer should impose no expectations upon the piece and allow the literary work to effect him with its own integrity of strengths and weaknesses. The reading is meant to allow literary influence and the impact of the general impressions of the piece to align themselves with the experiences and frame of reference of the

reader so that the story is clear and the characters and events are understood.

Mr. Zindel's characters and locale were a new experience for me. I recalled an experience from my past which would facilitate better understanding of the life he was depicting. This recollection concerned my first reaction, at age sixteen, to the living conditions of a poor family. When I entered the home of one of my father's employees, my senses were bombarded by the abundance of filth everywhere. A counter top at the far end of the room was covered with two week-old dried and half eaten tomatoes. The carpet once green had assumed the color of the earth outside. The pink walls of the property which my father still owned had turned grey from unwashed finger prints and filth. There was litter, clutter, and garbage everywhere. The smell drove me from the house.

This memory and understanding at the outset permitted an emotional reaction to the people in Marigolds and their self-imposed predicament. The story was clear. Three women must survive amid the constrictures of their own making; procrastination, fear and helplessness. They lacked the tools or the need to change. Perhaps as the play ends Tillie sees or at least feels that hope exists. We hope as we leave the theatre that she will rise above this squalor and hopelessness.

My impressions of a play at first reading are very visual. The words paint pictures in light and shadow. But sounds and smells also permeated the experience. These impressions

are drawn from reserves, a visual, audible, olfactory sense memory of places in my experience which could substitute for the places described by Zindel. My grade school auditorium housed the science fair, a family named Turner who lived across the fence from us became a model for Beatrice and her girls and a grocery where my mother used to shop, abandoned in 1958 and purchased by my father was in simplest terms the vegetable store. The "Beck building" was old--its cornice proclaiming 1901--and unsound. Its rafters yawned and creaked with the slightest weight while its odor was tired and musty.

The first reading then communicated the story in such a way that I felt like a member of the audience. And it left me with an empathetic general impression of the piece which would, fortunately, influence every reaction to it and its people through the total process to its opening. I was impressed by the clarity of Zindel's characters, their story and the subtle introduction of a thesis found on the optimism of human frailty unbounded by hope.

General information was the impetus behind the second reading of the play looking for the specifics in the script which would lead in further readings to the subtext necessary to weave the complete story. Zindel really only gives the scenographer a sketch, a cursory review of a story that could be a novel. This was a reading for lists, of history, place, action requirements of space, mood, character definition and style. Each in turn would relate to the

architecture of the building in a different way. To forsake or miss one of these elements is to leave a story half told or a building without its cornerstone.

Before the play begins much has happened. Mr. Frank, the father of Beatrice, has purchased in approximately 1915 a small building probably built in the late 1890's. His hope is to become a prosperous fruit and vegetable dealer on New York's Long Island. He had met a girl and together they hoped to become part of the American dream. They were married and moved into an apartment near the store. For a short time they prospered. During the birth of their only child in 1928 his wife died. Frank is faced with the business responsibilities and those of rearing a girl child for which he is somewhat ill-equipped. Beatrice grows bright and healthy, but without the guidance she needs, and lacking in direction, purpose and sound judgment based on a strong home life, she makes unsound appraisals of men. When her father's health fails in 1955, Beatrice agrees for the sake of security to marry Mr. Hunsdorfer, a disabled veteran and deadbeat. With Mr. Frank gone the store failed and as it was the only property they owned it became their residence. Soon after the birth of Tillie in 1962 Mr. Hunsdorfer died. He was not missed. Beatrice must now survive, her income from veterans' checks, welfare, and the boarding of geriatrics.

The preceding scenario is mostly conjecture. It is based on the sketchy information from the second reading of

the play, portions of Paul Zindel's biographical notes, and logical conclusions based on the given information. This history would greatly effect the visual aspects of the piece, setting the period or architectural style and giving hints to the use of the interior. In the play we must see both vestiges of the former use as a vegetable store and now as a shabby residence. Much further conjecture is possible as the designer and director fill in all portions of this life, but the essential points have been noted. This portion of the environment is complete.

The current environment in which the four women live has been set by the text but may be embellished by further conjecture in the second reading. The designer must understand what these people do in daily life; what they eat; who buys the groceries; whether they have a television; how they spend their free time; what they read; and how much time does each one spend here. Each question and many more must be answered. But we will examine only one. The television set is a pivotal element. The director's choice that it would not exist forced many specific answers. It adjusted furniture placement, shed light on the family's diet, and suggested other sources of influence regarding, clothing and product use. Radio, newspapers and trashy magazines were determined as the primary influence as well as peer pressure at school. The lack of television also suggested extreme poverty and the unbending attitudes of Beatrice.

Each of these questions and a hundred more character

definitions must be answered in order that the complete story might be told. Each as in daily life is pivotal upon another and so to leave out one is to break the chain and leave a flaw.

The spatial requirements of Marigolds were simple to ascertain from the second reading. They are essentially set forth in the "set description" by the author at the beginning of the text. The space is cramped with three entrances; one from the upstairs bedrooms, one from the room used by the geriatrics, and the last from the outside. Each enters the main room which was the working and selling area of the vegetable store. There is a small bathroom off the main level. It is the only such facility in the building.

An overview of the second reading should contain notes regarding style and mood. It must seem obvious that the overall style of Marigolds is realism based on my personal definition (as already stated). But a mingling of dramatic style exists in the piece. Tillie's recorded voice-overs tell a story of hope, subconscious, nonverbalized, soliloquies that allow the audience to hope with her in this oppressive environment. This theatricalized expressionism allows us a deeper look into the world of reality, heightening understanding and empathy. Zindel has mingled the styles of subconscious expression with the conscious reality to increase the power of his dramatic piece and introduce elements which could not exist within the environment.

The soliloquies affect the audience and Tillie but

they do not effect the environment and therefore, have no affect upon the mood of the architectural space. This mood is based on the history, the character's interaction and the subtext developed by all the participating "artists" of the production operation. The mood is glum and depressing. The scenery must state this feeling succinctly, mirroring the oppressive quality of the atmosphere. Great care must be taken, however, not to make the scenic elements so overpowering that Tillie's subconscious hope cannot stream through.

Subtext is the single object of the third reading during which the designer should finalize his impressions and fill in all points of conjecture concerning the play. We have already dealt with a cursory examination of the history and the current environment and now the reading is allotted to peripheral subtext. Many questions still existed for me. I must fill in information about the lives of Mr. Goodman, Miss Hanley, Nanny's daughter, Janice Vickery and family, and a full impression of the school. All of this information was necessary to understand the characters in their own space.

Mr. Goodman for example is probably Paul Zindel himself, gay, dominated by Miss Hanley, hassled by many of the students and perhaps as seriously lonely as Tillie. They are, I think, kindred spirits and understand one another very well. He is honestly interested in Tillie and immediately arouses the awe, distrust, and jealousy of Beatrice. In this light he becomes an unseen protagonist

in our drama. He has a great and, we hope, lasting influence.

From the example of Mr. Goodman subtextual information must be gathered on all other characters no matter how minor and for all peripheral information, for it may have significant bearing on the direction of the production.

When I know what exists in the space, the relationship of characters, the history, the necessities of the action as noted in the text, and the probabilities of the current environment, a fourth reading for movement and blocking can take place. Blocking is the theatrical term used to describe actor movement as planned by the director. This movement is also in the designer's realm. He must know the text as ultimately as the director, having planned the blocking himself although it will probably never be used. If he does not, the relationship of properties and furniture will not create, allow or force the dramatic tension necessary for the piece.

To me one of the most satisfying mental games that I allow myself as a designer is to plan the scenery and blocking in such a way as to force the director into my patterns of movement. Assuming that he or she is happy with the scenery it is most gratifying to me to see my blocking on stage without ever having communicated it directly. I have then created an environment that suits the text and the director's concept of it. I am then in a position to offer suggestions which I hope will enhance the movement.

Usually many suggestions are useful.

I try to visualize all the characters as being connected by invisible rubber bands. Movement in their space will either increase or decrease the "tension". For Marigolds the tension must be great, so furniture pieces etc., should be cramped and stifling. The actresses should feel the lack of privacy and filth and the feeling that another body is constantly occupying her space. If this feeling can be accomplished the audience will understand and the actresses' and the director's job will be easier. The play will succeed.

Finally I read for theatrical information bearing in mind the author's requests and notations of the script. Specific technical needs are attended. Besides scenery, sound, lighting, and costumes are considered. I must now decide whether the choices made to this point will adversely affect the artistic endeavors of the other participants and give them a firm artistic base from which they may work.

After reading for the fifth time I was firmly convinced that the planning to that point would not affect adversely the lighting, costuming or sound and that each could relate to the scenery and themselves as integral units of the production. Essential readings being then complete, I was able to begin the research necessary for a production design.

Research

Where does one do research? If possible at the very

spot where the action is supposed to take place. I have gone, sketchpad in hand, into steel foundries, hospitals, river barges, lighthouse, farmhouses, textile factories, schools, police stations, Fifth Avenue, mansions, and hovels. I never travel without going into any kind of place possible, public or private, into which I can gain entry. In order to put dramatic scenes on the stage one must have a richly stored imagination and a background of a million pictures.

Scene design, perhaps more than any other graphic art, demands a wide culture, a life of experience, travel, and reading. You spend far too much of your income on fine illustrated books. You keep a file of clippings taken from magazines and newspapers-pictures of almost everything conceivable. You keep samples of strange textiles, of wallpapers, of wood veneer, papier-mache, and metal. You have shelves stocked with merchandising catalogues, including those from Montgomery Ward and Sears Roebuck. And you still find it necessary to do additional work at the public library.

It is no less vital that the designer know the master pieces of painting and sculpture. He should be able to detect the kinship of some particular dramatic scene to the work of Renoir, Whistler, Cezanne, Lukas Cranach the Elder, Reginald Marsh, Chagall, Meissonier, Praxiteles, or Hans Arp. The designer who does not have this sort of

understanding is professionally illiterate, however, gifted he may otherwise be.

Since every visual influence possible increases the designer's scope, the trip I took in January of 1978 to Florida proved beneficial. In fact, while in Tampa I viewed what I believed to be the exact exterior of the building which hypothetically would have housed the vegetable store. It was an abandoned grocery with an upper story, large front windows, porch, and in an industrial area with a back yard (in which to grow marigolds). I sketched the building. It would later form the foundation for the design.

Memory as well as sketches and pictures also played an important role in the design process. The same memory that had assisted me during the initial reading, that of my father's tenants, the school, and the hometown grocery would again be used but I added remembrances of blue collar areas of Milwaukee, Rochester, New York; and Pittsburgh. From each of these I took individual architectural elements of the staircase, the bathroom, the counter, and the floor etc.

Personal books, files and memory were not enough however, and I therefore, spent three days in local libraries pouring over picture texts finding sometimes specifics and sometimes over view material for set and properties. The time was of marginal value, as I found that I had stored more information than I expected.

Conferences between the Director & Designer

There is a certain point where I believe any designer intuitively knows when he is ready to leave the study and research, to confer with the director and begin the design. As the library material became scanty (almost from the onset), I began to feel increasingly secure in my complete knowledge of the characters and space. At this point Ms. Ghareeb and I sat down for a running dialogue lasting five days.

I must note emphatically my appreciation and respect for the collaboration that Ms. Ghareeb engenders as a director. It is as it should be: the complete communication of the two artists understanding each other's concepts, discarding unneeded useless material and compiling a stronger total conceptual base because of that collaboration. And so we began, discussing all elements, all subtext, all possibilities until we began to think as one regarding style, mood, play text, and spatial requirements.

Compromise was not easy on all points (notably the placement of the telephone). In her former production Ms. Ghareeb had placed it on the kitchen table, the script states "there is a shelf at the bottom of the stairs which holds the telephone". We disagreed. Theatrical license allows some of the most illogical placement of objects in realistic settings. And telephones are prime offenders. They appear in the middle of almost any type of room with no cord or visible form of attachment and are expected not to

trip the occupants and to ring on cue. The convention in this case I thought was wrong. The building had been formerly a vegetable store with work space in the rear and the telephone would have been either in the space used for an office or near the counter on which the cash register was placed. If we assumed that this placement was necessary a major problem existed; Beatrice must use the receiver at least twice while sitting at the table. We decided that I should work it out on the ground plan and we would conclude the question later.

Subtext development is for me one of the most exciting portions of the collaborative process. Designer and director are allowed the luxury of an unstructured dialogue to create truth and reality where there was none. Further discussions created a history for the characters where only sketchy facts formerly existed, and a solid theatrical and psychological concept from the compiled information where only a simple literary work stood before.

Words like "across the tracks" were used by us in order to align our frame of reference on the economic class of this family. Very likely they are welfare recipients. Janice Vickery and her parents probably were not very interested in any sort of contact with the family and therefore, Ruth's dislike of Janice, a probable impetus for the "story" of boiling the cat. Although it distinguishes no class, alcohol was very much a part of this family's existence. We surmised that Beatrice's habit was far

enough advanced, that she ate very little. Her lack of interest in food and the fact that we assumed that Ruth probably ran the errands to both liquor and grocery stores led us to guess that the quality of the food that was in the house was very poor and not very nutritious. This decision would later determine set dressing on and in the refrigerator.

Nanny's history was necessary for the same total comprehension and was thus extended to the furthest possible limits. Nanny is Beatrice's pawn, unspeaking and totally dependent upon this woman who may probably be the murderer of her predecessor. But Beatrice, we thought, fears Nanny: she sees in her the old age and death that seems so close. Through examination of Nanny we note that Beatrice never leaves, she drinks or sleeps, and if not in constant attendance of her geriatric ward, then at least at her own slow suicide. Who is the pawn?

At the end of our dialogue our purpose and end became one. We left with the confidence that we each understood the concept of the production and that compromise had been a shared process. We had digested what she wanted emphatically to see and had discussed what my visual impressions were of the space. I was now ready to design the show.

Initial Design Procedure

Alone and well armed with all the individually

collected information of study and research I was ready to begin the translation of objective material to a subjective visual compilation of elements. It is the combination by design instinct and engineering of the givens, the readings, the research, and the conferences. It is an intuitive process as difficult to explain as the substance of art.

Robert Edmond Jones wrote, "The designing of stage scenery is not the problem of an architect or a painter or a sculptor or even a musician, but of a poet¹²...All art in the theatre should be, not descriptive but evocative. Not a description, but an evocation."¹³ Scenery should then summon the very soul of man to understanding of himself and his surroundings. And the designer at the core of this revelation must be the vein that provides truth from his own understanding.

For me the process is slow and relaxed. I recline and doze allowing all the information to gel into an integral whole. After three or four hours of sketching, resting and sketching I am ready to lay out the whole set in ground plan form. (See Appendix B) Working in the scale 1/2" - 1'-0 I begin to do a rough notation of absolutely every element of the set.

These notations include every idea for color, dressing, decor, texture, etc. I visualize the wall treatment

¹²Jones, The Dramatic Imagination, p. 77

¹³Ibid., p. 81

of industrial clapboard, painted, aged and not cleaned since Mr. Frank's death. The work space was never finished and the 2 x 4 studwall skeleton was a great contrast to the completed portions of the store. The linoleum, part of my design memory, would have to be found. There would be no time to paint it. The basic blue of this linoleum and a grey quality of the walls would lend a cool quality, hinting at dust and mildew and decay. The choices of decoration for this room must be made through Beatrice's eyes. A tackiness pervades these choices, sad and foreboding.

Design selections must include everything necessary to fulfill the dramatic needs from the building street number painted on the glass of the door to the type and "look" of the telephone cord. Dressing is added. Toys from the girl's happier days, a piece of harness from the horse-drawn fruitcart selling days, a pin-up left long ago by workers in the store--all are impressions or subconscious statements from the past. They are the filling in, the pounding out of the whole.

Why these choices? I don't know exactly. They are intuitive, based on every scrap of knowledge, every picture, every building I've ever seen. It is the combination of research, study, conferences, taste, and art: that poetic sense of what is right for the theatre and this production.

From a ground plan I am able to visualize and sketch in rough an elevation checking whether all the elements relate properly to the needs of the piece. If they do I

begin drafting the final published ground plan.

From this basic design a series of lists is formed transposing all subjective material into blatant fact. Only about fifteen percent of a scenic artist's work on a production is really creative. He studies the elements and then exercises his imagination to meet those needs. The rest of the time is spent with lists and budgets, insuring that the designs are properly executed. He must take great care that neither boredom, carelessness nor lack of attention to any detail lowers the quality of the original conception.

A properties list is created to clearly note and define all articles, peripheral to the scenery, needed by the actors as working props or by the designer as scenic dressing (see Appendix F). This list is checked and double-checked against the script and the director's list so that a master list can be developed and that no duplications occur. This list and the addenda information are the blue print for the properties mistress in conferring with the designer.

The sketch (see Appendix G) must be included as a necessary design tool. It is the visual interpretation of the designers ground plan and the only indication if a model is not done of how the set will look. The director has only this information upon which to base all subsequent conceptual decisions with actors and other designers.

To simplify the engineering process a moulding chart (see Appendix H) in available sizes, prices, and varieties

was established and would thereafter facilitate design decisions and inventories. The period of the vegetable store and type of architecture required a great deal of moulding and therefore, the information was necessary.

Design Presentation

Confident in my abilities, pleased with the design as a visual whole, complete in all aspects of unity, line, contrast, color etc., and secure in the fact that all lists and notations had been detailed, I was now ready to present the design to the director and producer. We would view it from three vantage points, 1) artistic acceptability, 2) practical usage, 3) budgetary probability. Each would affect and adjust the design in subtle ways.

Both Dr. Van Tassel and Ms. Ghareeb felt that the Marigolds design was artistically excellent overall and the possibility that past productions would intrude was discarded completely. All elements were explained and discussed and the merit of each carefully weighed. Two problems were evident. First, Dr. Van Tassel and Ms. Ghareeb were troubled by the flat unit labeled "A" on the ground plan (see Appendix B), feeling that sightline problems would exist and that the wall should be angled further off stage right at the down stage edge. I argued that the sight lines because of the balcony (not pictured) would remain the same and that movement off right would destroy the step unit as designed and also its intimacy and immediacy to the space. I agreed that the step unit would be a throw away, unseen totally

by some audience members in this position. But some audience members would also lose a portion of the action if it were moved. We agreed that it should stay. Second, they both had difficulty visualizing the effect of the header unit P & Q on the ground plan (please note Appendix K for pictures of completed unit). My explanations were evidently insufficient but we agreed to leave it as drawn and adjust it later if need be. Again overall, the director and producer felt the set was artistically very viable.

The budget as a consideration was a simple report. As previously stated an allowance of \$3500 had been made for the production. During the list portion of the design period I had done a detailed cost estimate of the total project, cut unneeded expenses, and had determined that sets and props could be had for approximately \$3200 providing a needed safety factor of about 9.5% (unfortunately the budget sheets were lost in the shop during the building period). Since the designer as production manager is responsible for a show budget and since at Lindenwood I fill both jobs the producer could simply give me the go ahead. At this point, Dr. Van Tassel's portion of the conference was complete.

Ms. Ghareeb and I were then left to discuss practical matters of whether specific portions of the set would work for her and her concept of the play. A long discussion ensued about placement of furniture. As a designer, control of exact placement of these pieces is meaningless to me if the item is near the original spot and its movement does

not disrupt the unity and visual contrast of the set as a whole. I therefore cut furniture pieces of paper so that they could be moved and adjusted, solving the question. We discussed each aspect of the set, each prop, each bit of dressing and all scenic wall and floor treatments. It is critical in my estimation that designer and director are clear on every point for the total concept of the show to be fully realized.

The telephone, a wall model, had been placed on pillar number three next to the refrigerator with the plan that a long coil cord would be attached giving Beatrice the "run" of what I call "her area", including counter and cooking area, refrigerator, sink and the up stage center chair at the table which would become her domain. The phone cord logistics in terms of the blocking were still a problem for Ms. Ghareeb but she agreed to try it with a long cord rehearsal prop. The logic of this type of phone left over from store days seemed to both of us correct.

The effect of the presentation conference was complete agreement from all parties to proceed. The engineering, purchasing, building, and prop procurement could begin as scheduled.

Engineering and Cost Clarifications

Engineering and cost clarifications are still the designer's personal responsibility if he is the production manager of the company and its construction shops. It is a time of drafting and list making. During this period most

of the construction decisions for the show should be completed, all materials and stock chosen, and specific prop decisions made. All these specifics should be complete before the show enters the shops. If so, things are apt to run more smoothly.

If the ground plan has been accurately drawn fifty percent of the decisions for a set have been made. What remains is to accurately depict in elevation and design detail the specifics of each individual unit or set piece. (see Appendix I). For example, further information for the flat marked "G", main door, on the ground plan (Appendix B) is detailed on pages, 3, 4 and 5 of appendix I. Page three details the lumber break down of the unit and precise measurements to scale for carpenter construction. Page four denotes all specific cosmetic additions to the unit including moulding, door detail and latch height and window treatment. Included are drawings and notes for the window box fruit display. On a portion of page five is an exact full scale indication of the wainscote moulding detail and next to it an indication of how it should look. In all cases the detail of the drawing plates should match the difficulty of the specific unit. Nothing can be left to chance or the overall effect will be lost. Each plate has a story, a reason for each line, measurement and note. The reasoning has a basis somewhere in the givens, the study, the research or the conferences. If it does not, it doesn't belong on the set or in the show. Superflous scenery is boring and expendable.

Cost addition and clarification relates to the adjustments necessary during the engineering when it is found that specialty materials are needed, stock can or cannot be used or that adjustments must be made for prop deletions or additions. At this point the budget must be finally adjusted and final decisions to build or cut must be made. Once rehearsal and building have begun major adjustments are difficult and unwise. For whenever changes are necessary the concept will usually suffer.

Stock for scenery and properties for this production of Marigolds were a factor only in that they did not exist. There was no backlog of materials to alleviate the budget crunch of having to purchase or borrow everything. The reason for this unfortunate situation was the lack of interest or need of our predecessors in the theatre department to build up a stock. When we arrived, there was nothing, at least nothing of quality that I felt comfortable to use.

A number of specialty items were needed for the show as found in the completed plans. I shall simply list and describe the essential items which would affect the cost:

- 1) Sonotube, a cylindrical concrete form tube, was purchased for the telephone pole up stage of the "G" flat door.

- 2) Rohm and Hass Plexiglass 1/8" was procured for the windows in "G" flat unit. Cheaper varieties are made but could not be used because they are not manufactured in large enough sheets.

3) Linoleum with a period look would have to be found. I had worked with this variety before and knew that some second-rate furniture outlets carry this product, a 9'-0 x 12'-0 "carpet" for approximately \$10.

4) The refrigerator would be a problem. It had to be old (from the vegetable store) and it had to work. It might have been possible to find someone to loan us one but I made the decision that to increase stock and provide a unit in which to store prop food for other shows, we would buy a used box.

5) The laundry tubs were a special problem. I was looking for the old cast iron type. But they are usually built-in and permanent. I determined therefore, that we must purchase a newer plastic model and make it look like the cast iron variety. Another notable requirement was that the plumbing must be in theatrical terms "practical". That is it must work and so hardware needed to be purchased to make this possible.

The large property items still remaining on the list would have to be borrowed. Although money had been budgeted for fifty percent of this furniture, the adjustment would be necessary considering the lack of stock and the additions of specialty materials purchases. If these props could not be borrowed or purchased at cost far below estimates, further adjustments would have to be made.

After re-evaluation of the total budget we found that the safety cushion of 9.5% had disappeared but the

estimate total cost would be slightly under the total allowance. We could proceed.

Construction and Rehearsal Period

Construction and rehearsal began nearly simultaneously for this production of Marigolds. This parallel flow facilitated a superb dialogue between the two major groups that allowed us to work out problems during the formative period of the production. That is, problems encountered in the rehearsal hall could be corrected in time without compromising budget, artistry or staff.

On the first day of operations I met with the carpentry and prop staff to give them the collected information for their individual areas. It included individual budget guidelines, calendar deadlines, purchase and materials information and plans in blue print form. From this information both areas would be expected to advance autonomously to complete their separate tasks. I requested that they purchase their own materials and develop a calendar which would govern their own operations based on the deadlines already established. With considerations for their own input and in concert with each other they began operations.

The carpentry area fell almost immediately behind schedule. Problems including the heat being turned off in the shop for a week, design problems with the preceding show, and the aforementioned training of the student group placed our project nearly two weeks behind. We decided that

to save time the answer would be to paint the set in the theatre after it had been set up. Further we would add another carpenter for the period. After several hours of conferring about the drawings and concluding that the steps we had taken would be adequate, the carpentry area could begin.

The properties and paint areas as previously noted were under the supervision of Alice Carroll. Since painting could not begin until the set reached the theatre, the prop work could begin in full force. Ms. Carroll was forced to work under the same time restrictions as the carpentry area and for the same reasons. It was determined consequently that I would assist with the prop procurement. We also had a lengthy conference, planned time and money, and began.

While working on props, my responsibilities also included collaboration with the costume and lighting designers. It was absolutely critical that when our work came together on the stage that it be a unified whole blending unity of design, color, and contrast. In a conference similar to my scenic presentation to the director and producer we discussed all facets of the production to insure the accord so critical to the performance product.

The rehearsal period brought deletions and additions to the original design. The possibility exists that a designer might resent these intrusions upon his art. But the true theatre artist should, in my opinion, welcome the input and allow his design to grow with this collaboration. He must, however, retain control of the decisions, simply using the

offerings and ideas as a resource material, but leaving himself open to change.

A number of specific items of scenery and properties clearly needed change during the rehearsals. They were:

1) The double sectional could not be found in time and a substitute was made; a single portion of a sectional and a chair. Furniture placement and blocking would have to be changed.

2) The header unit "Q" began to be a visual problem for the blocking as much would happen on the upper portion of the stairs. The director and I decided to move it. Instead of meeting the stair unit stage right at its diagonal bend we would move the header up stage, meeting the stairway at its confluence with flat unit "C". This would mean a major adjustment of flat "B", the stair railing, and the post adjacent to the fruit display counter. All these changes were necessary for the production.

3) The telephone pole was deleted. It had been determined that the stage right window would remain covered with brown paper for the whole show and the pole would not be seen.

4) A fourth entrance was needed to the space through the bath-room for Beatrice. Flat "D" would have to be cut down and the shower curtains would cover the new entrance.

For each adjustment made by scenic and properties areas, one of probably equal gravity was made in rehearsal. The audience cares little about the involvements of artistic

egos midway in production and so for the production the changes were made.

Combining of Artistic Elements

In the final days before the first public performance of Marigolds much work had to be done, for example:

February 26	Emperors New Clothes performance 2:30pm Strike at performance end Begin Marigolds put-in
February 28	Props and Sound tape complete Set--all major walls and set pieces erected in the theatre space First rehearsal on stage and each evening except March 4.
March 1	Painting begin
March 3	Painting/set/dressing/and decor complete
March 4	Program computer with light cues (all day)
March 5	All day technical rehearsal (combination of all elements).
March 6	Dress rehearsal
March 7	First public performance

These dates are the calendar for the combining of all the artistic elements of the production. All six different mediums work separately before these last few days but in parallel motion. They must meld together in concert as the instruments of a symphony and be blended and adjusted. If one element is lacking or sticks out, all the elements look shabby or incomplete.

Scenically the time from put-in to performance was too short and too much had to be done. If the painting had been complete on February 26 as it should have been, the time

would have been adequate. As it was the painting received less attention because of space limitations and time. And to me it looked it.

The lateness of the set work pushed the lighting work to very tight quarters forcing several late nights between February 28 and March 8. The sound, however, was complete when it should have been.

Properties were not affected directly by the slow down brought on by the set and painting. Only the lack of enough dressing materials caused adjustments of prop crew time and energy. We simply didn't have enough bulk to fill all the shelves and other areas to provide the right look. Filler had to be provided immediately but it was not difficult to find since the period of the action was 1978.

Because of incidents which happened even prior to the work on Marigolds, the week prior to opening was a disaster in terms of staff work hours. The departments of scenic, props, paint and lights were forced to work nearly around the clock in order to meet the deadline. Fortunately the Lindenwood staff understood the immediacy of deadlines. Unfortunately it is usually the personnel of a theatre who must make up time and money deficiencies with extra hours of their time.

Each of the six major elements of production was during this period dependent upon the other. Each needed the set as the basis of the environment. Props could not be placed, lights focused, sound speakers set, or costumes be tested in

light against the proper background unless the set was in place and painted.

Although major adjustments had been necessary, by March 5, each of the individual elements had been completed and all were ready to be tested together. The work appeared to be very sound with all the elements of production formed into a homogeneous unit.

The play, Marigolds now needed an audience.

CHAPTER V

EVALUATION AT PERFORMANCE LEVEL

The audience is the single major source of evaluation of a theatre piece. They are the sole reason for its conception growth and birth. Each element of the production is based on their visual and audible senses. And although it has been and is in a way for the performers and technicians, it was produced for the audience.

For the individual scenic artist, however, the input registered by the audience is inconstant and can become only a portion of the total evaluation of the production. Hundreds of factors play upon the viewers; all peripheral to the environment of the play. Are they as audience members hot, cold, happy, drunk, etc.? Their total reaction should be whether the production "works". If it does, fine!-- we receive a good review and if the set wasn't mentioned, the reviewer was blind, but at least it didn't stick out as foolish or poor. (Although box office totals were low, it must be noted that the seeming general reaction of our audience was favorable). But, if one element stands out and the viewers don't like our show, could it have been the set? Or was it another visual or audible distraction? Essentially these questions can never be answered; placing the whole idea of audience influence in an ambiguous light. Although it was

produced for them, Marigolds cannot be totally judged by them. We must examine several separate elements in order to reach a conclusion as to the relative merit of the scenic design for Marigolds.

Artistically the total production of Marigolds was tremendously successful. The compilation of all the collaborative efforts was so smoothly done that no one element became visible as inordinately poor or foolishly outstanding. We had not overextended our reach and had reached our goals as a total production. We had accomplished an ensemble performance with all areas giving equal weight according to their importance. As a single element of the whole, the set also could be touted as successful. For the play to work, the set must work for the play; it must heighten the actor and audience response and promote the sense belonging to the situation. Even as a very partial observer the author found that, the total production worked for me giving credence to artistic viability.

Scenic artistry is the creation of visual effects to induce an emotional response from a given stimuli coupled with the simplicity of the set working for the show. Visually, the Marigolds set was artistically sound. The research into architecture had insured its reality. Study of the script had provided dramatic givens and needs. And the relative artistry of the designer and his staff had provided the tools through which it could live. The set's unity, color and contrast were most acceptable with several

exceptions. The "P-Q" header unit was visually too massive with nothing to break up its lines. It was, I'm afraid, too prominent and painted too lightly to disappear as it should have at times. Whether it was the fault of the painting or the design is impossible to tell; perhaps both needed adjustments. Because of stage space requirements, the science fair scene was forced into the area down right near the balcony overhang. A number of audience members were unable to view the total scene. For the dramatic action the scene is not critical but it is most unfortunate that paying audience members are so penalized. But again, the givens of the theatre and the needs of the set combined to create this situation. Also the top visual portion of the scenery was not strong. It made no statement, forced no reaction emotionally and did not disappear as it approached its maximum height. This is not to say that it didn't work. It simply could have used another element to provide visual interest. I do not see these elements as negative factors. They are simply adjustments that could have been made to improve the total quality of the scenery.

The engineering of the scenery was superb. On few occasions in ten years of theatre have I encountered work which was sturdier, better looking, and of better quality. I attribute this success to the drafting and engineering practice that was possible at Lindenwood Colleges and the opportunity to work with Robert Shapiro, one of the best carpenters whom I have ever met. The combination of concise

well-engineered drawings and a superb artisan is impossible to beat. A third factor should be noted. The overall attitude of work at Lindenwood by the total staff is to reach as far as possible for the best quality given money, time and staff restrictions. This feeling about the collaboration fosters quality in areas like engineering, which is certainly a corner stone of the design.

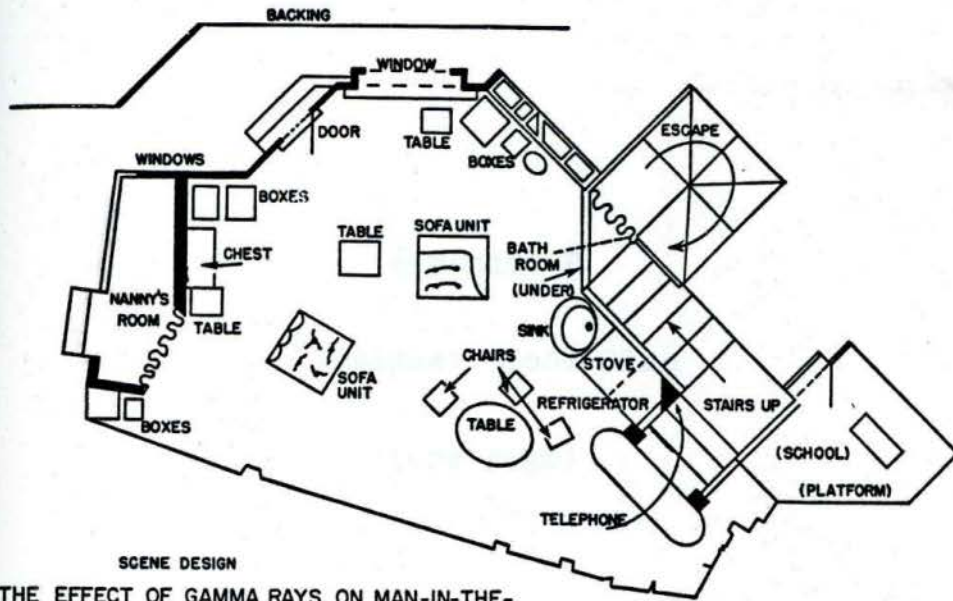
My private personal reaction to the project is one of delight, a delight with the opportunity to collaborate with other artists so interested in that special communication that exists for people working together toward a single goal. Allowing for the difficulties and adjustments, it was probably the most pleasant theatre experience of the one hundred odd shows that I had done. Since we are not in theatre for the money, we are all in this business for some sort of satisfaction and the amount of personal satisfaction gained from this project was greater than any other before it.

Baring the restrictions of limited staff, budget, students with limited training, and an extremely difficult theatre in which to work, the project was, professionally, relatively successful. Within the framework of what I have learned to be professional, Lindenwood, within the limits of an educational organization is very professional. The staff's attitude is based on the will to strive ethically and unselfishly toward a goal stretching for the finest quality possible. I am proud to have been associated with such an organization.

Appendix A

Picture & Floor Plan From the Script

(one page)



SCENE DESIGN
 "THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS"

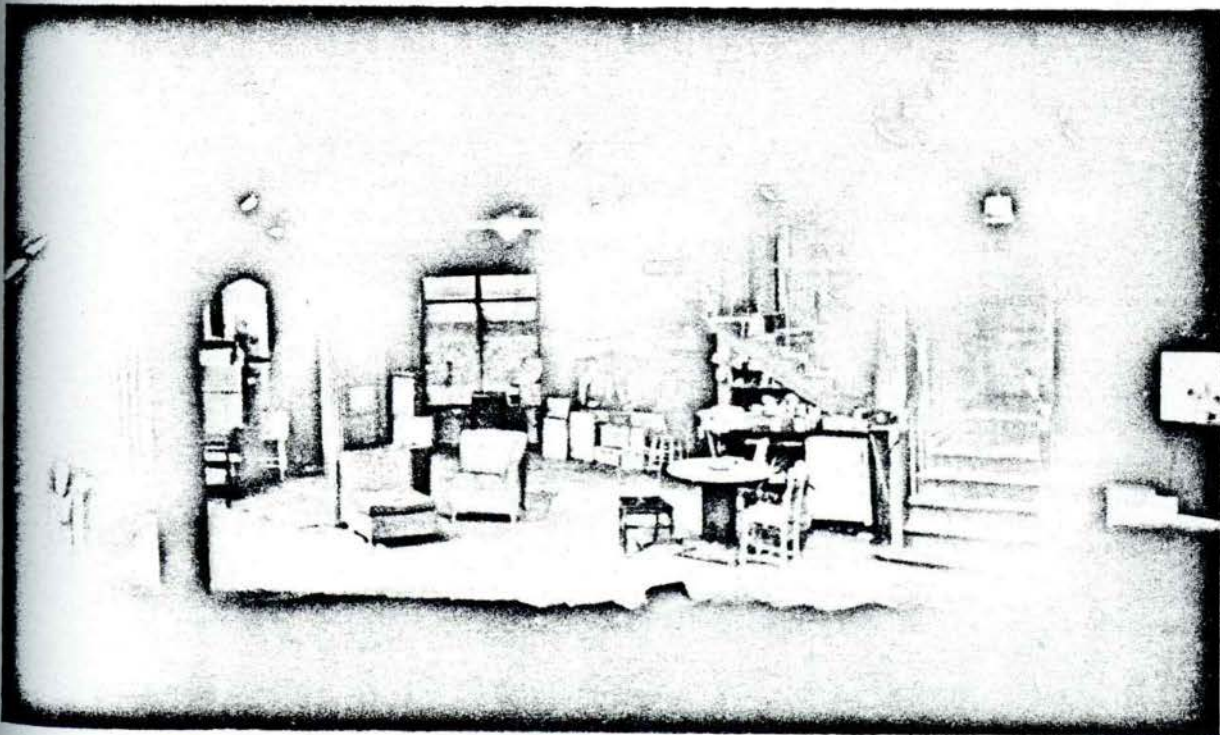


PHOTO BY BERT ANDREWS

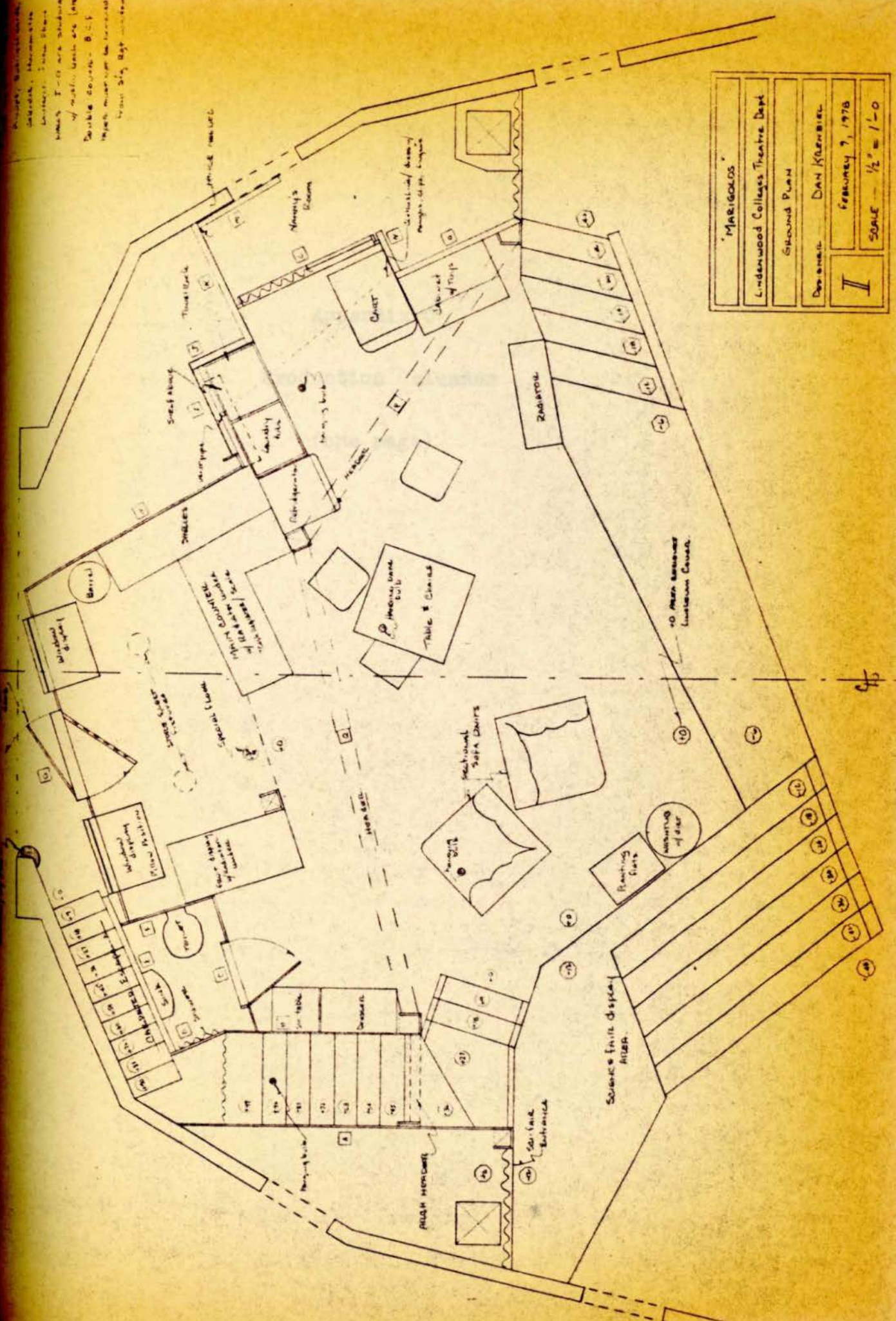
Setting for the New York production of "The Effect of Gamma Rays on Man-In-The-Moon Marigolds." Designed by Fred Voelpel. (Note: the pillars shown are part of the structure of the Mercer-O'Casey Theatre, and are not integral to the setting.)

Appendix B

Designer Floor Plan

(one page)

Philosophy, Business, Law,
 Education, Information,
 Language, Social Science,
 Health Sciences, Arts,
 Sciences, Humanities, etc. (List)
 Double doors - B.C.P.
 1978 - 1979
 1980 - 1981



"MAREIGOLDS"	
Lindenwood College Theatre Dept	
GROUND PLAN	
DESIGNED BY	DAN KAEMBLER
DATE	FEBRUARY 7, 1978
I	
SCALE - 1/2" = 1'-0"	

Appendix C

Production Calender

(one page)

Initial (M) conferences in December.
 Emperor & MARIGOLDS / Production Calendar.

SUN	MON	TUES	WED	THURS	FRI	SAT.
1. <u>JANUARY</u>	2	3	4	5	6	7
— STAFF OFF. —						
8	9	10	11	12 Begin (M) Design	13	14
— STAFF OFF. —						
15	16 Begin ENC Const.	17	18	19	20	21
22	23	24	25	26	27 (M) design Compl.	28 ENC set & Props Compl.
29	30 Begin (M) Construction	31	1 <u>FEBRUARY</u>	2	3	4
5	6 ENC MOVE-IN	7 compl.	8 Carpenters Return to Shop.	9	10 ENC. set compl.	11 ENC) cues.
12	13	14 ENC matinee	15	16 ENC-② matinee	17 ENC enc. OPENING.	18
19 ENC matinee.	20	21 ENC ② matinee	22	23 ENC ② matinee	24 ENC enc.	25 ENC matinee enc
26 ENC perf. 2:30 Strike begin (M) put in.	27	28 Prop & Sound Compl Put in major walls compl. 1st Rehe on stage.	1 <u>MARCH</u> costume Parade run through. Paint & Ditz	2 set Dressing (PAINT). Run show	3 Set Compl. Run show.	4 Lgts. ALL DAY Cues & dry
5	6	7	8 (M) design due	9	10	11

Appendix D

Rehearsal Schedule

(two pages)

<u>DATE</u>	<u>TIME</u>	<u>WHO & WHAT</u>	<u>WHERE</u>
Thur, Feb 2	7:00pm	Tillie/Ruth	Gr. Room
Fri, Feb 3	6:30pm	" "	Gr. Room
Sat, Feb 4	OFF		
Sun, Feb 5	OFF		
Mon, Feb 6	7:00pm	Tillie/Ruth	my office
Tues, Feb 7	7:00pm	Tillie	" "
Wed, Feb 8	7:00pm	Ruth	" "
Thur, Feb 9	7:00pm	Tillie/Ruth	" "
Fri, Feb 10	OFF	(DANCE CONCERT)	
Sat, Feb 11	OFF		
Sun, Feb 12	OFF		
Mon, Feb 13	2:00pm	Blocking Act I, Sc. 3	MAB Lounge
	3:00pm	Blocking Act I, Sc. 2	" "
	5:00pm	Blocking Act I, Sc. 1	Studio Theatre
	7:30pm	Blocking Act I, Sc. 4	" "
	8:30pm	Blocking Act I, Sc. 5	" "
	Review Act I at end of evening.		
Tues, Feb 14	10:00am	Blocking Act II, Sc. 3	" "
	3:00pm	Blocking Act II, Sc. 1	" "
	5:30pm	Blocking Act II, Sc. 2	" "
	7:30pm	Blocking Act II, Sc. 5	" "
	Review Act II at end of evening.		
Wed, Feb 15	9:00 am	Review Act I & II	" "
	Helen leaves 5:30 pm.		
Thru, Feb 16	7:00pm	Tillie/Ruth/Janice	" "
Fri, Feb 17	OFF	EMPEROR OPENING	
Sat, Feb 18	OFF		
Sun, Feb 19	OFF		
Mon, Feb 20	3-6:00pm	Work thru Act I	MAB Lounge
	7:30-?	Continue	Studio Theatre
Tues, Feb 21	3-6:00pm	Work thru Act II	" "
	7:30-?	Continue	
Wed, Feb 22	3-6:00	Work thru whole show	" "
	7:30-?	Continue	
Thur, Feb 23	3-6:00	Run/Work thru Act I	MAB Lounge
	7:30-?	Continue	Studio Theatre
Fri, Feb 24	3-6:00	Run/Work thru Act II	" "
	7:30-?	Continue	
Sat, Feb 25	10:00-1:00	Run Show	" "
	2:00-6:00	" "	
Sun, Feb 26	4:00-?	Set moves into theatre--OFF for actors.	
Mon, Feb 27	3-6:00	Run show	MAB Lounge
	7:30-?	Continue	Studio Theatre
Tues, Feb 28	7:00-?	Run show-Sound & Effects; Props	Theatre
Wed, Mar 1	7:00-?	Run show-Costume Parade	"
Thur, Mar 2	7:00-?	Run show	"
Fri, Mar 3	7:00-?	Run show	"
Sat, Mar 4	OFF for Actors; Cue to Cue - Dry Tech		
Sun, Mar 5	10:00am	2 Tech runs	"

Mon, Mar 6	6:30pm	CALL
	7:30	Dress Run
Tues, Mar 7	9:00am	CALL
	10:30am	Student Performance
Wed, Mar 8	6:30pm	CALL
	8:00	Performance - OPENING NIGHT
Thur, Mar 9	9:00am	CALL
	10:30	Student Performance
	6:30pm	CALL
	8:00	Performance
Fri, Mar 10	6:30pm	CALL
	8:00	Performance
Sat, Mar 11	6:30pm	CALL
	8:00	Performance
Sun, Mar 12	1:00pm	CALL
	2:30	Performance - CLOSING
	STRIKE - approximately 5:00pm.	

Kriminal

Journal of the American Society of Designers

Appendix E

Designers Resume

(three pages)

n Krehbiel

Technical Director & Designer

Age 31 -- Married

Permanent Address:

Box 717 Lindenwood Colleges
St. Charles, MO 63301

Permanent Address:

c/o Krehbiel, N. 13921 Rivilla Ln.
Spokane, WA 99208

Phone: 314/724-5123 (home)
314/723-7152, Ext. 218

Phone: 509/466-1050

EXPERIENCE

Lindenwood Colleges 1977-79

Resident Designer, Production
Manager, Professor of Design
and technical theatre courses
10 Shows, Including Designs for:

PRODUCTIONS

Godspell
A Christmas Carol
The Effect of Gamma Rays on
Man-In-The-Moon Marigolds
Once Upon A Mattress
Diary of Anne Frank

OFFSTAGE at Lindenwood 1978

Production Manager & Designer.
With Wesley Van Tassel and
Yvonne Ghareeb, planned and
executed the first and successful
stock season at Lindenwood.
Ten weeks; five shows

Godspell (a revival)
Wait Until Dark (des., Gary Langley)
Charlie Brown
Dracula (des., Gary Langley)
The Fantasticks

Pittsburgh Public Theatre 1976-77

Technical Director for the building
and erection of the complete
seating arrangement (des., Peter
Wexler) and for the following
productions:

Uncle Vanya (des., John Jensen)
Siswe Bansi is Dead (des., Karl Egsti)
Henry V (des., Peter Wexler)

Continental Theatre Company 1976

Production Manager -- until the
Company's demise in July, 1976
5 shows, including:

The Emperor's New Clothes
Twelfth Night
Alice In Wonderland

Wash College Theatre Dept. 1975-76

Designer, Technical Director and
Instructor of technical theatre
classes. Nine shows, including
designs for:

Woyzeck
The Male Animal
Eccentricities of a Nightingale
Desire Under The Elms

Manchester Shakespeare Theatre 1974

Technical Director until the Co,
closed for bankruptcy in Dec. 1974
The productions were:

Country Girl (des., Ray Recht)
Signifying Mokey and Other Tales
(des., Bennet Averty)
Diaries of Adam and Eve

Wisconsin Repertory Theatre 1971-74
 Apprentice (first season)
 promoted to Technical Asst. to
 the Designer and Purchasing
 Agent for two seasons.
 25 productions, including:

Cat Among The Pigeons
 (des. Kurt Lundel)
 White House Murder Case
 (des. John Jensen)
 Two Gentlemen of Verona
 (des. Grady Larkins)
 The Play's The Thing
 (des. Stuart Wurtzel)

Theatre of Beloit College 1974
 Master Carpenter for six stock
 shows. Designer: Michael F.
 Mottois. Designer: Hot L
 Baltimore. Shows included:

Rosencrantz and Guildenstern Are Dead
 The Misanthrope
 Hadrian VII
 Man and Superman

Kansas State Historical Theatre 1971
 Designer and Technical Director
 for five shows, including:

Abe Lincoln in Illinois
 Our Town
 Life With Father

Wisconsin South Summer Repertory Co. 1968
 Technical Apprentice for 10
 productions, including:

Twelfth Night (des., Rolf Beyer)
 Mother Courage (des., B. McMullan)
 The Fantasticks (des., Dick Jeter)

EDUCATION

B.A. in Drama from Whitman College, 1970 Served as Technical
 Assistant to the Designer, John R. Freimann from 1978-70 for
 approximately 30 productions.

Graduate Technical Asst. for Kansas State Univ. Spring/Summer 1971

M.A. from The Lindenwood Colleges Technical Theatre, under the special
 Lindenwood IV program for individualized education.

REFERENCES

Ben Shaktman
 Pittsburgh Public Theatre
 300 Sixth Ave. Bldg. Suite 1150
 Pittsburgh, PA 15222

Merry Tigar
 (former Artistic Director/Rochester Shakespeare Theatre
 (former Production Stage Manager/Milwaukee Repertory Theatre)
 21 Gramercy Park South
 New York, NY 10003

John R. Friemann, Director of Theatre
 Harper Joy Theatre
 Whitman College
 Walla Walla, WA 99362

Dr. Wesley Van Tassel
 (former Producing Director/Continental Theatre Co.
 Theatre Department
 Lindenwood Colleges
 St. Charles, MO 63301

ICES (cont.)

Michael F. Hottois

Theatre Department
University of Kentucky
211 Norbourne Blvd.
Louisville, KY 40207

Harry Ortwein

(former Director of Theatre/Wabash College
Director of Theatre
Choate/Rosemary Hall
63 N. Elm Street
Wallingford, CT 06429

References Available Upon Request

Appendix F

Prop List

Major Furniture List

Dressing Notes

Antique and Furniture Source Information

(sixteen pages)

PROP LIST

in cupboard SL:

- B - 2 flashlights, one that doesn't work
- B - gloves wrapped in tissue paper
- T - notecards

on outside shelf:

- T - red notebook, pencil, seeds in envelope

in lower part of cupboard:

- T - sweater and headband

towel rack:

- B - towel with clips
- B - blue towel

sink area:

- B - dish rag

under tub:

- T - cardboard and whisk broom

in refrigerator:

- T and R - lettuce
- R - oatmeal cookies

post:

- B - mirror

on L counter:

- B - can of paper and pencils, phone book, at least 2 spoons in silverware tray, loose sugar, hot plate, coffee pot with freshly brewed coffee in it, pan with water in it, Nanny's cup, blue coffee cup, loose cigarettes, matches, bic lighters, two ashtrays - one that is filled with water

- N - honey

under L counter:

- B - newspaper on top of radiator - one should be classified ad section
- R and B - purse with devil's kiss in it

on R counter:

- T - science book, biology book, big blue notebook
- B - Nanny's brush, two ashtrays - one with water

big chair:

R - coat

post:

B - back scatcher

sofa:

plaid blanket and pillow

behind sofa:

T - plants as sprouts

dresser:

B and T - blanket - third drawer

B - tablecloths and napkins - fourth drawer - two crummy napkins on top

B - bottle of chlorophorm - second drawer

bathroom medicine chest:

R - compact

between bathroom and R counter:

Cardtable

Table:

B - two ashtrays - one with water

DR - tub of dirt, two crates stacked on top of each other

DL - rabbit cage

Offstage:

N - open beer bottle filled with water, glass half full of water, walker

B - kleenex, two bundles of paper, bottle of whiskey, 1 glass,
1 glass with icecubes in it, dead rabbit wrapped in blue towel,
hammer and curtains, tacks

T - trophey, plants at blooming stage, plants full grown, labels

J - cat skeleton

MAJOR FURNITURE LIST.

Location	Item	Status	Notes
RA. Attic.	TBL.	✓	
STOCK	① CHAIR. (fix seat.)	✓	
"	② "	✓	
"	③ "	✓	
COOKENS CUPB.	④ " Exterior.	✓	
STOCK.	SECTIONAL ①	✓	
STOCK.	" ②	✓	
RA. Attic.	RADIATOR ①	✓	
"	" ②	✓	
CUT.	" ③	✓	CUT.
Webbe.	Refrigerator	✓	
STOCK.	Laundry tubs.	✓	
STOCK.	CART.	✓	
RA. Attic.	CABINET. SL.	✓	de.
drawn.	SHELVES. UL.	✓	de.
STOCK.	TOWEL RACK.	○	de Sw. Bell.
TOILET.	Toilet. Godspell.	✓	de.
SINK.	SINK w/ smac hup 4" in	✓	de.
RA. Attic.	MEDICINE CABINET.	✓	Lwe. Bio.
STOCK.	WASH TUB.	✓	
STOCK.	PLANTING FLATS. DR.	✓	PURCH. Lavin.
STOCK.	BARREL. UL.	✓	
RA/nichols	SCREEN DOOR.	✓	
nichols.	DRESSER.	✓	
RA. Attic.	SM. TBL. UR.	✓	Merrill.
Preston furn	LINOLEUM - ③ +.	✓	
nichols	CARD TBL.	✓	
RA. Attic	SEWING BOARD.	✓	
Basement	Jewin	✓	
Cobbs	lower level.	✓	Bernice
Attic & McClure.		✓	(-IMP) COVEN
CUT.	Laundry tub plumbing	✓	
CUT.	Clothes line rig.	✓	
CUT.	Electri/Hangiepulks ①	✓	
CUT.	" ②	✓	
CUT.	" ③	✓	
CUT.	" ④	✓	
CUT.	② STORE FIXTURES	✓	
CUT.	SHOWER CURTAIN	✓	
CUT.	NANAY. "	✓	
CUT.	UPHOLSTERS "	✓	
CUT.	10" SINO tube.	✓	
CUT.	PHONE	✓	de
CUT.	Rabbit cage	✓	de
CUT.	Cat. etc.	✓	de
CUT.	TISSUE PAPER.	✓	
CUT.	DL.	✓	

MARIGOLDS

DRESSING NOTES.

dust -- windows.

knives.

tools. broom. spade trowels
knives

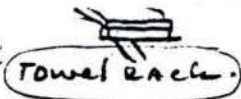
broom dust pan

Suitcase

toys. / Pix puzzles.

Large pillow see ↓

sheet above sink



Towel rack.

Hall Lgt.

cat on stand.

Bath Cabinet

found

Grocery sacks for trash

③ Lgt sketches.

Card table.

Pipes / Radiators (Sink) etc.

Pumping / Sink

fruit baskets.

Thermometer.

lantern.

Kettles / silverware etc.

Gunny Sacks.

TRAP.

Dish ~~pan~~ drainers.

CHAIR US.

Fly paper.

ok + Place for telephone. ^{Sc. Post}
+ Screen.

② Backing

? Sound.

~~Fly~~ Lgt.

~~Phone~~ ~~Back~~

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Inez Antiques	520 Pike	723-9352
Kilby's Peg Primitives	621 S Main	724-4770
Log House	2431 Clay	724-1889
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WE BUY ESTATES - & SELL
Furniture - Glassware - China - Beer Cans
Olive Arcade Plaza - 2 Mi. W. of I-270
12939 Olive Street Rd -----434-6044

Lavender & Lace 724 S Main-----946-6899

LuMar Resale Shop
1359 Manchester Rd-527-3313

Maida Village Antiques
Chesterfield Airport Rd-532-4270

Margo Antique Shop 4615 Lindell--367-1177

Marni's 7718 Big Bend Blvd-----644-1427

Maruyama Inc 100 N 18-----421-4966

MARY'S ANTIQUES & USED FURNITURE

Specializing in Antique Wicker
Iron Beds - Jewelry - Furniture - Misc
Buy - Sell - Consignments - Estate Sales
9615 Manchester -----962-3734

MayBee Shop The 8029 Broadway--389-3252

MCGUIRE MOVING & STORAGE CO

Buyers & Sellers of Estates - Antiques
Office & Household Goods
Estimates Given
3635 S Broadway-----771-4617

MECCA ORIENTAL RUG CO

We Buy Old Oriental Rugs
8029 Forsyth Blvd-----862-4410

Midtown Resellit Shop
6361 Clayton Rd-721-3120

Miles Hye Associates
702 DeMun Av-721-6711

MIRIAM SWITCHING POST

Consignment-Non Profit-Donations
Accepted
7742 Forsyth -----725-7730

MUELLER CHAS D

7729 Clayton Rd-727-1159

NEAL ANTIQUES

ART DECO - ART NOUVEAU - ORIENTAL
WE BUY AND SELL
395 N Euclid Av-----367-4990

Neal's Antiques & Used Furniture
2723 Sutton-645-2184

NICHOLS ANTIQUES INC

OUR 45th YEAR
SERVING METROPOLITAN AREA
FOR INFORMATION CALL
5 Antique Court -----296-5561

Now And Then 9218 Midland Blvd 427-1297

O'CONNELL'S ANTIQUES

ABOVE O'CONNELL'S PUB
WE BUY & SELL
A GENERAL LINE OF ANTIQUES
4652 Shaw -----773-3320

Odd Shop The 2101 Cherokee-----773-8566

OLD SOUTH ANTIQUES

Buying-Selling-Antiques-Used
Furniture
9609 Manchester -----961-1657

Olde Tyme Clock Shoppe
10055 Manchester-821-0129

Opel Catherine
Buyer & Collector Of Antiques
9201 Big Bend Blvd-----961-5337

Paradise Lost 2711 Macklind-----781-5076

Past & Present Collectibles
Manchester Rd-273-5198

PATCHWORK SAMPLER

9735 Clayton Rd-997-6116
★ FOR MORE INFORMATION
See Advertisement Preceding Page

Antiques-Dealers-(Cont'd)

PENNY FARTHING ANTIQUES

ANTIQUE ENGLISH & AMERICAN
FURNITURE & ACCESSORIES
LINDBERG AT CONWAY
741 Old Frontenac Square -997-0008

Perrine-Noll Interiors Inc
13404 Clayton Rd 434-3911

Petaler Florist The
See Advertisement At Florist-Retail
507 S Hanley-----721-1111

Pie Safe The 219 S Central-----938-5411

Plaza 50 Antiques 50 Maryland Plz-454-1511

PLAZA GALLERIES

Fine Paintings, Sculpture
Antiques, Furniture, Oriental Rugs
Buyers, & Sellers - We Appraise
5 Maryland Plaza -----454-1881

PLAZA LOAN LTD

CHASE PARK
PLAZA HOTEL
MONEY LOANED ON YOUR
ANTIQUES - DIAMONDS
JEWELRY - GOLD - SILVER
WE ALSO BUY FOR CASH
220 N Kingshighway -----361-1263

Polishing Shop & Antiques The
2220 Cherokee-776-8811

Posy Shoppe Ye 9719 Manchester--961-8811

Quality Art & Antique Imports
2315 S Brentwood Blvd-968-2411

R & G Antiques 608 S Main-----946-4911

REGENT PARADE CONSIGNMENT SHOP

Selling Your Antiques-Crystal-
Porcelain-Sterling-Furniture-
Jewelry-Closed Mondays
7731 Clayton Rd-----727-4911

Robertson Jones Antiques
10310 German Blvd-997-1711

Rockwood Antique Fair Pond -----273-8611

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Top Prices Paid
For the "New" Antiques
Collectables • Toys • Magazines
Furniture • China • Anything Paper
WE BUY
2847 Cherokee -----773-1262

ROTHSCHILD ANTIQUES

398 N Euclid Av-361-4811
★ FOR MORE INFORMATION
See Advertisement Page 49

Sally Ann's 19th Century Ltd
2014 Cherokee-776-6311

SAMBEAU'S ARCHITECTURAL UNIQUES

BEVELED & STAINED ART GLASS
Entrways & Windows
EXPERT REMOVAL & REPLACEMENT
4724 McPherson Av -----361-4636

Saturday Bazaar 6420 Southwest--647-8411

Selkirk 4166 Olive-----533-1711

★ FOR MORE INFORMATION
See Advertisement Preceding Page

Sheffield's Antiques
810 Manchester-391-6911

★ FOR MORE INFORMATION
See Advertisement Preceding Page

Shop Next Door The
9609 Manchester-961-1611

Silent Women 113 W Lockwood-----962-1711

Staircase Antiques 4 S Central Av-725-6411

Sturmwehler Antiques 724 N 1--621-2911

Ten Eyck Antique Auctions Ltd
Specializing-Antiques-Estates Appraisals
7438 Leadale -----721-8211

TIN LIZZIE ANTIQUES & COUNTRY STORE

1304 W Manchester-391-8711
★ FOR MORE INFORMATION
See Advertisement Preceding Page

(Continued Next Page)

Telephone calls used to be a

scream. But today, a normal voice

will do. The difference is improved

transmission.

People who are "ready to buy"

reach for the YELLOW PAGES

Will they find your business

represented here?

Here's a hot tip from the phone

company: Use One-Plus Dialing

when you call Long Distance and

save on most out-of-state calls.

Antique Shop
303 Gravois-353-9818

Antiques Inc
Master Charge
752-0330

535-1460

Information
Page 49

Airport Rd-536-2000

Rock Rd-389-8144

Highway Blvd-752-5363

961-4470

Frontenac Sq-993-1111

Information
Page 50

Gore-961-0021

993-0809

Restoring

351-8047

Restoration

822-9481

776-0542

58 Virginia Av-352-5278

00 Ivory-638-8749

Restorations

Players-Antiques
Willie II-618 664-2288

10 Manchester-962-1172

Finishing Shop
54 Manchester-535-5842

Star Dr-296-2727

Highway-776-6900

Stripping-

781-7140

3276 Ivanhoe-645-3854

800 Mattis Rd-487-1630

Supply Co Inc
Stripping &

481-0700

722 Olive St Rd-725-8902

13 Page-721-0078

Repairing & Refinishing
962-8337

Studio
9209 E Milton-423-1061

Main St Charles-724-7982

Service

At Interior Decorating
735-5462

7E

esters
Blvd-863-8066

Antiques—Repairing & Restoring— (Cont'd)

Louis IX Associates Inc
See Ad—Organs Tuning & Repairing
4210 Olive-535-4466

Martin Upholstery
4026 N Kingshighway-385-7865

Mithra Glass Works Inc
1304 Sidney-865-3877

Mueller-Kaiser Plating Co
See Our Advertisement—Plating
Classification
5815 Hampton-832-3553

NOR-MAY SHOPPE
Repairing—Refinishing—Caning
Antiques
3835 S Bway-773-2389

OLDE WORLD CUSTOM CABINETS
Specializing in Antique Restoration
Custom Cabinets
Fine Furniture Reproductions
Old Hwy 30-677-4789

Antiques—Repairing & Restoring— (Cont'd)

RAUCH CABINET SHOP
4226 Manchester-533-1980

Tanko Karlo Master Watchmaker
812 Olive-241-4892

THEISS PLATING CORP
9314 Manchester-961-0600

Weich Ken Furniture Service
616 Blow-352-9004

WOODEN ELEPHANT THE
11204 Natural Bridge-731-0221

WOODPECKER CABINET SHOP LTD
Restores Fine Antiques & Furniture
301 W Old Watson-962-2968

Wright A E
4583 Martin Luther King-535-1769

ZOLLINGER H R FURNITURE CO
4821 Fairview-832-1555

Antiques—Reproductions
A A Importing Company Inc
4244 Olive-533-3477

Brilliant Antiques & Accessories
8600 Delmar-997-3273

Antiques—Wholesale
A A IMPORTING COMPANY INC
WHOLESALE TO THE TRADE
FAMOUS FOR ANTIQUE REPRODUCTIONS
AND CLOCKS EUROPEAN ANTIQUES
4244 Olive-533-3477

Clare's Second Third & Fourth Hand
919 S Skinker-725-4377

Eads Bridge Flea Market 619 N 1--231-7375

Finer Things The 15 Lucas Av-421-5506

GARY'S ANTIQUES & IMPORTS
WHOLESALE TO THE TRADE
40,000 SQUARE FEET OF ANTIQUES
AND DECORATIVE ACCESSORIES
4733 McPherson Av-367-9268

HAENNI ANTIQUE IMPORTS
Pond-227-1477

Neal Antiques 395 N Euclid Av-367-4990

O'Connell's Antiques 4652 Shaw-773-3320

Odd Three Antiques & Furniture
4535 Olive-367-5011

Rothschild Antiques
398 N Euclid Av-361-4870

Always identify yourself when calling.



locators T.M.

Your Key to Rental Homes

RENTALS, LEASES, AND PURCHASE OPTIONS

FARMS—HOUSES—TRAILERS

DUPLEXES—APARTMENTS—TOWNHOUSES

NEED A RENTAL HOME OR APARTMENT???

WE CAN FIND IT FOR YOU, AND SAVE YOU MONEY AND A LOT OF UNNECESSARY LEG WORK.....

ALL AREAS - - ALL PRICES

HOW DO WE WORK?

Since our goal is to find what you are looking for, we will supply you with listings of Properties that fit your particular needs and preferences. We don't stop with just one selection, we will supply you with new properties on a daily basis until you have occupied the particular property that you like best.

When are we open?
SEVEN days a week - 8:00 A.M. to 9:00 P.M.

862-5400



LOCATORS OF ST. LOUIS

UNIVERSITY CITY—616 NORTH & SOUTH RD.

CRESTWOOD—8984 WATSON RD.

FLORISSANT—1121 N HIGHWAY 67

APARTMENT DIRECTORIES—See
Apartment Rental Agencies

APARTMENT HOTELS—See
Hotels—Apartment

APARTMENT MAINTENANCE—See
Building Maintenance; Also Janitor Service

Apartment Rental Agencies
Adolph Investment Co
8444 Florissant-524-7500

APARTMENT CINEMA
Free Apartment Finder Service
6609 Clayton Rd-1683

★ FOR MORE INFORMATION
See Advertisement Following Page

APARTMENT DIRECTORY THE
FREE COMPREHENSIVE GUIDE
St Louis Area Apartment Communities
Call The Home Builders Assoc.
10104 Old Olive Street Rd--994-7700

Black Forest Estates
2744 Westphalia Ct-846-9900

Brown & Silvey
453 N Lindbergh Blvd-994-0022

★ FOR MORE INFORMATION
See Advertisement Following Page

Embassy Apartments
530 Union Blvd-361-1388

Evergreen Manor Apts
3476-A Evergreen Ln-894-0536

Hazelwood Forest Apartments
240 Chapel Ridge-731-1878

HOME RENTALS BY RELAX INC—
See Ad Real Estate Rentals
Home Rentals
7580 Olive Street Rd-721-4433

Immanuel's Residential Placement Service
4378 Lindell-533-6740

Jeff-Vander-Lou-Inc—
Leasing Office 2754 Bacon-534-5000

Keyfinders Of St Louis 10220 Page-429-4080

★ FOR MORE INFORMATION
See Advertisement Following Page

LOCATORS OF ST LOUIS
616 North & South Rd-862-5400

★ FOR MORE INFORMATION
See Advertisement This Page

Lucas Heights Village
613 N Garrison Av-534-1361

When you need a telephone number in another city, 555-121... magic number. Just dial one, plus the distant Area Code (if different from your own), plus 555-1212. You'll have your number in a jiffy.

Itinerary - USED FURNITURE & SURPLUS.

SOUTH of 40.

NORTH of 40

(cut Grades)

1	3124	CHOUTEAU (PLUMB)	(optional)
2	3901	Russel	
3	2344	S Grand	
4	2525	MINNESOTA	surplus.
5	3545	Arsenal	
6	4171	Connecticut	
7	3240	S Grand.	
8	3129	Chipewai	
9	2830	Meremec	
10	2807	"	(Surplus)
11	5601	S. B-WAY	(OPTIONAL)
12	6931	" "	(")
13	7109	" "	(")
14	3908	" "	
15	3826	" "	
16	3756	" "	
17	3729	" "	
18	3635	" "	
19	3417	Ohio	(G)
20	2837	Cherokee	
21	2820	"	
22	2124	"	
23	1925	"	
24	3319	Lemp	
25	1900	Withnell	
26	1960	Arsenal.	
27	3016	S. Jefferson.	
28	2618	" "	
29	2607	GRANDIS	
30	2301	"	
31	1644	S. Jefferson	
32	1632	S. BWAY	(optional) (S)

1	8958	Natural Bridge	
2	8913	" "	
3	8589	St O. Rock	
4	4218	midland	
5	8383	"	
6	7016	Etzel.	
7	6172	Delmar.	
8	5917	MLK.	
9	5619	"	
10	1511	ARLINGTON	
11	4600 - 4000	MLK	(11 PLACES.)
12	1109	SARAH.	
13	4049	EUANS.	(Surplus)
14	4515	"	(SV)
15	4663	Delmar.	
16	4500	"	(S)
17	4526	Olive.	
18	4151	"	
19	4145	"	
20	4140	Winkel.	(SV)
21	3949	Forest Park	(SA)
22	3667	OLIVE	(SURPLUS)
23	3519	PAGE	MERRELL
24	3518	N GRAND (optional)	
25	2613	MLK.	
26	2647	Locust.	
27	2117	Delmar.	(Surplus)
28	1405	Washington	(Surplus)

- (G) Goodwill
- (SV) St Vincent de Paul.
- (SA) Salvation Army

NOT USED.

- 6333 NATURAL bridge
- 115 N EUCLID
- 2510 N 14th (SA)

L "WHERE TO BUY IT"

Furniture Dealers-Retail-(Cont'd)

Wicker Unlimited—
 1270 Clayton Rd-----394-7373
 10322 Manchester-----822-7858
 * FOR MORE INFORMATION
 See Advertisement Page 519

WICKES FURNITURE SHOWROOMS

Wickes Furniture

- BRAND NAME FURNITURE
- OPEN MONDAY THRU SATURDAY 10-9
 CLOSED SUNDAY

"FOR INFORMATION CALL"

Wickes Furniture Showrooms
 1 Block West Of Lindbergh
 On Page To Dorsett
 2332 Millpark-----423-9510

Wickes Furniture Showrooms
 2332 Millpark-423-9510

Wildberger Furn & Applnce Co
 520 N Hwy 67-839-2000

WOOD WORKS THE

UNFINISHED FURNITURE

Decorate With Quality & Economy in
 Solid Woods - For More Information
 See Ad at Furniture Unfinished

8865 Ladue Rd-----727-1145
 4429 Lemay Ferry Rd-----487-4870
 141 & Manchester-----227-4320
 750 New S Florissant Rd--837-2071

Wood Works The—
 Manchester Store
 230 S Meramec Sta Rd-227-4320
 South County Store
 4429 Lemay Ferry Rd-487-4870

ZRID CLOTHING & FURNITURE CO
 1027 N Grand-652-6635

ZOLLINGER H R FURNITURE CO
 4821 Fairview-832-1555

* FOR MORE INFORMATION
 See Advertisement Preceding Page

• = Add from 77-8 NEW

Furniture Dealers-Used

A Country Place
 2930 Lemay Ferry Rd-892-6677

A COUNTRY STORE
 Dishes-Furniture-Bric-A-Bracs &
 Jewelry
 3756 S Broadway-----773-2099

A-1 Furniture Sales
 1900 Withnell-771-1211

A A THOMAS FURNITURE EXCHANGE
 WE BUY & SELL
 USED FURNITURE-APPLIANCES-ANTIQUES
 4106 Martin Luther King--652-1850
 Nites Sundays & Holidays--434-3910

AAA Furniture Mart 3901 Russell--772-8484

ABC FURNITURE CO
 Quality Furniture Reasonable Prices
 3016 S Jefferson-----865-2221

A & R USED FURNITURE STORE
 Used Furniture Bought And Sold
 (4337 Manchstr)-----371-6842

Able Furniture Company
 1227 St Louis-621-6856

ADRENT INC
 COMPLETE LINE OF
 QUALITY FURNITURE
 WAREHOUSE - SHOWROOM
 2647 Locust-----533-5800

AI Brock Air Conditioning & Appliance
 Service
 Buy Sell Used Window Units
 4440 Chipewa-----352-5730

ALAMO FURNITURE EXCHANGE
 4101 Martin Luther King Dr-535-0467

ALEXANDER W G
 House Calls-Free Estimates
 115 N Euclid Av-----535-8890

APPLIANCE CITY & FURNITURE CO
 Used & New Furniture Bought &
 Sold. High Prices Paid. Easy Terms
 4425 Martin Luther King---652-0986
 4017 W Florissant-----385-7077

AUNT MARY'S
 See Ad Under Furniture Buyers
 1925 Cherokee-----773-0338

Furniture Dealers-Used-(Cont'd)

B & L FURN STORE
 "Don't Sell Til You Call B&L"
 We Will Talk to You About Any Call
 Large or Small. Free Estimates on
 Estates
 Buyers & Sellers of
 Used Furniture - Antiques - Dishes
 Bric-A-Brac
 Used Office Furniture & Equip
 Open Mon Through Sat
 "Call Anytime"
 1960 Arsenal-----771-5043

BARGAIN STORE
 WE BUY & SELL
 ONE PIECE OR A HOUSEHOLD
 ANTIQUES AND APPLIANCES
 8589 St Charles Rock Rd---426-1352

BARIS FURNITURE RENTAL CO
 Opposite McDonnell-Douglas
 5902 N Lindbergh Blvd-----731-1213

* FOR MORE INFORMATION
 See Advertisement This Page
 Bellevue Shop The 2607 Bellevue--644-1744
 Bert Dunn Furn & Piano Co
 4145 Olive-371-2394

Bethlehem Resellit Shop
 6931 S Broadway-481-7505

**BOJAY'S TREASUR-CHEST OF
 DRAWERS** 4129(Manchester)-533-3373
 Brown Toni Antiques
 10089 W Florissant-522-0591

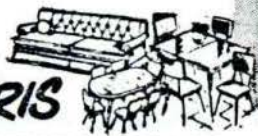
Carol's Furniture: 4246 Manchester-535-3860
 Council Shop 6172 Delmar---726-0152
 Crawley's Used Bargain Corner
 4484 Martin Luther King-533-1325

Cut-Rate Furn Co
 Used Furniture Bought-Sold-
 Exchanged
 3729 S Bway-----776-7377-
 (Continued Next Page)

Sometimes it's the folks back home
 who are homesick. Call Long Dis-
 tance and share a bit of happiness.
 (Dial the One-Plus way and save.)

USED FURNITURE

MODERN UP TO DATE
 USED FURNITURE FROM
 OUR RENTAL RETURNS
 EVERY DAY LOW PRICES



BARIS
 FURNITURE RENTAL CO.
 731-1213
 5902 N. LINDBERGH
 AT BROWN RD.

**HOMEOWNERS:
 Look before you dig.**

If you're planning to dig in your
 yard, check for signs on poles or
 terminal boxes that show the loca-
 tion of buried telephone cable and
 wire. Damaged cable or wire usually
 means a temporary loss of phone
 service. If you need help in locating
 buried cable or wire, call the opera-
 tor and ask for "Enterprise 9800".
 The call is free.



(NO PINS)

ture USED

y Place.

corn Pent

shop.

Toni Antiques

Radio & Appliances

this used furn

map — 3 MARSHAL St

Lincolnton Antiques

s Bargain Bargains

1, Leon S

Best Used Furn.

TV SALES

Hope Thrift Ctr.

s Circus Fantasy.

US.

PINS -

- ✓ (1) Bob's. Gout. Surplus
- ✓ (2) Surplus House.
- ✓ (3) Kim Industries.
- ✓ (4) AEM SALES
- ✓ (5) Ace Equip.
- ✓ (6) Clark Surplus Sales.

SAVAGE — NO PINE.

FURNITURE

Used-(Cont'd)

171 Connecticut-865-5575
Center
7109 S Broadway-481-7342
2830 Meramec St-481-5337
Appliance
2830 Midland Blvd-429-4350
Appliance Co
West Lark Ind Pk-343-1720

USED FURNITURE
Home Items - Bought & Sold
Refrigerators - Ranges - Etc.
Jefferson & Gravois Meet
-----865-0286

3545 Arsenal-----773-1818

FURNITURE
FURNITURE & MISCELLANEOUS
ITEMS - WE BUY AND SELL
ROOM OR A HOUSEHOLD
-----773-0191

2830 Midland-----429-1570

CO
Bought-Sold & Exchanged
-----776-7820

FURNITURE
WE BUY & SELL
FURNITURE & APPLIANCES
ESTATES - HIGHEST PRICES
Jefferson -----772-4844

Antiques 20 N Gore-961-7696
Ruskin-383-8451
Antiques 2820 Cherokee-776-7475
Furniture & Antiques
2124 Cherokee-776-4267

FURNITURE
Complete Line of Used Furniture
Buy • Sell • Trade
Appraisals • Free Delivery
Martin Luther King---261-3093

Used Furniture
8958 Natural Bridge-423-9587
Furniture & Appliances
Martin Luther King Dr-535-9649
Furniture & Appliance
1227 St Louis-421-6251

Used Furniture
Sell Used Furniture
S Broadway-----776-8675
Furniture And Antiques
2344 S Grand-664-8911

Used Furniture
1335 Edwardsville Rd-452-7153
743 Marshall Ave-----961-2670
Furn 3240 S Grand-----776-6733
Lingston's Antiques
2714 Sutton-647-4732

Of Bargains
1544 Woodson Rd-991-2210
Of Bargains
1544 Woodson Rd-994-0738

FURNITURE
Used Furniture Bought-Sold
Lamp -----664-4878
Antiques & Used Furniture
(9615 Manchester)962-3734

MOVING & STORAGE CO
Buyers & Sellers of Estates - Antiques
Office & Household Goods
S Bway -----771-4617

PUBLIC MOVERS
"We Sell for Less Because
We Sell for Cash"
LARGE SELECTION OF
NEW & CHOICE USED
Furniture & Appliances
Moving in Exchange for Furniture
We Buy Anything of Value
-----535-0050
Answer call-----381-9857

Lynn J 9453 Lackland-----429-2522
Used Furniture

RESELLIT SHOP
245 St Catherine-831-0505
6361 Clayton Rd-721-3120

Used Furniture
4436 Martin Luther King-535-8561

SHOP 623 N Skinker---863-2376
Switching Post
7742 Forsyth-725-7730

Television Sales
336 Collinsville Av-271-8715

Furniture Dealers-Used-(Cont'd)

New Hope Thrift Center—
Store 227 Lemay Ferry Rd-----638-3220
Old South Antiques
(9609 Manchester)961-1657
Perdue Furniture Co
910 Madison Av-452-7197
Peterson's Pre-Owned Palace
(7186 Manchester)647-7975
Resale Store The 2837 Cherokee---776-9621
Robinson Chip & Sons
3518 N Grand-535-0542

RUSSELL MOVING STORAGE & FURNITURE CO
BUY - SELL - TRADE - SINCE 1918
3908 S Broadway-----771-3111
Or-----773-3072

SANTEE MOVING & EXP
BUY - SELL - TRADE
HIGHEST PRICES PAID
FREE PICK-UP & DELIVERY
4101 Martin Luther King --535-0467

Sheffield's Antiques 4526 Olive---361-2121

SNIDER JOE USED FURNITURE
BOUGHT • SOLD
EXCHANGE
5242 N Broadway-----421-0597

Specialty Furniture Co
5917 Martin Luther King Dr-383-7400
Thomas Furniture Exchange
4106 Martin Luther King Dr-652-1850

UNIQUE ANTIQUES & FURNITURE CO
Furniture Wanted-Estates-Pianos-
Antiques
5601 S Bway-----752-5601
Used Furniture & Antique
1109 N Sarah St-652-7824

USED FURN & CLOTHG
COMPLETE STOCK OF USED FURNITURE
REFRIGERATORS - RANGES & STOVES
BOUGHT AND SOLD
5619 Martin Luther King---261-9351

Used Shop 2019 N 14-----421-0857
Wald's Circus Fantasy
6344 S Rosebury-721-8480

Was-Nu Shop The 21 N Gore-----961-2535

WEBER FURNITURE CO
TOP CASH PRICES FOR
Furniture - Antiques - Pianos - Etc.
Evening Call 994-1056 or 965-4127
4151 Olive-----535-1460

West's Resale Shop 4663 Delmar--367-7323
Wright's Used Furniture Store
4403 Martin Luther King-652-9921

Furniture Dealers-Wholesale

American Consumers Service
400 Brookes-731-5025

BELSON AND BELSON SHOWROOM
Open Only To The Trade
Ms Sharron Belson Sales Rep
612 N 2-----241-0522

Consolidated Furniture Company Inc
St Louis Finest Show Room
1900 Delmar -----421-4280

Duke Clothg & Furn Inc
5565 Martin Luther King Blvd--521-0591

FINE & MODERATELY PRICED
ONE LOCATION ONLY
WHOLESALE FURNITURE
Company
WAREHOUSED IN ST. LOUIS
IMMEDIATE DELIVERY OR WILL CALL
• FURNITURE • CARPETS
• ACCESSORIES • LINOLEUM
KERR - BAN Bedrooms - Tables
THOMASVILLE FURNITURE
HALLMARK CARPETS AND BEDDING
FLEXSTEEL LIVING ROOMS
JASPER NOVELTY - Desks
MANY OTHER POPULAR LINES
MOTEL & INSTITUTIONAL FURNITURE
Free Parking
2204 N. BROADWAY
621-4646

Furniture Buyers

used Red Listings only
USED NO Names of People. or
Names including "Antiques"

USED -

Active Used Furn buyers.
Brasch Moving & Furn.
Chas Henry Furn & Resale's.
L & P Furn. Co.

(G) Goodwill -

No pin - 3091 Woodson.

(SU) St. Vincent de Paul -

No pin - 15. St Anthony Ls.

(SA) Salvation Army

No pin. 464 N Hwy 67

Plumb Fixtures - Used
see Pin.

Second hand [No pin] / NOT USED.

Furniture Buyers-(Cont'd)

ABLE FURNITURE COMPANY

"We Buy Anything
of Value"
Furniture & Appliances

1227 St Louis -----621-6856
1227 St Louis -----421-6251

ACTIVE-USED-FURN BUYERS

We Buy Furniture, Pianos
Antiques - Office Equipment
WE ALSO BUY SURPLUS
& DISCONTINUED STOCK
5152 Easton • Office & Warehouse
CALL ANY TIME
7016 Etzel Av -----725-1604

AL-THOMAS FURNITURE EXCHANGE
4425 Martin Luther King-652-0986

ALAMO FURNITURE EXCHANGE
4101 Martin Luther King Dr-535-0467
Alexander WG 115 N Euclid Av---535-8890
★ FOR MORE INFORMATION
See Advertisement This Page

ART DIRECTIONS ANTIQUES
ANTIQUES - OLD STORE & BAR FIXTURES
TRY US FOR TOP DOLLAR
SEE OUR AD ANTIQUE DEALERS
354 N Skinker -----863-1895

Aunt Mary's 1925 Cherokee-----773-0338
★ FOR MORE INFORMATION
See Advertisement This Page

B & L FURN STORE
Buyers of Used Furniture & Antiques
Free Estimates on Old Estates
We Buy Dishes - Call Anytime
1960 Arsenal -----771-5043

Belle Starr Antiques
13379 Manchester-966-0244

**BOJAY'S TREASUR-CHEST OF
DRAWERS**
Bob-Good Used Antiques-Estates
4129 Manchester -----533-3373

Brasch Moving & Furniture Co
2618 Martin Luther King Dr-531-3314

CALIGO CUPBOARD ANTIQUES
One Piece Or A Household
8212 N Broadway-----381-2900

Charles E Henry Furniture And Resale
Shop 1511 Arlington-----385-6735
Clayborne Johnnie 5601 Labadie---261-3093
Cut-Rate Furn Co 3729 S Bway---776-7377
Cyril's Antiques 730 Manchstr Rd---227-7617
Evan's-Furn-Exchg 1227 St Louis---621-6856

GIBSON USED FURNITURE
Buyers & Sellers of
Furniture - Estates - Antiques
Call Anytime Open 10-7 Mon-Sat
3129 Chippewa -----773-0191

Gravois Furn Co 2301 Gravois-----776-7820
H & K Furniture 2618 S Jefferson-772-4844
★ FOR MORE INFORMATION
See Advertisement This Page

**HOMEMAKER FURNITURE &
ANTIQUES**
Antique & Semi-Antique Furniture
2124 Cherokee -----776-4267
Evenings Call -----822-3117

Iron Gate Antiques
29 St Louis Av Pacific
Manchester No-227-1213

JIM'S FURNITURE & APPLIANCE
"We Buy Anything
of Value"
Furniture & Appliances
1227 St Louis-----421-6251
1227 St Louis-----621-6856

L & M USED FURN 3240 S Grand-776-6733

L & P FURNITURE CO
SPOT CASH - HIGH DOLLAR
FOR ALL TYPES USED
FURNITURES & APPLIANCES
1644 S Jefferson -----771-1758

One-Plus Dialing is the
fastest, easiest way to call
Long Distance.

Furniture Buyers-(Cont'd)

L & R Appliance Sales & Serv

6773 St.Chas Rk Rd-382-7796
Lange Antiques 3456 Gravois-----771-4987
Larry's Antiques Inc
12939 Olive Street Rd-434-6044

MERRELL PUBLIC MOVERS
BUY - SELL EXCHANGE
MOVING IN EXCHANGE FOR FURNITURE
3519 Page-----535-0050
If no answer call-----381-9857

PLAZA GALLERIES INC
FINE PAINTINGS, SCULPTURE
ANTIQUES, FURNITURE, ORIENTAL RUGS
BUYERS & SELLERS - WE APPRAISE
5 Maryland Plaza -----454-1881

River City Furniture Stripping Co
3567 Lindell-535-7204

Always identify yourself
when calling.

Furniture Buyers-(Cont'd)

Rose's Antiques & Nostalgia Boutique
2847 Cherokee-773-1515
Russell Moving Storage & Furniture Co
2017 Cherokee-773-3010

SANTEE MOVING & EXP
Furniture Bought-Sold-Exchanged
4101 Martin Luther King Dr-535-0467

SELKIRK BEN J & SONS
4166 Olive-533-1717

THOMAS FURNITURE EXCHANGE
Top Prices Paid Furniture-
Appliances
4106 Martin Luther King Dr-652-1850

UNIQUE ANTIQUES & FURNITURE CO
Buying-Selling-Furniture-Cut Glass
Antiques
5601 S Bway-----752-5611

Used Furn & Clothg
5619 Martin Luther King-261-9211
Vivret-C A Furn Buyer
3501a Grace-776-1818
Weaver Jack 4198 Manchester---535-1515

BEFORE YOU SELL • GET OUR BID

W.G. *Alexander*

SINCE 1892
FURNITURE CO.
115 NORTH EUCLID

WE BUY & SELL FURNITURE & ANTIQUES

BEDROOM - LIVING ROOM - DINING ROOM - KITCHENS - SECRETARIES

ANTIQUES • CUT GLASS
CHINA • ORIENTAL RUGS
PAINTINGS • OLD WALNUT
AND OAK FURNITURE

RUGS • DRAPES • POTS & PANS
GLASSWARE • LINENS • PICTURES
ALSO HOUSEHOLD BRIC-A-BRAC

535-8890

Auto Calls To Your Home

ESTIMATES CALL EVENINGS &
SUNDAYS

**FURNITURE WANTED
TOP PRICES PAID!**

WEBER

Furniture
CO.

4151 OLIVE

535-1460

CONTENTS OF HOMES & ESTATES
1 PIECE OR ENTIRE HOUSE
ORIENTAL RUGS &
PIANOS OF ANY KIND

EVENINGS & SUNDAYS CALL
994-1056 OR 965-4127

H&K
Furniture



**WE BUY & SELL
NEW & USED**

Good Used Furniture & Appliances
We Buy Estates • Highest Prices

2618 S. Jefferson **772-4844**
At Gravois
If No Answer.....296-2447

WE BUY & SELL

- FURNITURE
- APPLIANCES
- ANTIQUES
- COINS & JEWELRY

HIGH PRICES PAID

AUNT MARY'S
1925 CHEROKEE

773-0338

Old Furniture & Antiques
Sales Conducted
We Make House Calls
Ferry Rd ---892-6677
5756 S Broadway-773-2099
FURNITURE EXCHANGE
652-1850
FOR
CASH PRICES
Appliances - Antiques
Bought
Tom Bleich
Luther King--652-1850
& Holidays---434-3910
3901 Russell--772-8484
CO
Wanted
Jefferson-----865-2221

Buyers-(Cont'd)
FURNITURE CO
Entire House
535-1460
FOR MORE INFORMATION
See Advertisement This Page
Antiques
46 W Lockwood-961-4470

marked
appear cross-
ed under
dealers - used

Salvage Merchandise

BOB McCORD SALVAGE BUYERS
 We Buy & Sell Nationwide - Salvage
 Insurance - Railroad - Truckline - Warehouse
 Job Lots - Close Outs - Bankrupts
 1305 W Malone Sikeston ---471-3588

CHERRICK DISTRIBUTING CO
 Anything & Everything-Wholesale Only
 802 N 1-----231-1607
 802 N 1-----231-1653

Dan's Reasonable Auto Parts Inc
 3901 N Broadway-241-7240

Friedman RR Salvage Warehouse
 5149 Martin Luther King Dr-367-5464

Gieck Appliance Co 2814 Chippewa -664-6084
 Lee's Auto Parts 4200 Missouri---271-1030
 MF Bank & Co Inc 519-B Rudder Rd-343-4003

Salvage Merchandise-(Cont'd)

St Louis Farmers Market
 3101 N Broadway-621-9770

Salvage Outlet
 All Types Merchandise-Bought-Sold
 Brennen Rd -----677-3708

SOLL-MADDEN SALVAGE CO
 RETAIL WHOLESALE
 GROCERIES
 616 S 7 -----241-7340
 1206 N Kingshighway -----367-0400

SOLL'S SALVAGE
 Groceries Wholesale & Retail
 1206 N Kingshighway-----367-0400
 Underwriters Salvage Company
 1480 Page Industrial-427-2323
 VIP Auto Parts
 5580 Dr Martin Luther King-367-6677

Surplus Merchandise

A-D General Sales & Service
 Co Of Houston Tx Inc
 Send For Mailing List Application
 Liquidating Appraising Surplus &
 Salvage Division
 723 Main Houston Tx----713 868-6161

A & N SALES CO
 Buy-Sell All Types Merchandise
 1405 Washington Av-----421-8772

ACE EQUIPMENT
 "CASH FOR ANYTHING"
 Inventory - Machinery - Entire Plants
 3667 Olive -----421-0286

All Type Containers Inc
 Buy-Sell-Job Lots & Closeouts
 1420 N Broadway-----621-0222
 Aunt Mary's 1925 Cherokee-----773-0338

BELLEVILLE SURPLUS STORE
 Gov't. Surplus - Army - Navy - A.F. - USMC
 . . Clothing - Footwear - Misc. Gear
 "CAN'T FIND IT CALL US"
 825 W Main St -----618 234-3118

BOB McCORD SALVAGE BUYERS
 We Buy & Sell Nationwide - Salvage
 Insurance - Railroad - Truckline - Warehouse
 Job Lots - Close-Outs - Bankrupts
 1305 W Malone Sikeston---471-3588

BOB'S GOVERNMENT SURPLUS
 YES! WE SELL
 GOVERNMENT SURPLUS
 MERCHANDISE
 2525 Minnesota Av-----773-1358

Cherrick Distributing Co 802 N 1--231-1653

CLARK SURPLUS SALES CO
 Plant Liquidations
 BUYERS & SELLERS OF
 Surplus Materials & Equipment - Etc.
 4049 Evans Av -----533-1225

Surplus Merchandise-(Cont'd)

Gateway Electronics Corp
 8123 Page-427-6116
 Joyce Supply Inc 1428 N Broadway-231-3030

KIM INDUSTRIES INC
 WE BUY & SELL
 SURPLUS MATERIALS & EQUIPMENT
 2807 Meramec St-----352-0440

Midwest Iron & Metal Co
 1910 Delmar-421-1910
 Ruben Iron & Metal
 4027 N Broadway-261-9024

SERVICE METAL PRODUCTS CO
 WE BUY ALL TYPES
 OF VALVES & PIPE FITTINGS
 1939 N Broadway -----421-1441

Surplus House 2117 Delmar-----241-3082

Junk Dealers

Alexander's Auto Salvage
 8016 Granberry-524-6174
 Federal Salvage & Supply Co
 3945 N Broadway-421-4860
 Straight Way Metal Corp 1936 Cole-241-9035

St. Louis ②

Second Hand Stores

Clayton Resellit Shop
8409 Maryland-725-3300
9 Town & Country Mall-----423-2202
Consignment Shop 3601 S Jefferson-773-2266

COUNCIL SHOP
Furniture-Appliances-Clothing-Etc
6172 Delmar -----726-0152

DEMPSEY'S CHARITIES RUMMAGE
3527 Cozens-371-0702
4217 N. Grand-----531-7527

Father Jim's Store 4217 N Grand--531-7527
Hayes Variety Shop
5806 Martin Luther King Dr-389-6217

Like New Furniture 3319 Lemp---664-4878

Lillian Resale Shop 5420 Lillian---383-0014

LOFT RESALE BOUTIQUE THE
WE SELL TO YOU & FOR YOU
Resale Clothing - Estates by Appt.
10 to 5 PM - Closed Wed
7527A Forsyth -----725-1950

Miriam Shop 623 N Skinker-----863-2376

New Hope Thrift Center--
Pick Up Service
119 Little Broadway-631-1100

Store 227 Lemay Ferry Rd-----638-3220

Oldies But Goodies Consignment Shop
8195 Big Bend Blvd-961-8366

Scholarshop 8719 Hoover-----725-3456

Second Time Around Shoppe
9942 Diamond-867-2126

Things 'N Things 1322 S Grand----773-2388

Willie's Resale Shop
Shoes-Boots For the Family
Open 11 To 6 PM
4159 Martin Luther King-----652-5274

Army & Navy Goods

Belleville Surplus Store
825 W Main St Belleville II-618 234-3118
Bob's Government Surplus
2525 Minnesota Av-773-1358

ROCKET SURPLUS
Military Clothing & Accessories
2229 Vandalia
Collinsville III-618 345-0890

St Vincent de Paul Society
4140 Lindell Blvd ----- 371-4980
St Vincent DePaul Society
4515 Evans ----- 534-3919
St Vincent DePaul Society
15 St Anthony Ln ----- 837-1110

Goodwill Industries--
Collection Pickup
4140 Forest Park Av ----- 371-6822
Main Ofc 4140 Forest Park Av --- 371-6320
Security Ofc 4140 Forest Park -- 371-4019
Main Office
4140 Forest Park Ave St Louis
----- Manchester Mo Tel No- 527-7100
Stores--
213 N 2 ----- 724-9711
6333 Natural Bridge ----- 383-8580
3417 Ohio ----- 776-9039
1632 S Broadway ----- 342-9546
3091 Woodson Rd ----- 427-9567

Salvation Army--
Truck Pick-Ups
3949 Forest Park Av ----- 535-0057
Emergency Service 3744 Lindell - 534-1250
Midland Divisional Headquarters
2827 Clark Av ----- 533-6861
Granite City Pick-Up Service
3007 E 23 St ----- 451-7957
Adult Rehabilitation Center
3949 Forest Park Av ----- 535-0057
Stores--
4500 Delmar ----- 361-1261
2510 N 14 ----- 231-1972
8913 Natural Bridge ----- 426-6410
464 N Hwy 67 ----- 837-2707
3949 Forest Park ----- 535-0057
Corps-Community Centers--
Carondelet Corps
3601 Weber Rd ----- 631-1133
Community Center
3601 Weber Rd ----- 631-0727
Continued On Next Column

NOTE:
St. C Goodwill @
213 N 2ND

NO St C. NOTATIONS

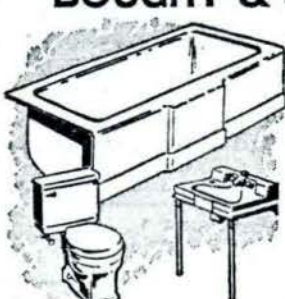
SURPLUS PLUMBING AND
BOUGHT & SOLD HEATING SUPPLIES

- FACTORY CLOSE-OUTS
- DISCONTINUED MERCHANDISE

HENRY
PLUMBING SUPPLY
COMPANY

dial **773-3636**

3124 CHOUTEAU AVE. - ST. LOUIS, MO. 63103
JUST EAST OF GRAND



Dr. ...
...
...

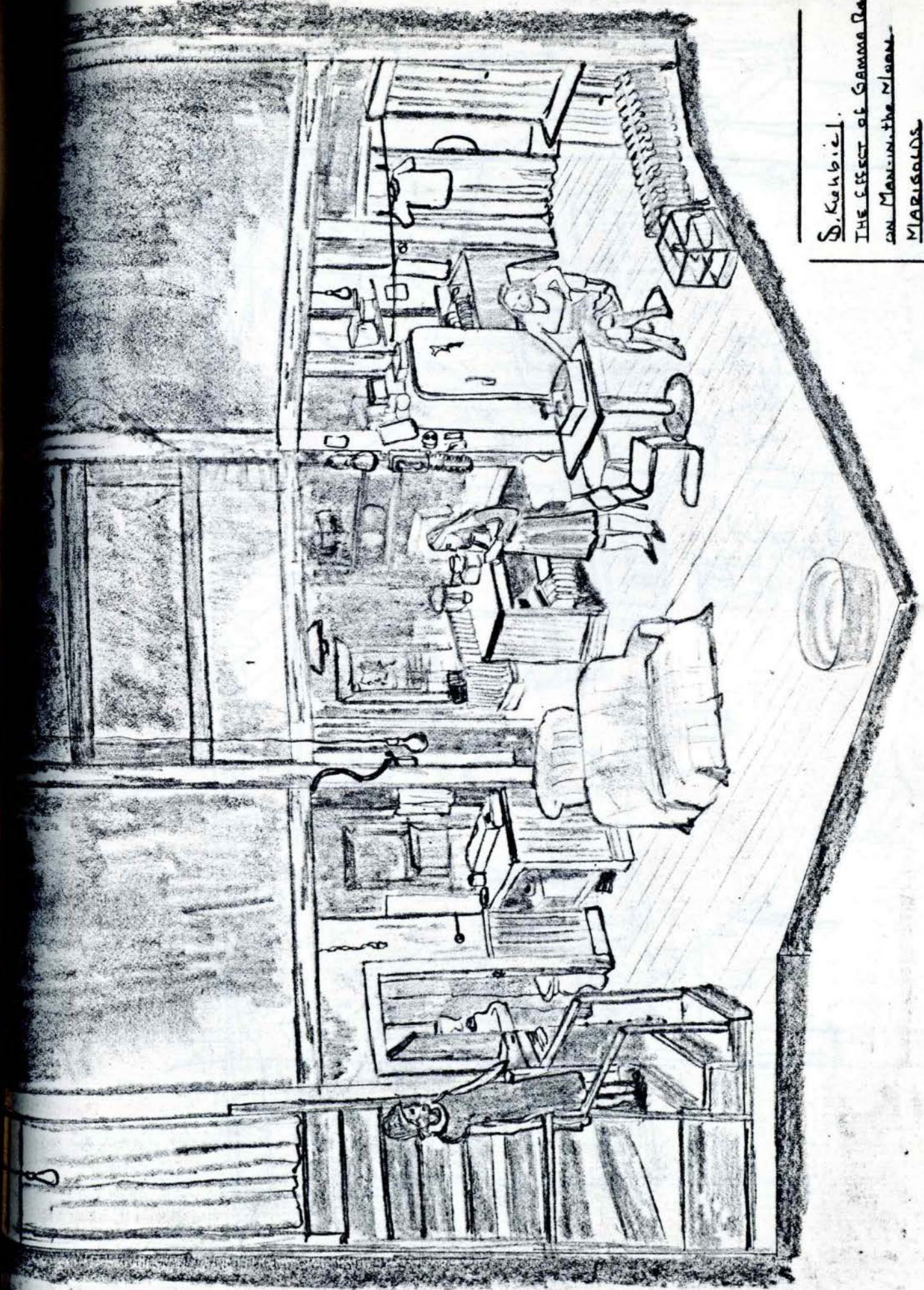
Appendix G

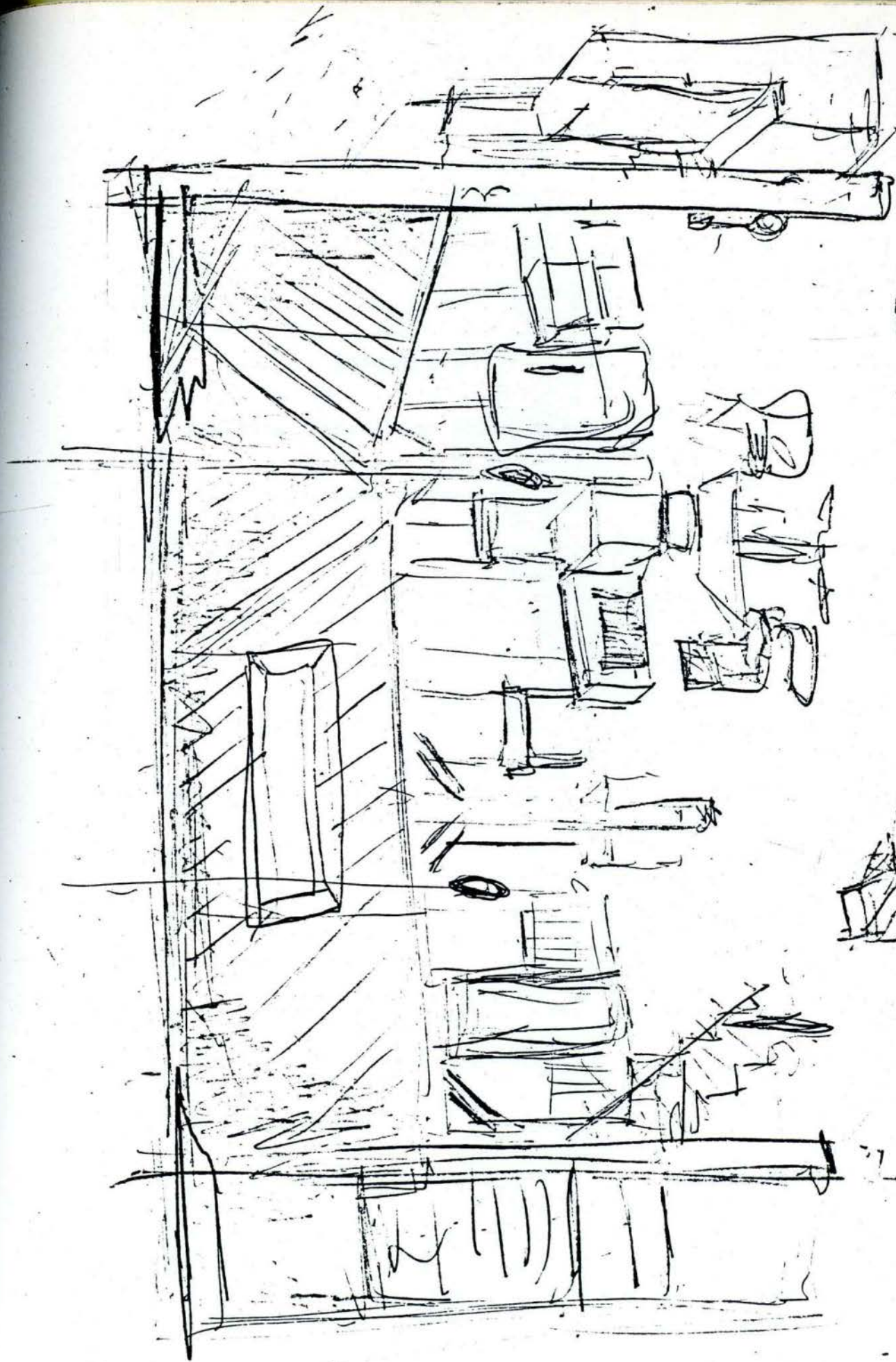
Designer Sketches

Original & Final Copy

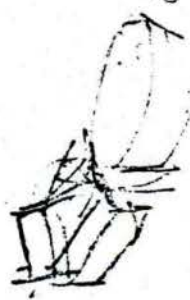
(two pages)

S. Kurbiel.
THE EFFECT OF GAMMA RAYS
ON MAN-IN-THE-MOON-
MARIGOLDS





Handwritten notes or a signature in the upper right corner of the page, consisting of several lines of illegible cursive script.



Appendix H

Moulding Detail and Price Sheets

(two pages)

LUMBER MOLDING
5, 1978

#43
LG. SHOE
3/4" x 1 3/4"
.39

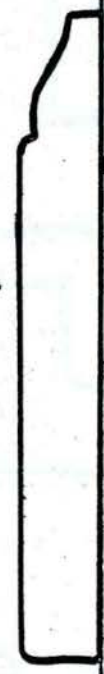
#45
BRICK
1 1/4" x 2"
.77

#46
COVE SCOTIA
3/4" x 2" .20

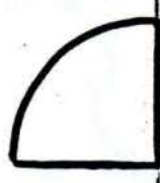
#47
COVE
3/4" x 1 3/4"
.35



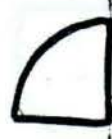
#54
COLONIAL
CASING
1 1/16" x 2 1/4"
.41



#55
COLONIAL
BASE
7/16" x 3 1/4"
.49



#5
QUARTER RND.
3/4" .20



#6
QUARTER RND.
1/2" .14



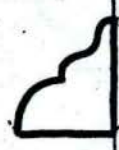
#2
HALF RND
1/2" x 1" .25



#3
HALF RND
5/16" x 5/8"
.13



#22
GLASS BEAD
3/8" .12



#23
GLASS BEAD
1/2" .15



#27
CAP
3/4" x 1 1/16"
.35



#26
HOLLYWOOD
STOP
7/16" x 7/8"
.16



#28
SPECIAL
MOLDED CAP
3/4" x 1 5/16"
.41

#30
CROWN MOLD
5/8" x 3 5/8"

.69

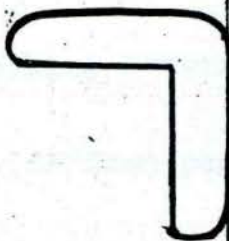
#31
BED MOLD
5/8" x 1 3/4"
.37

#32
FLAT BATT
5/16" x 2 1/4"
.29

Also: #33
3/16" x 1 1/4"
(FLAT)



#34
MULLION
CASING
3/8" x 2"
.29



#35
CORNER BEAD
1 1/8" x 1 1/8"
.41



#36
3/4" x 3/4"
.20



#37
GABLE
1 1/16" x 2 1/2"
.64



#38
GABLE
9/16" x 2"
.44



#39
CHAIR RAIL
2 5/8"
.59



#40
BASE
HOLLYWOOD
7/16" x 3 1/4"
.49

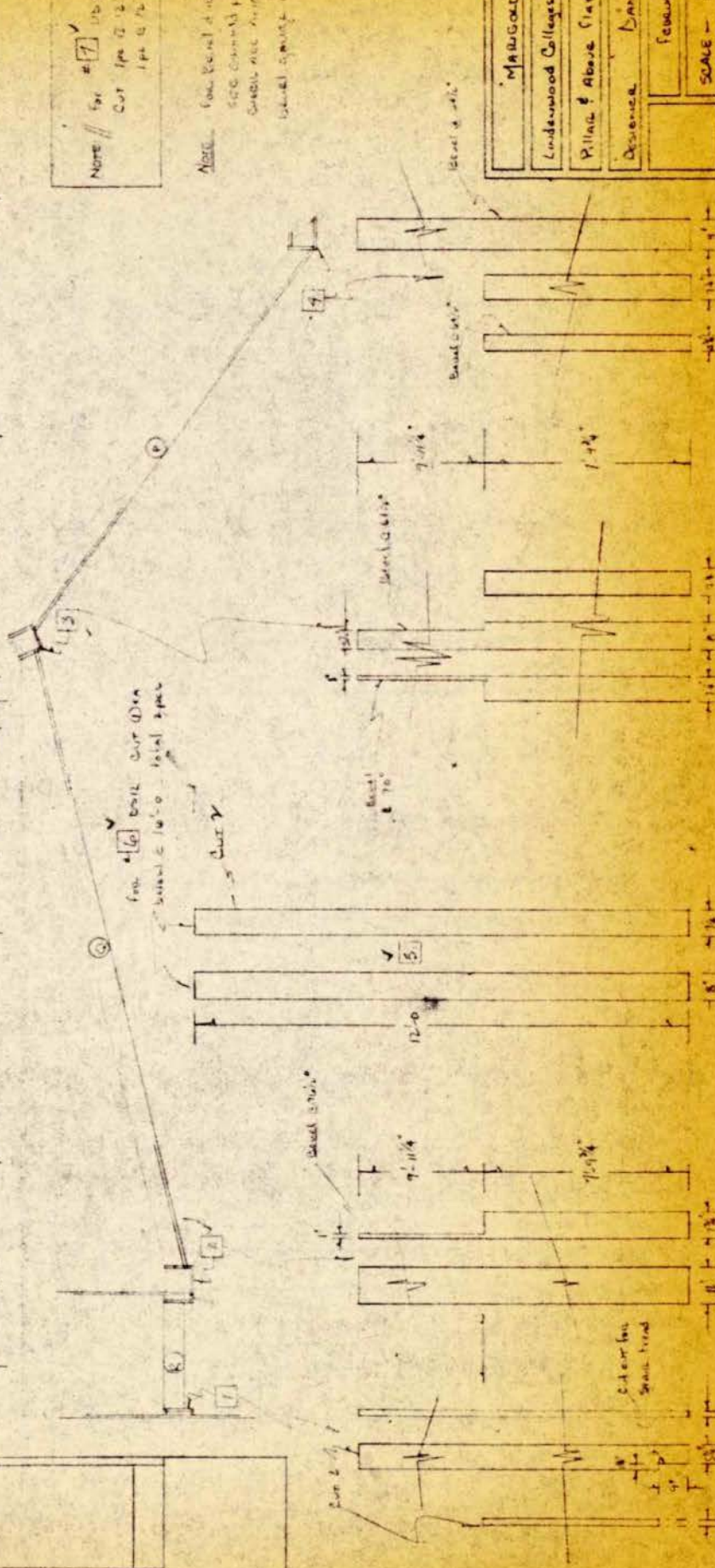
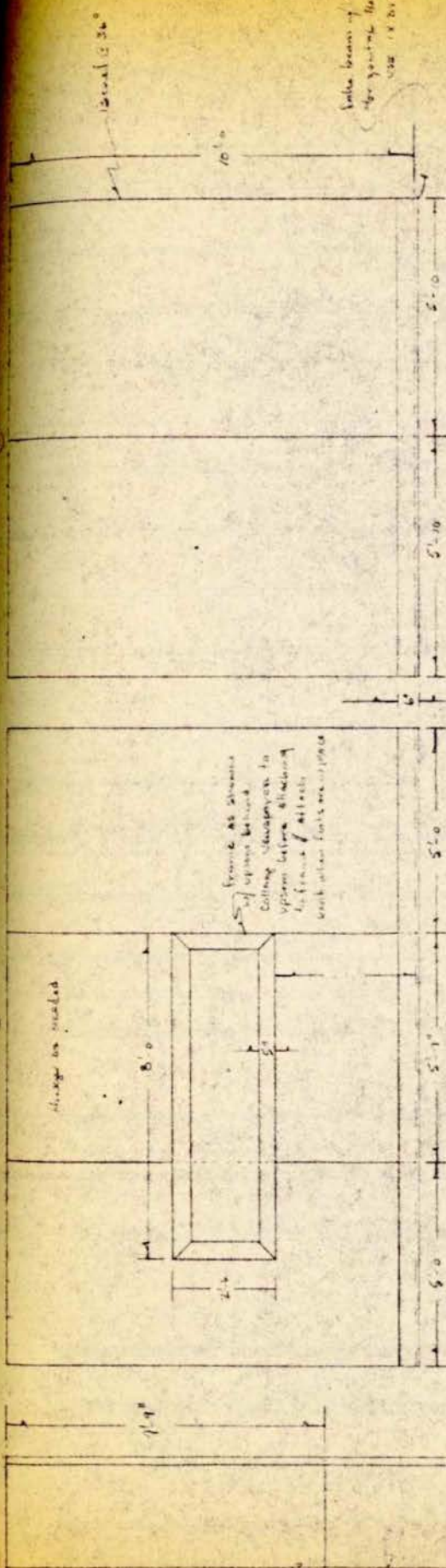


#41
BASE &
SHOE
1 1/16" x 2 1/2"
.40

Appendix I

Working Drawings

(fifteen pages)



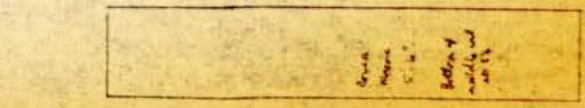
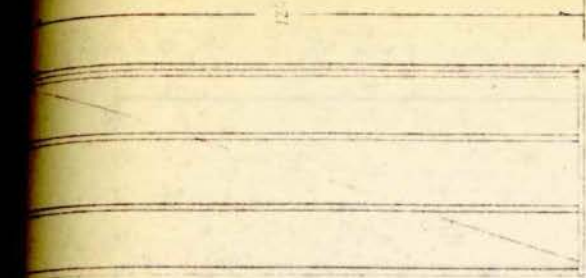
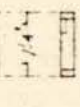
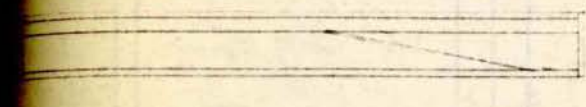
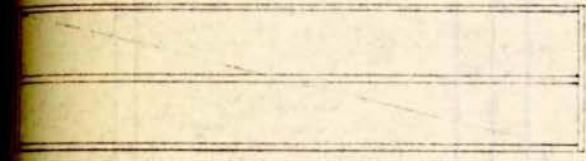
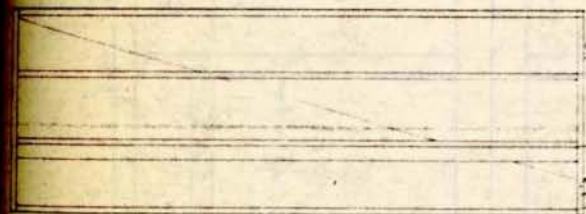
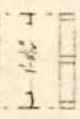
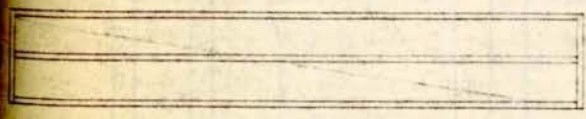
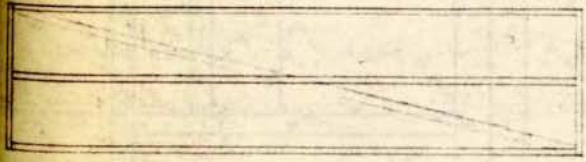
1/2" beam of 6' span 2" w/ 1" girth. Heavy 1/2" x 1/2" x 1" brick

NOTE For #7 USE CUT FOR 12' x 12' x 1" 1/2" x 1" x 1"

NOTE From beam of main line SEE GENERAL PLAN. CHECK ALL DIMENSIONS. LABEL SPANS AND JOINTS.

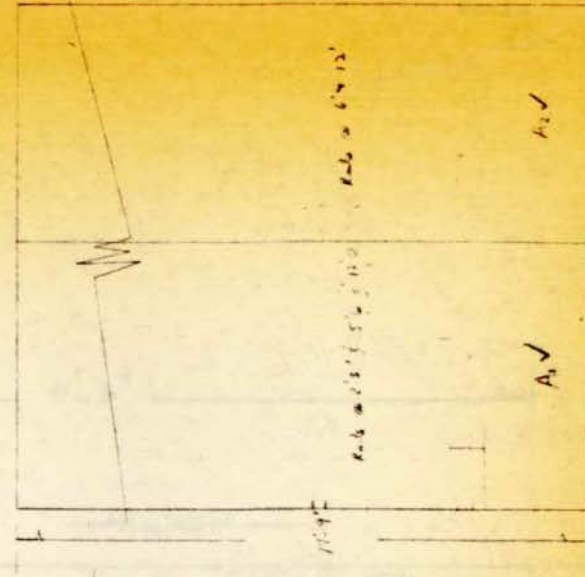
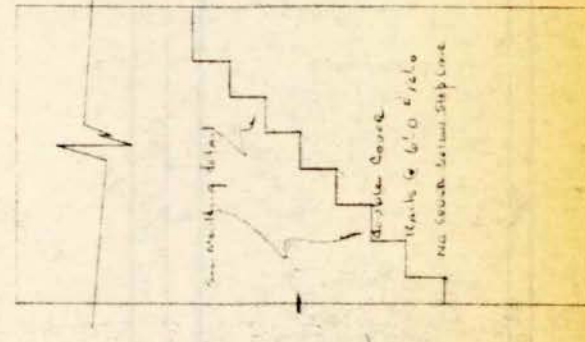
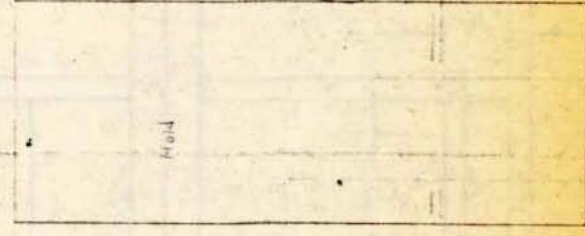
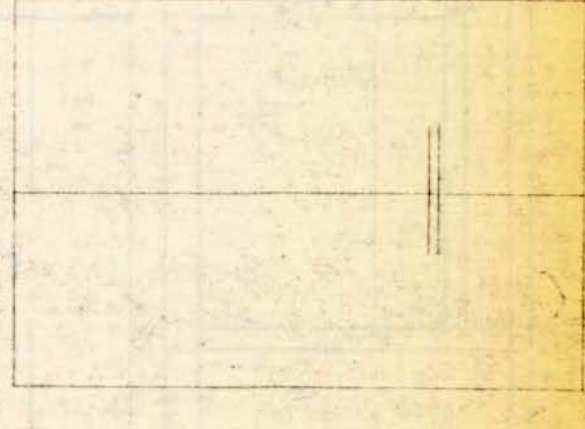
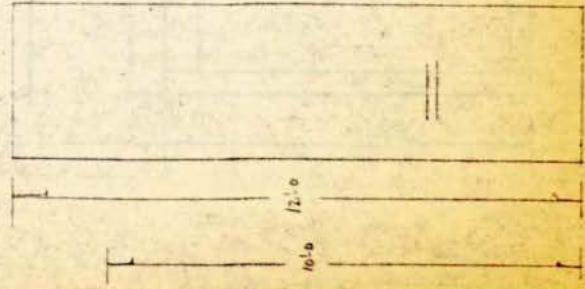
MARGOLDS
Underwood College Theatre Dept.
Pillar & Above Pier Run PQ & R
Desence Dan Kozanice
February 21, 1978
SCALE - 1/2" = 1'-0"

3



Open
Masonry
5'-0"

Bottom of
masonry
at 12'

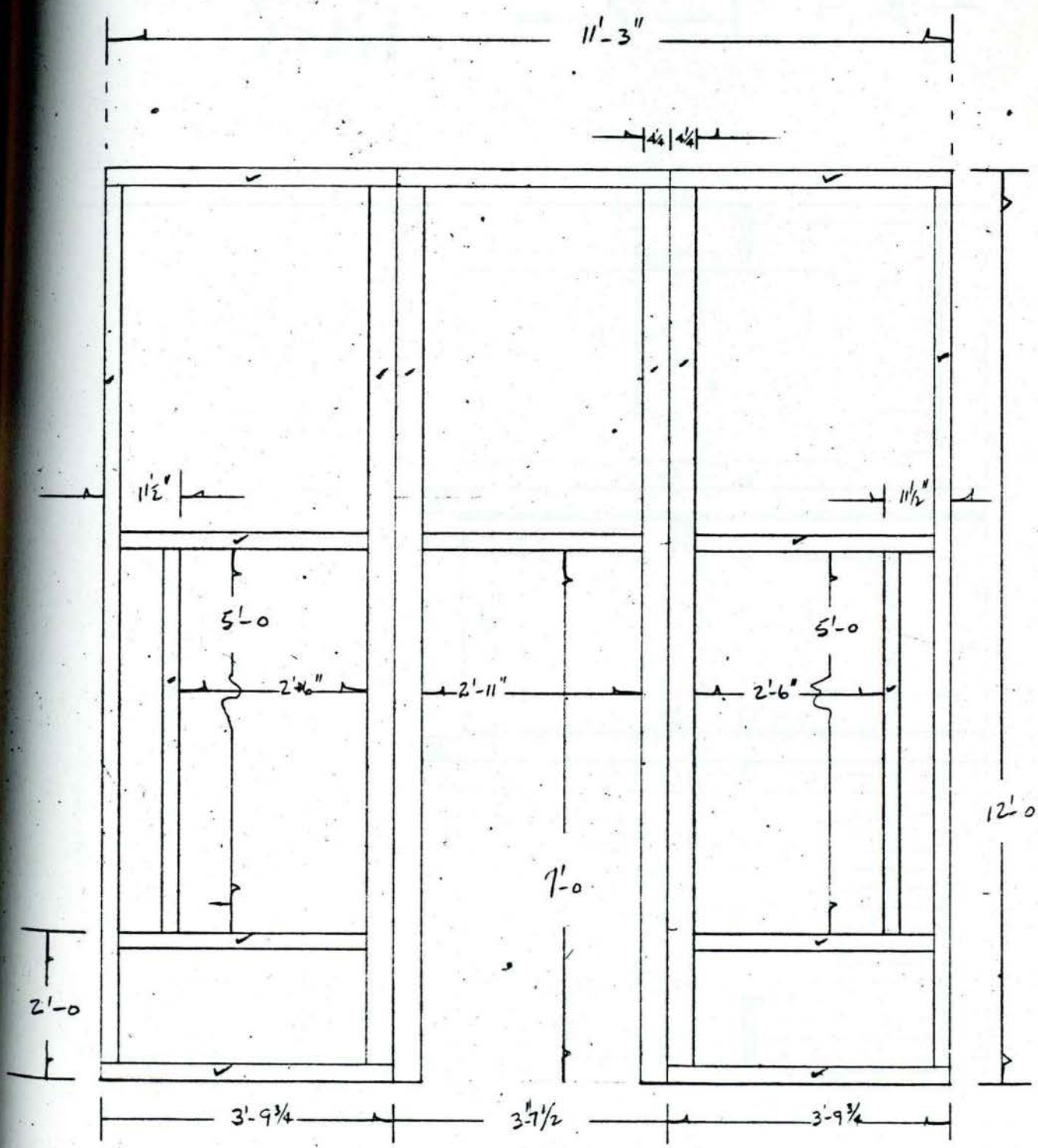


6'-0" level
ST 01
10'-0"

6'-0"

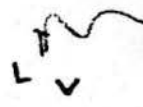
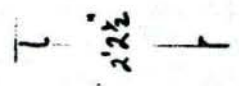
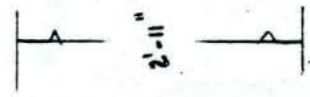
5'-0"

Screen.
2'-9 1/2" x 6'-1 1/4"

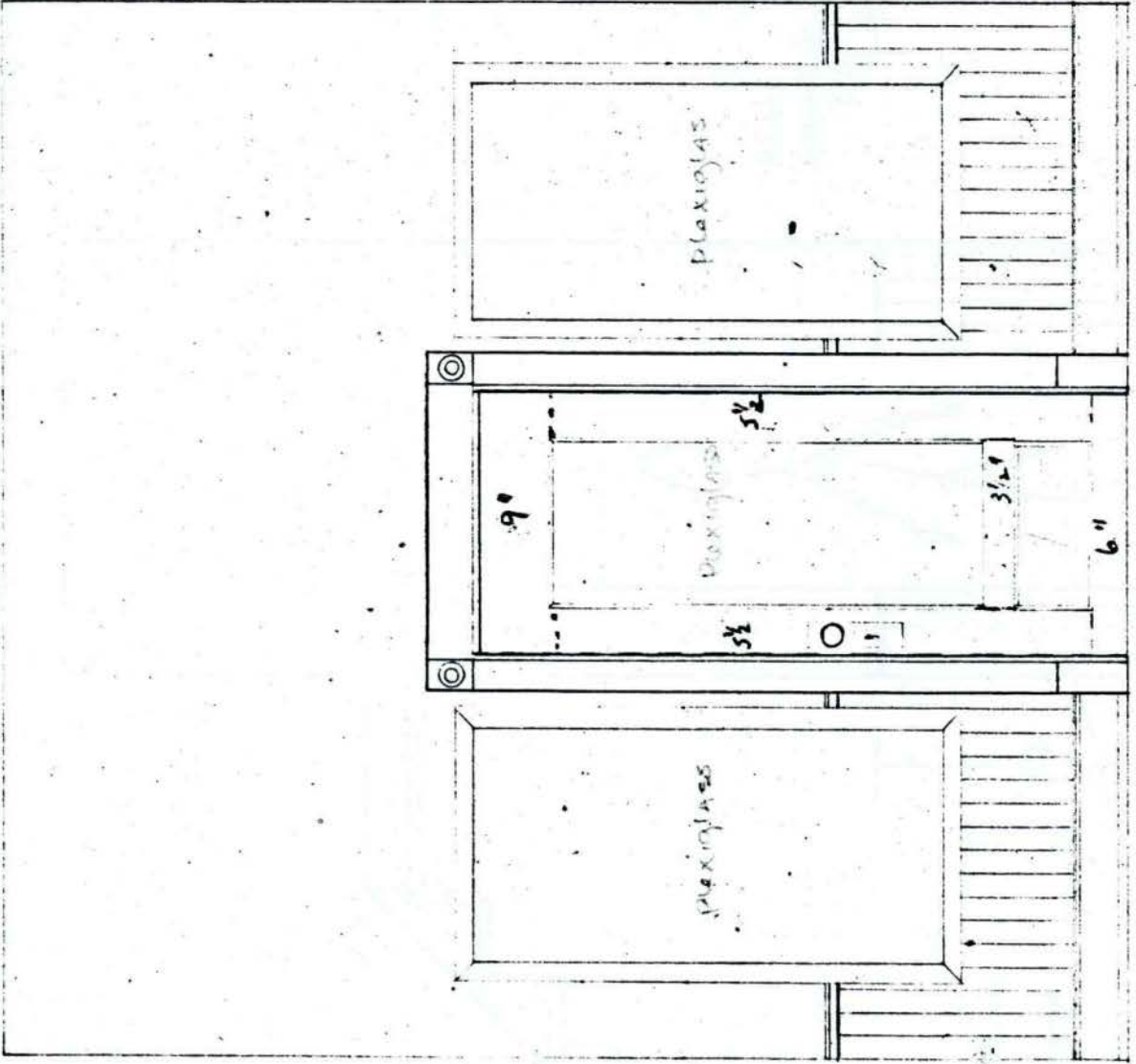


FLAT UNIT (E)
MUSKIE CORP.

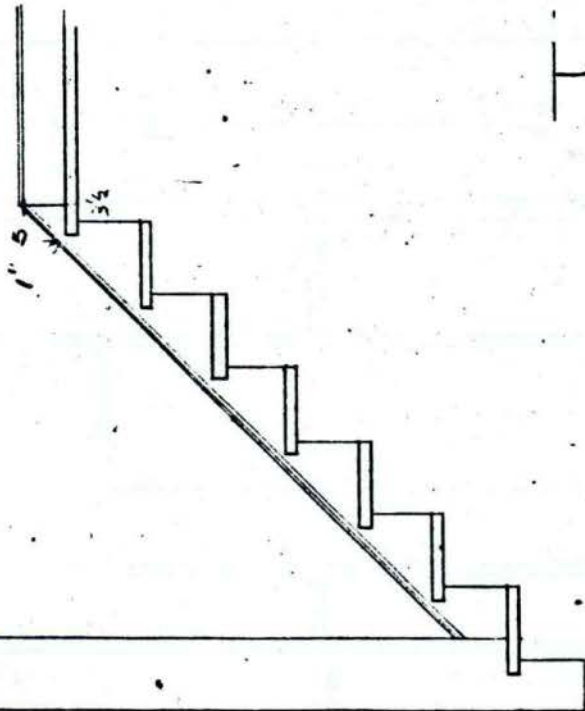
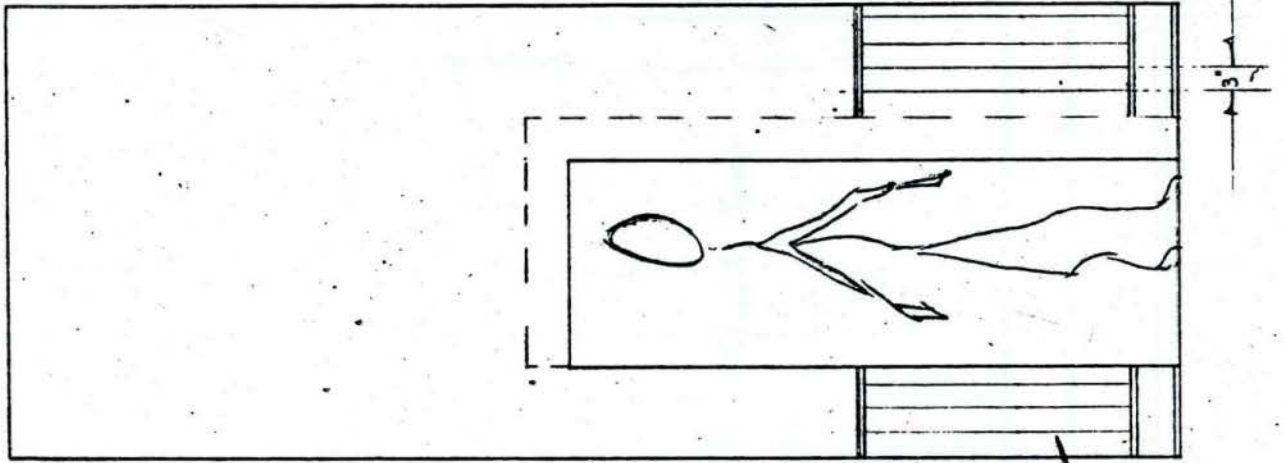
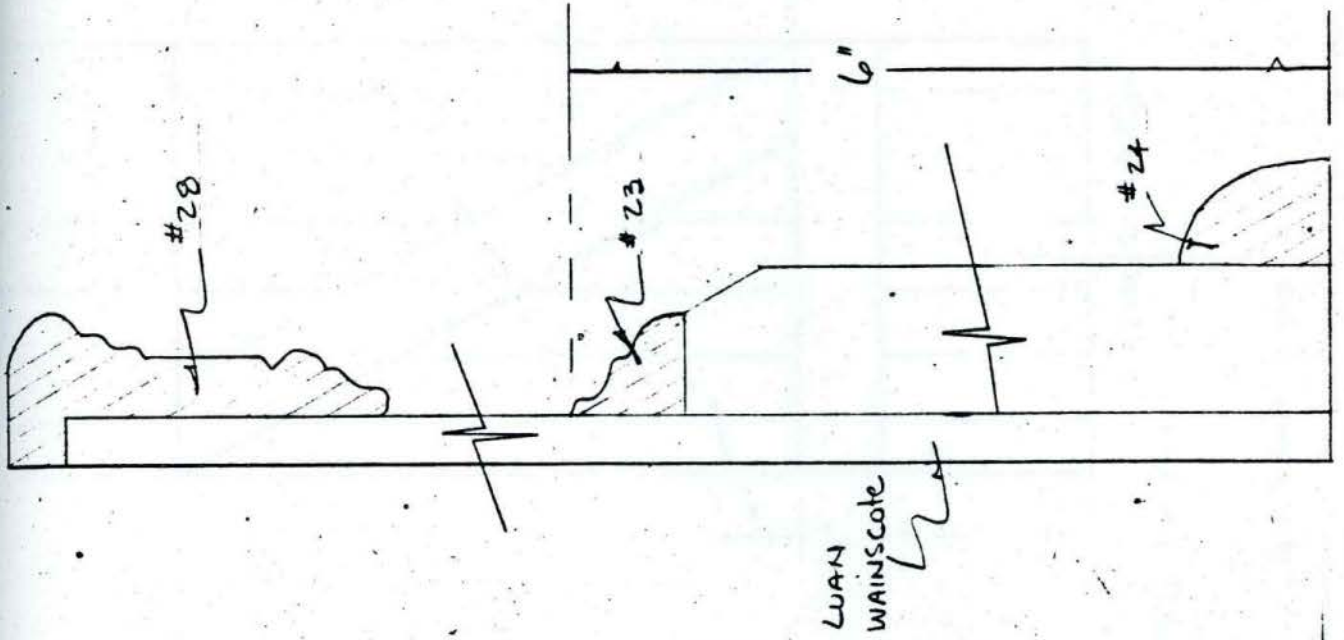
$\frac{1}{2}$ or
 build from $3\frac{1}{4}$ " ply.
 w/ box bottom 3" from
 top. - Rim as shown
 w/ 1x3 @ front. Add
 base mould & wainscote.



Knock for.
 Base mould

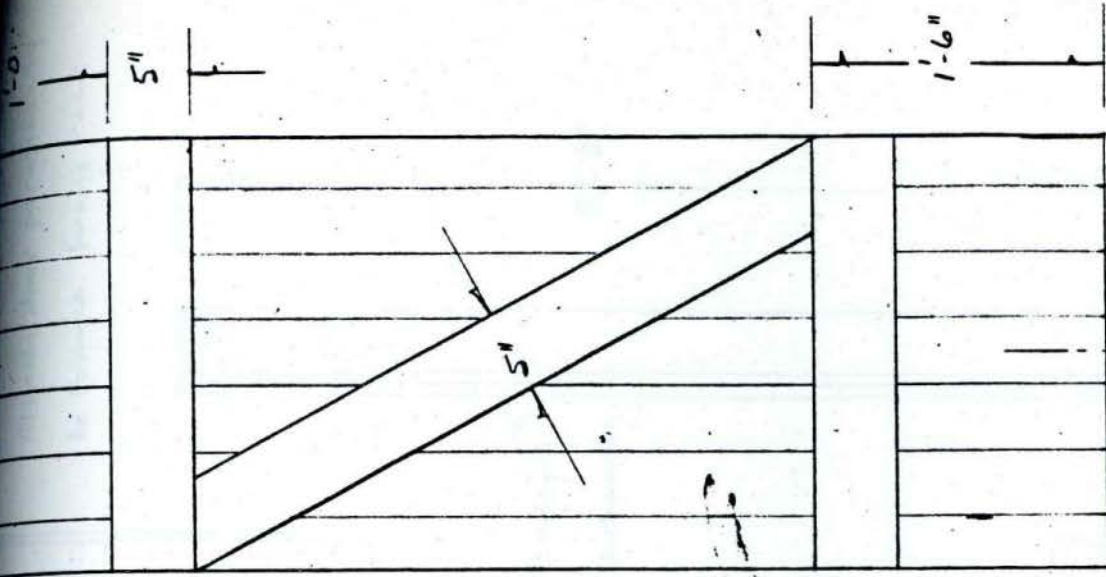


Flat Unit G detail



CONSTANT 32'-0"
 IN 8'-0" SECTIONS.

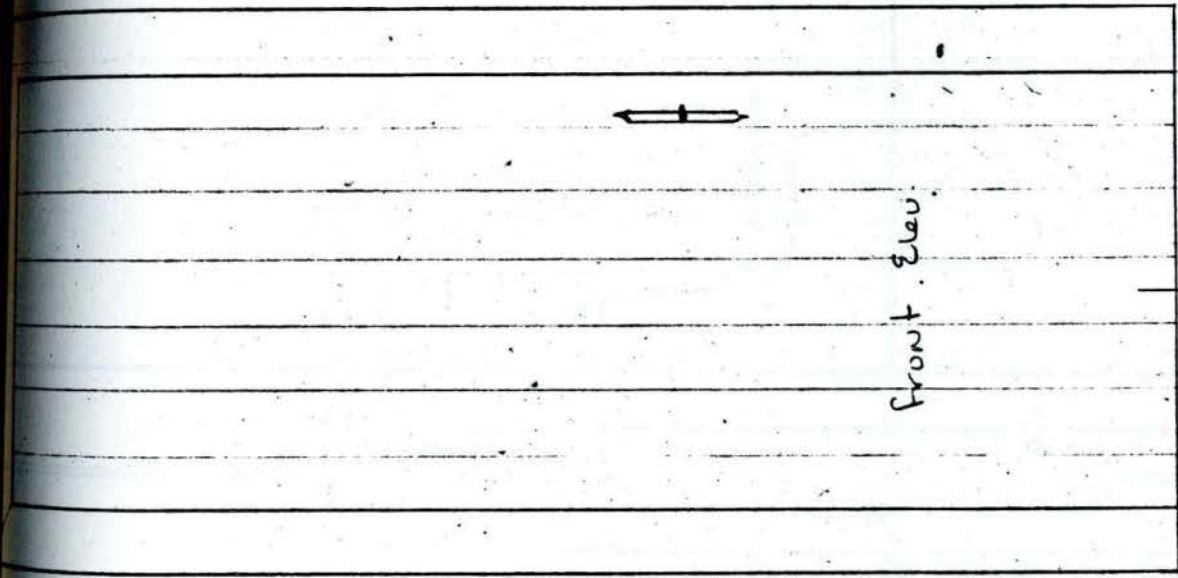
USE ROUTER FOR V-GROOVE
 IN LUAN.



"REAR ELEVATION"

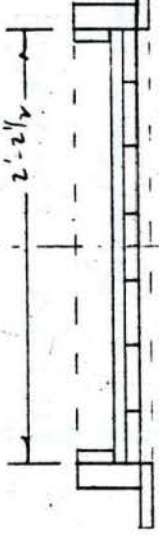
SCALE 1" = 1'-0"

1/4" AND ROOF -> edge

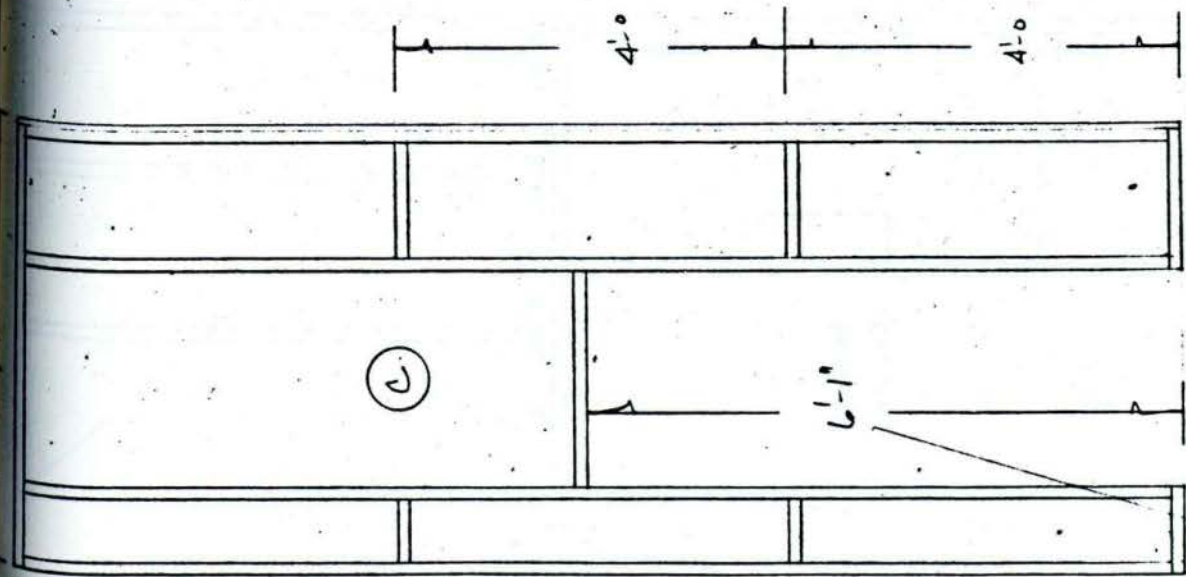


Front Elev.

2'-2 1/2"

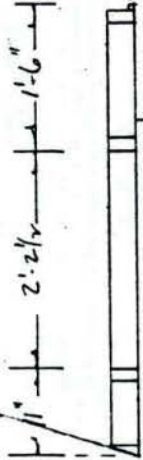


PLAN (New) Detail Section



C

2'-2 1/2"

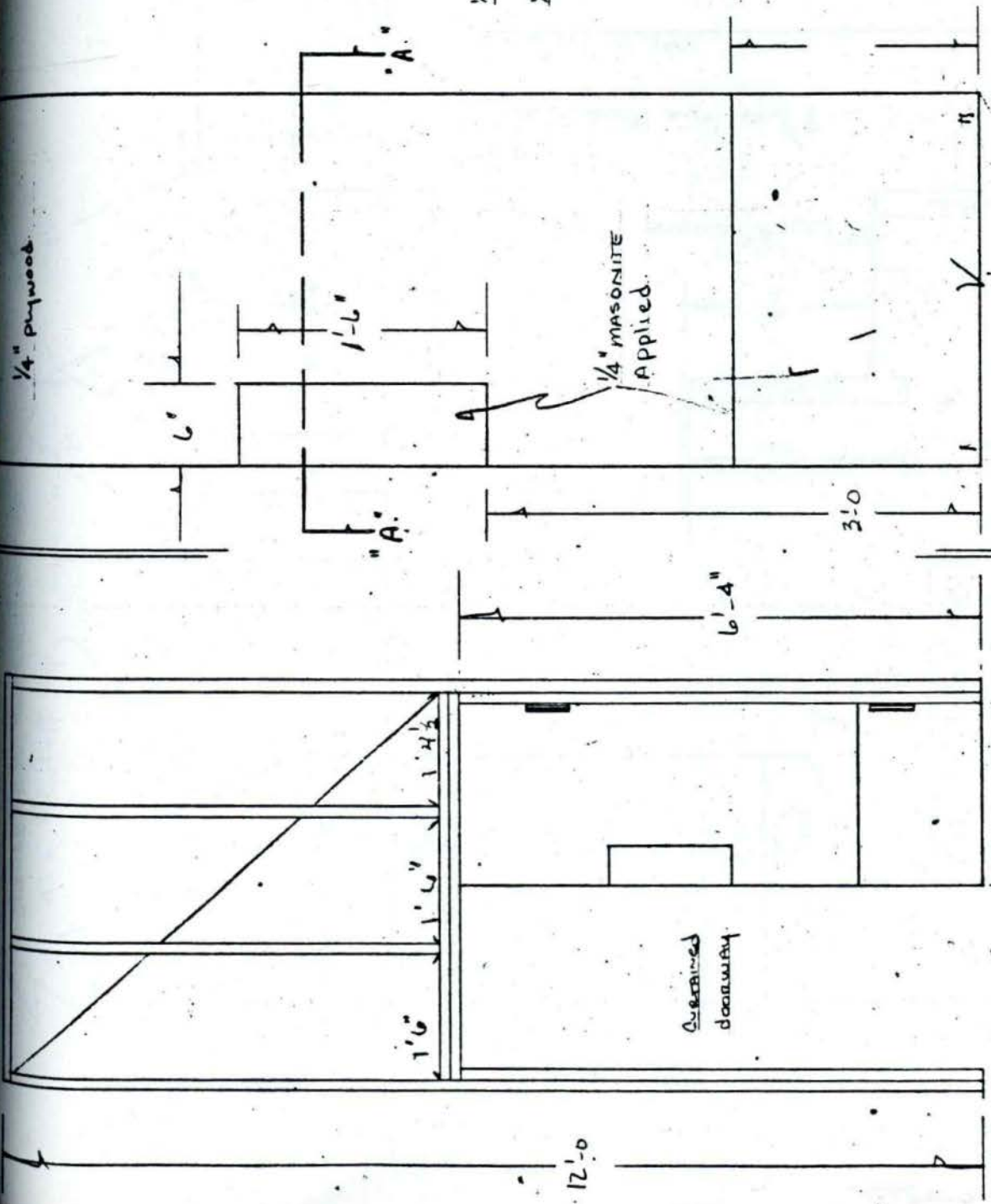


SCALE 1/2" = 1'-0"

COVERED w/ MUNTIN

1/4" plywood

push & lock plate over
Attach door permanently
to frame. from rear.

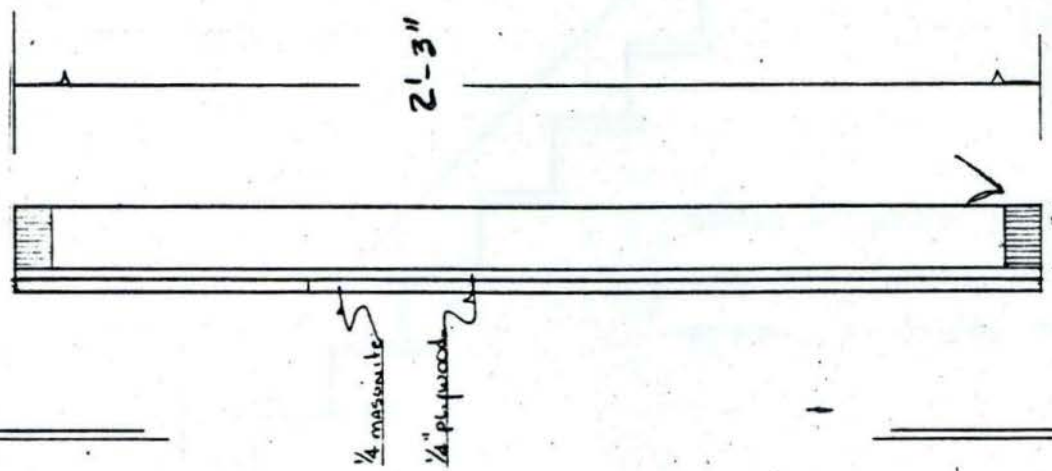


Door / front elev.

SCALE. 1" = 1'-0

SCALE 1/2" = 1'-0.

(L.)

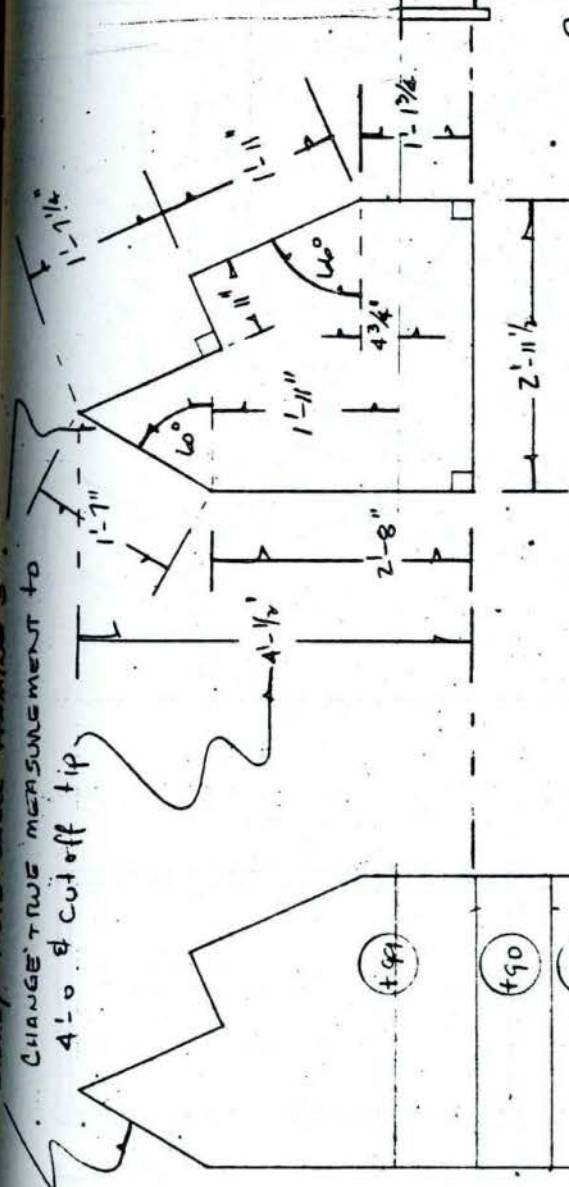


PLAN VIEW thru - "A"

SCALE 3" = 1'-0.

SCALE 1/2" = 1'-0"

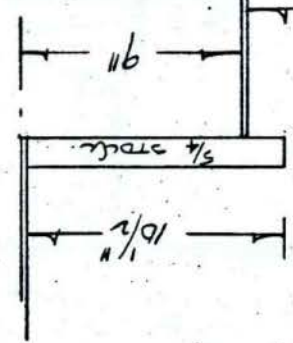
NOTE: HOLD BASE FRAMES
CHANGE TRUE MEASUREMENT TO
4'-0" & cutoff tip



SCALE 1/2" = 1'-0"

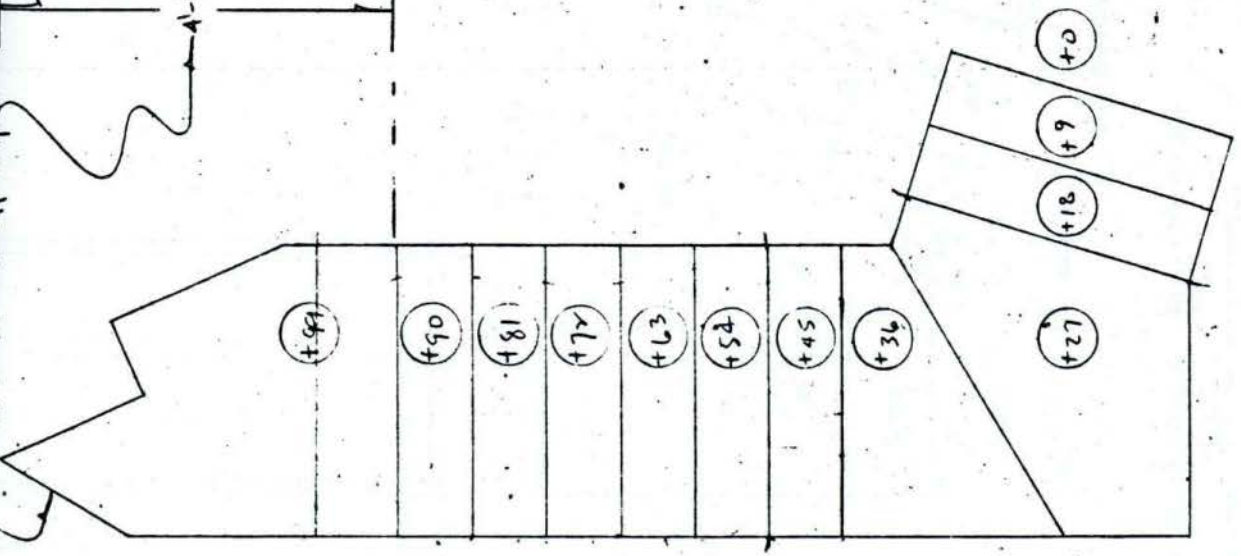
9" lead knee bracing

1/4" LOAN

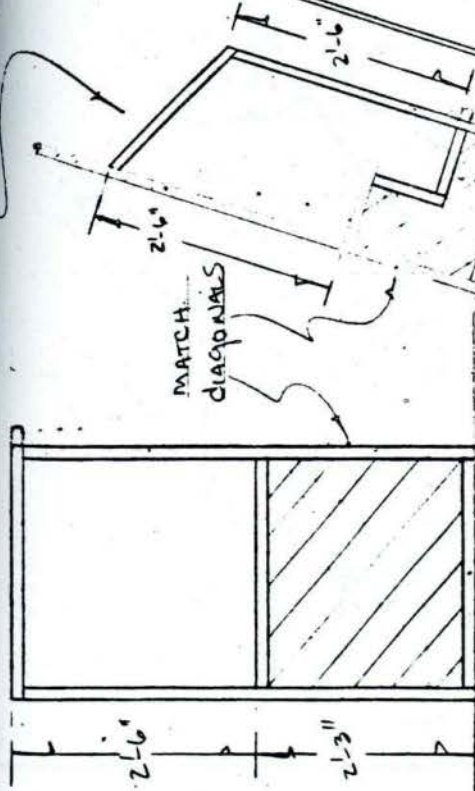


9" 9"

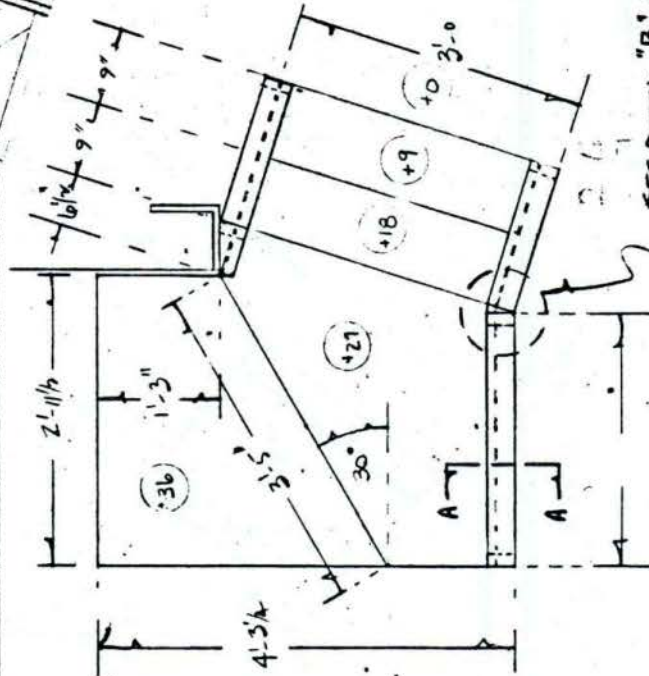
Before Applying trends
Do ROUT TEST/ see Dk
Round all leading edges



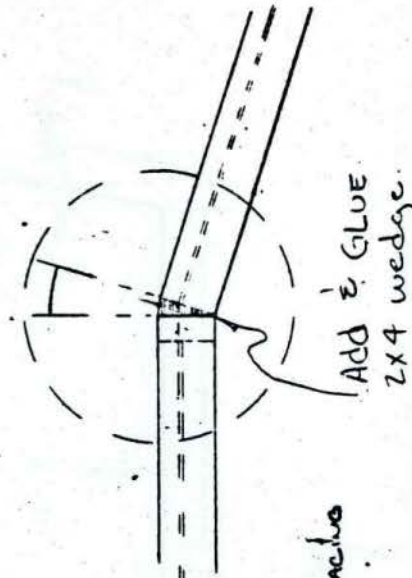
FRONT ELEVATION



NOTE / diag LUMEN
may be deleted from
US. platf. or steps.



Platform Complete w/o user surface.



Platform Leg

space for facade

SECTION THRU "A"

DETAILS / SCALE 1" = 1'-0"

• GLUE & FINISH NAIL where possible.

OVERHANG & ROUT ALL treads.
of landing. Ⓢ ON two step unit
move 3/4 tread out over AREA for
2x4 frame!
Care Rise w/ LUMEN 1/4"

5
4 7/8
5 1/4
5 7/8

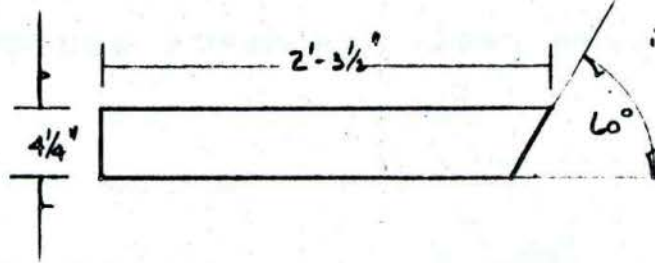
MARIGOLD'S

Platford Addition S.R.
Krenbici. 2/8/78

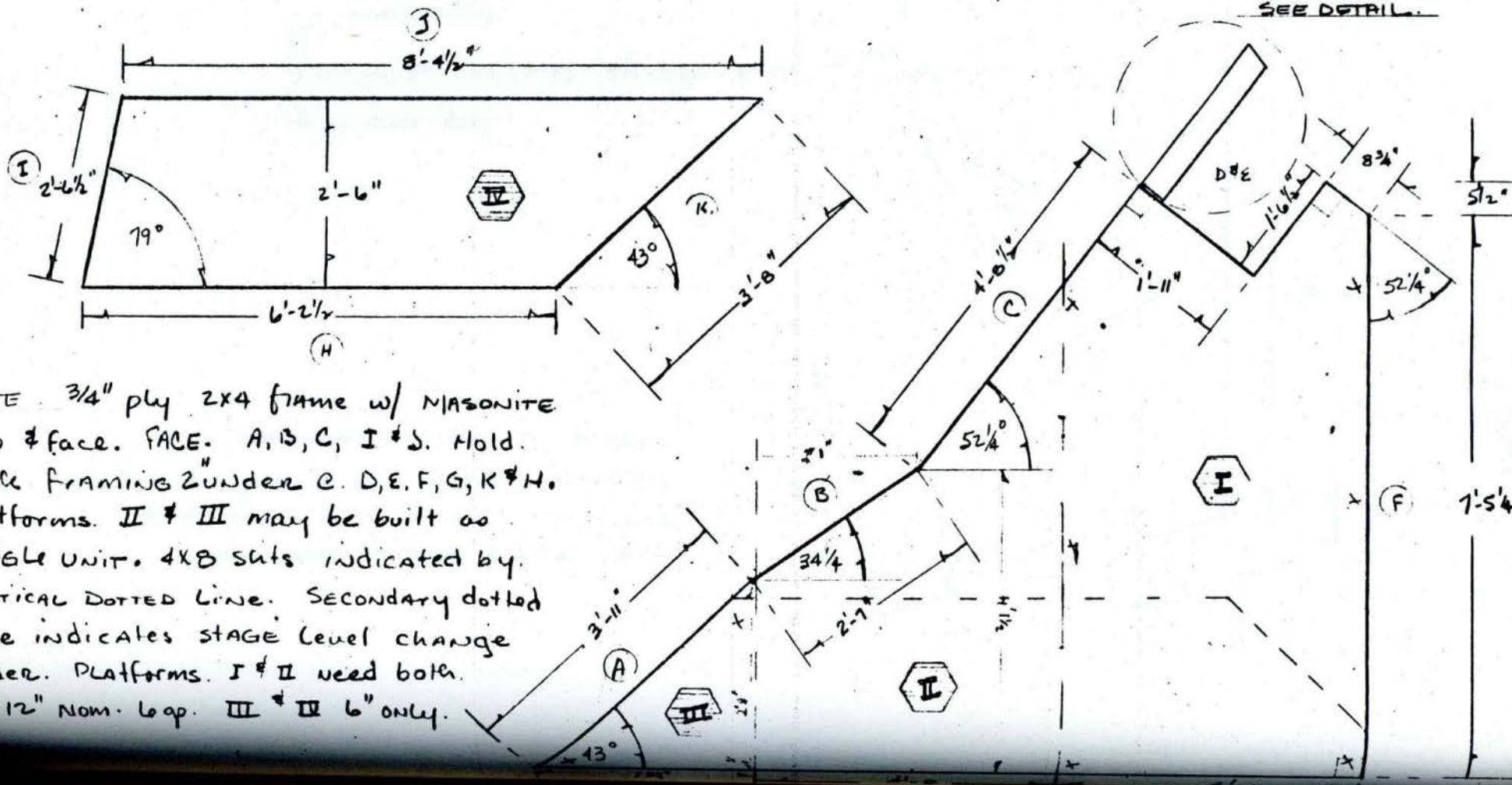
SCALE 1/2" = 1'-0"

NOTE: INSERT PL NWB.

Decorative only. Build when d.
if possible face & top w/ MASONITE
REVERSE & REPEAT.

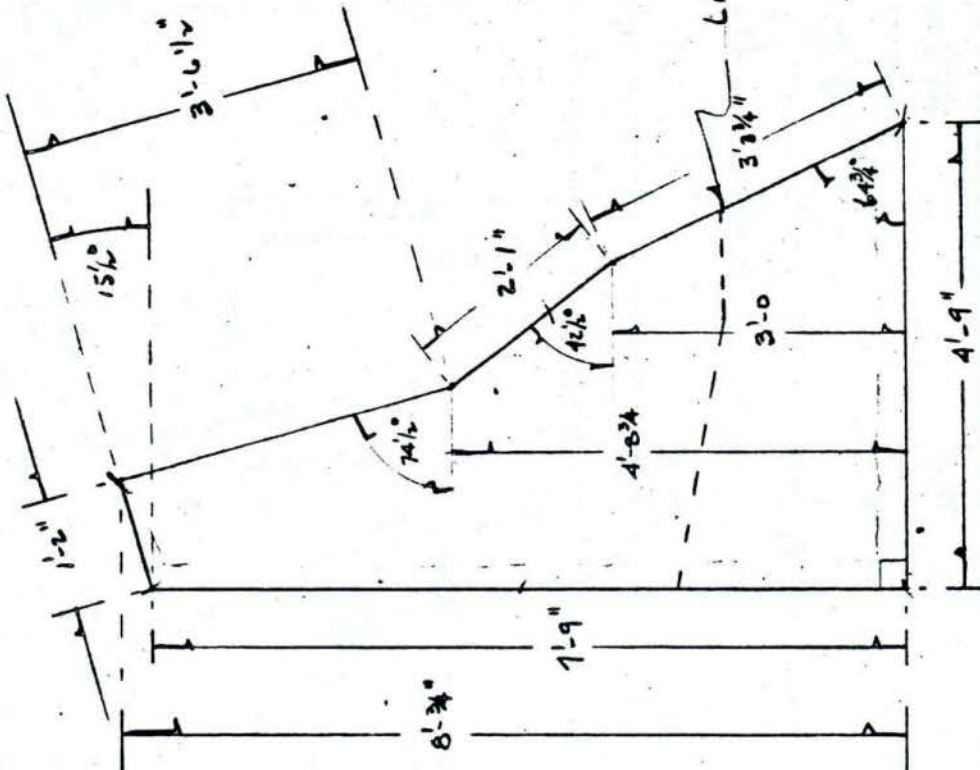


DETAIL SCALE 1" = 1'-0"



NOTE 3/4" ply 2x4 frame w/ MASONITE
Top & face. FACE. A, B, C, I & J. Hold.
Back framing 2" under C, D, E, F, G, K & H.
Platforms. II & III may be built as
single unit. 4x8 suts indicated by
VERTICAL DOTTED LINE. Secondary dotted
Line indicates stage level change
under. Platforms. I & II need both.
6" & 12" Nom. loop. III & IV 6" only.

NOTE / TOP & FACE w/ MASONRY
 2x4 studs - frame & log. Hold back
 framing from 7'-9" & 4'-9" & 1'-2" edges 2"
 making fit as close as possible.



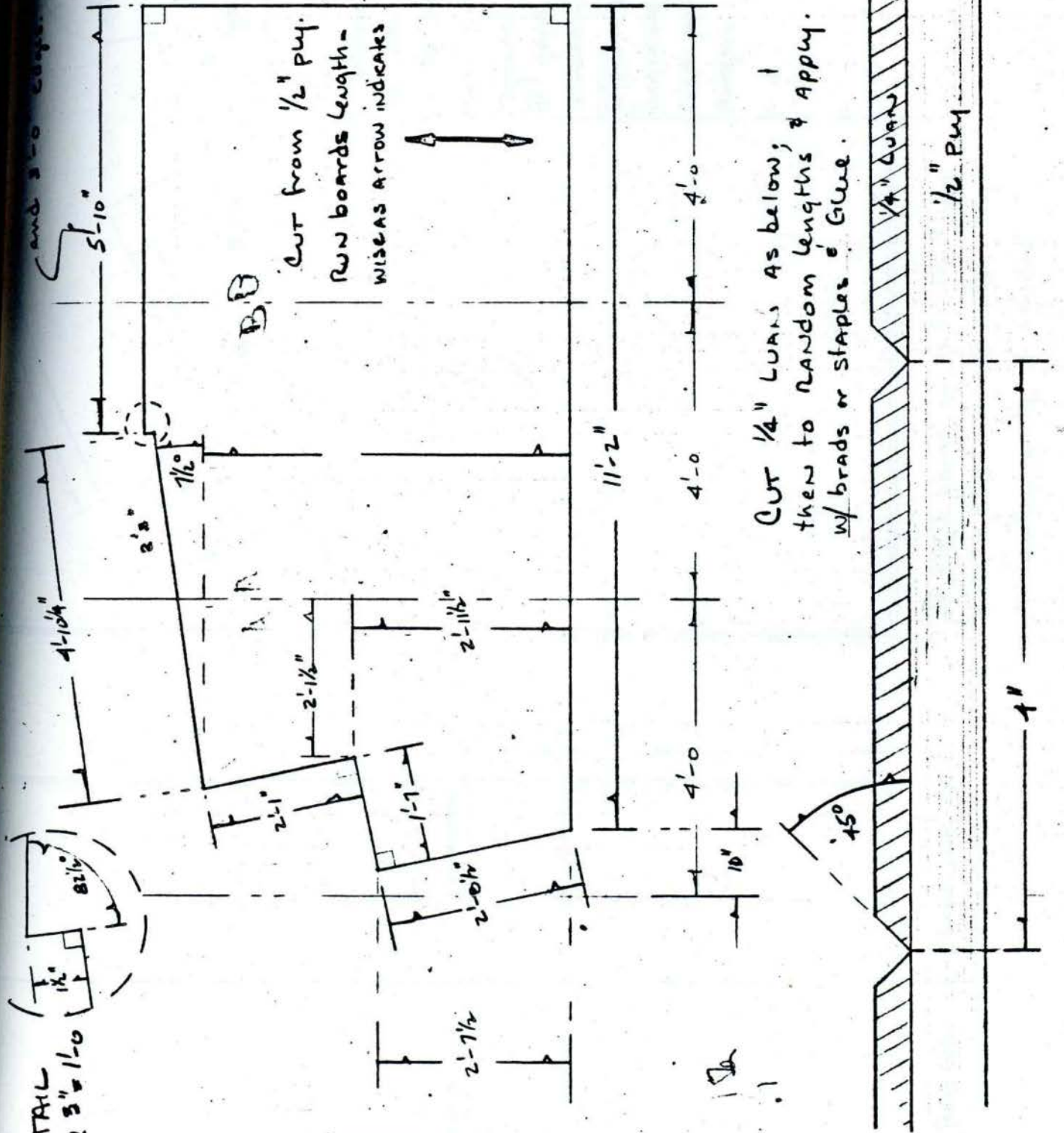
Legs: Nom 1 1/2"
 Line indicates level change below
 Legs: Nom 6"

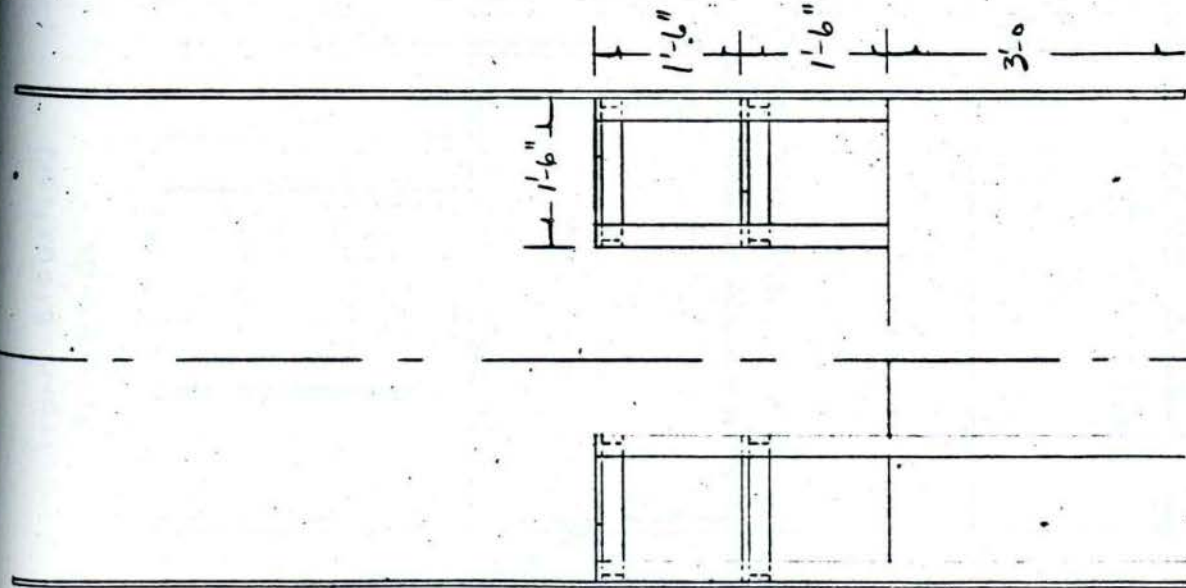
PLATFORM ADDITION STAGE LEFT. EMPERON / MARISOLOS

SCALE 1/2" = 1'-0"

DETAIL

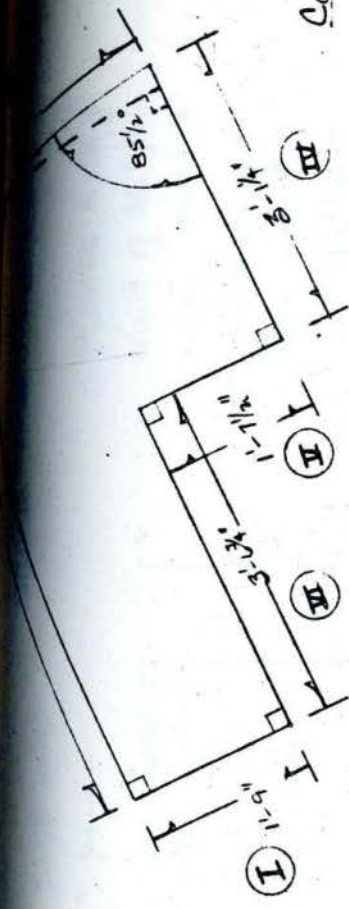
SCALE 3" = 1'-0"





Elev from VS

Elev from DS



COUNTER Hgt 3'-0

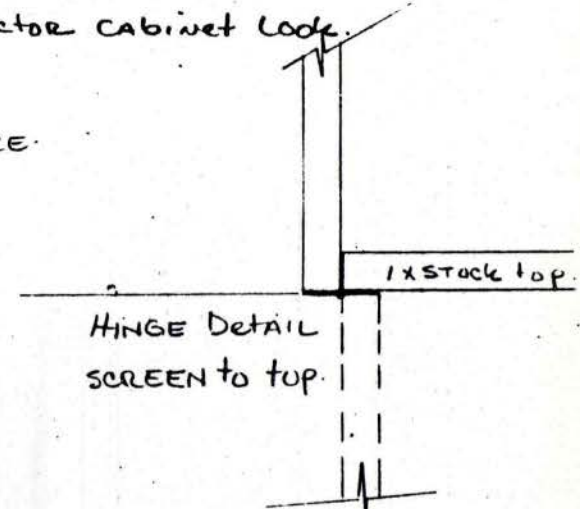
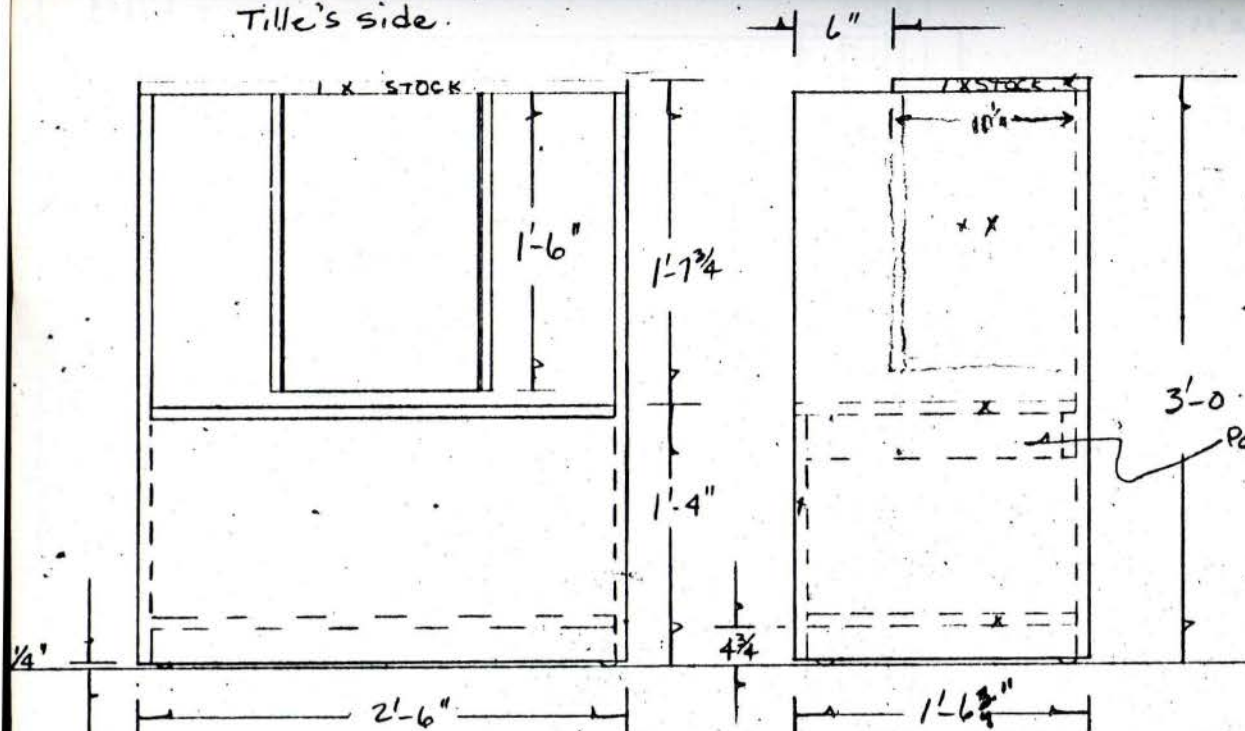
PLEASE NOTE: SAME CONST.
 AS SR. DISPLAY COUNTER. TOP
 is 3/4" ply covered w/ UGLY -
 CONTACT PAPER. NO. I
 receives complete WAINGSCOTE.
 II gets WAINGSCOTE w/o base
 mould - Run base mould in
 6" from on stg edge. Side III
 Framing should follow dotted
 line perpendicular to ALL other
 angles.

② Plat frames w/ 1x stock tops
 1'-6" x 5'-6" leg @ ends leg
 in center only if needed.

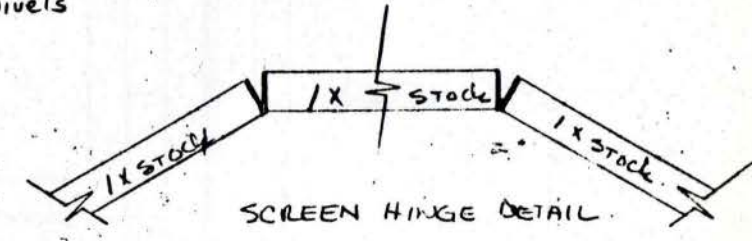
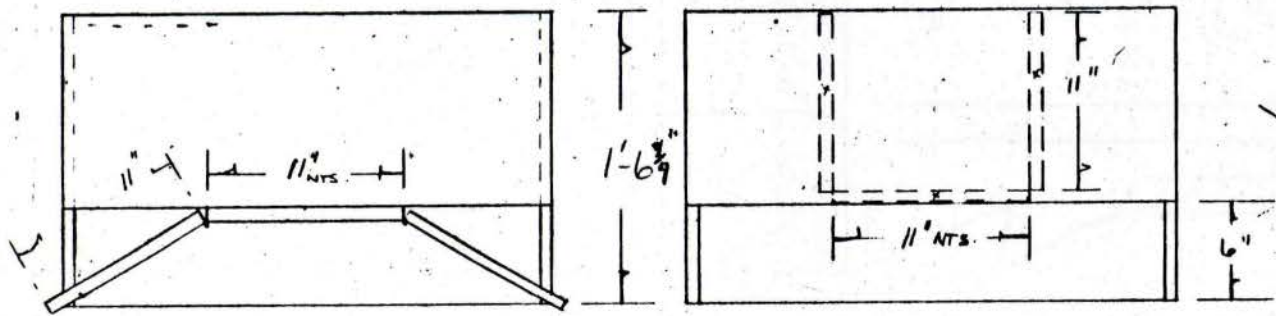
FRONT ELEVATION
Tille's side.

SIDE VIEW

PLEASE NOTE // UNIT should be built of 3/4" ply. Glue & finish NAIL, sand all exposed edges. fill if necessary. Prime wood first then paint all surfaces black. Unit should have finished school Projector cabinet look.



Platform under. 1'-4 1/2" X 2'-4 1/2"
& CASTER w/ DARNELL swivels



Possible Piano hinge
USE 1x stock.

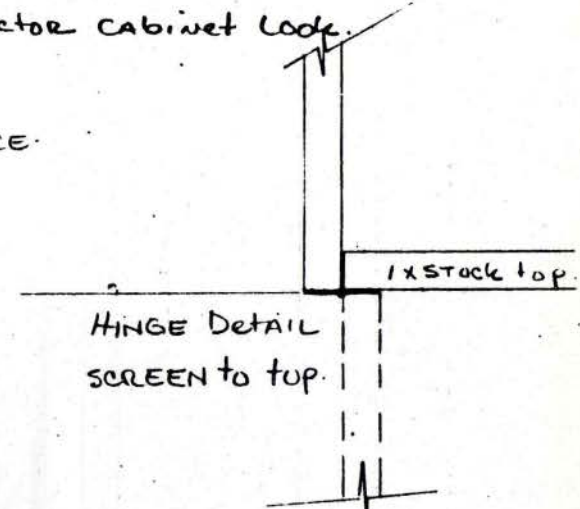
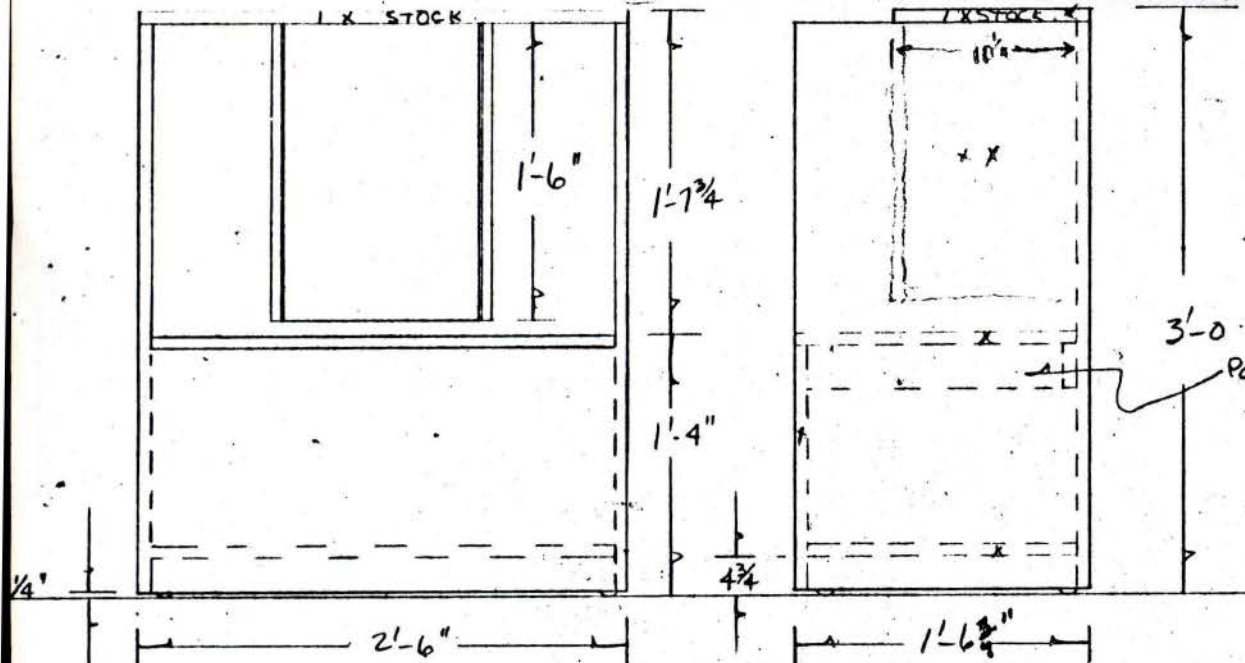
PLAN VIEW w/ SCREEN in
Playing Position

PLAN VIEW w/ SCREEN
in STORAGE POSITION

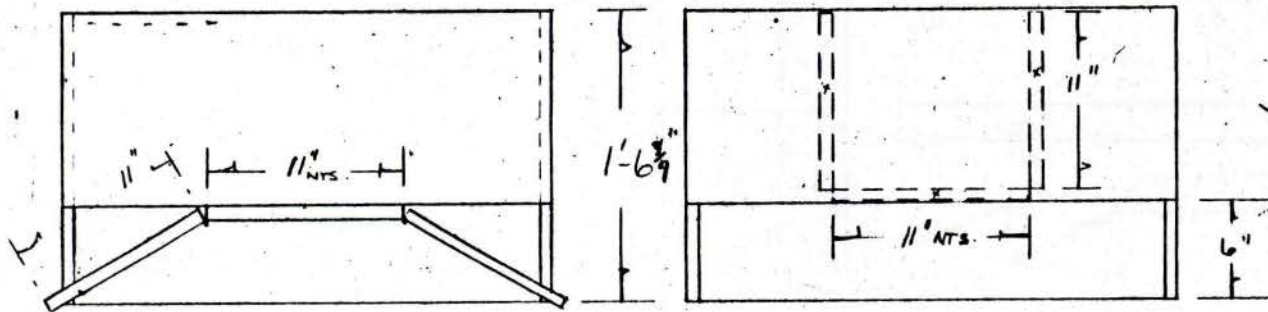
FRONT ELEVATION
Tille's side.

SIDE VIEW

PLEASE NOTE // Unit should be built of 3/4" ply. Glue & finish nail. Sand all exposed edges. fill if necessary. Prime wood first then paint all surfaces black. Unit should have finished school. Projector cabinet code.

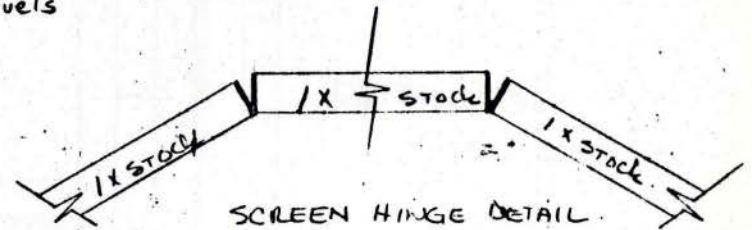


Platform under. 1'-4 1/2" X 2'-4 1/2"
& CASTERS w/ DARNELL swivels

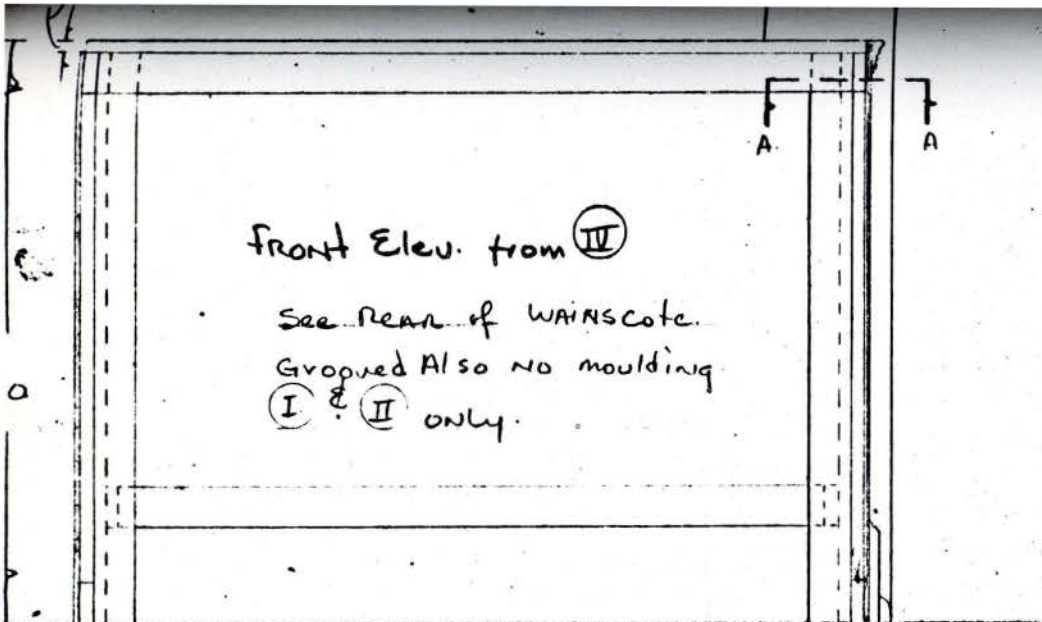


PLAN VIEW w/ SCREEN IN
PLAYING POSITION

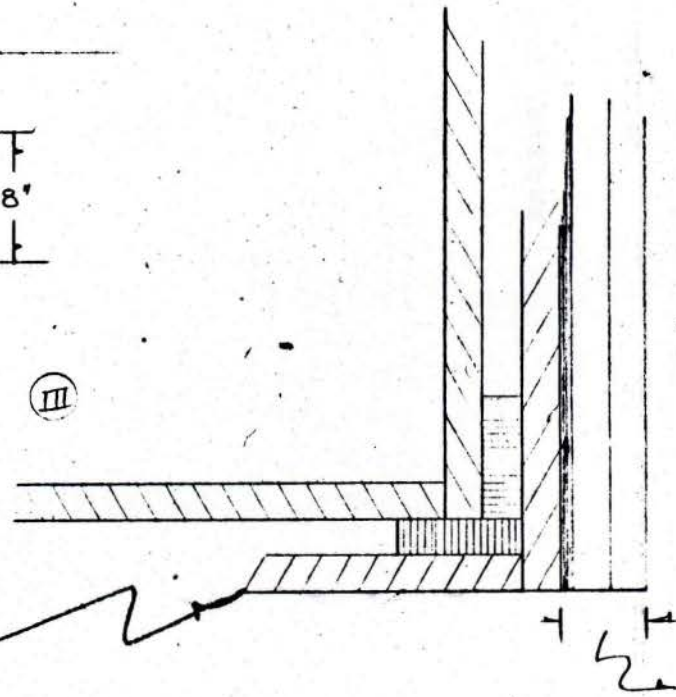
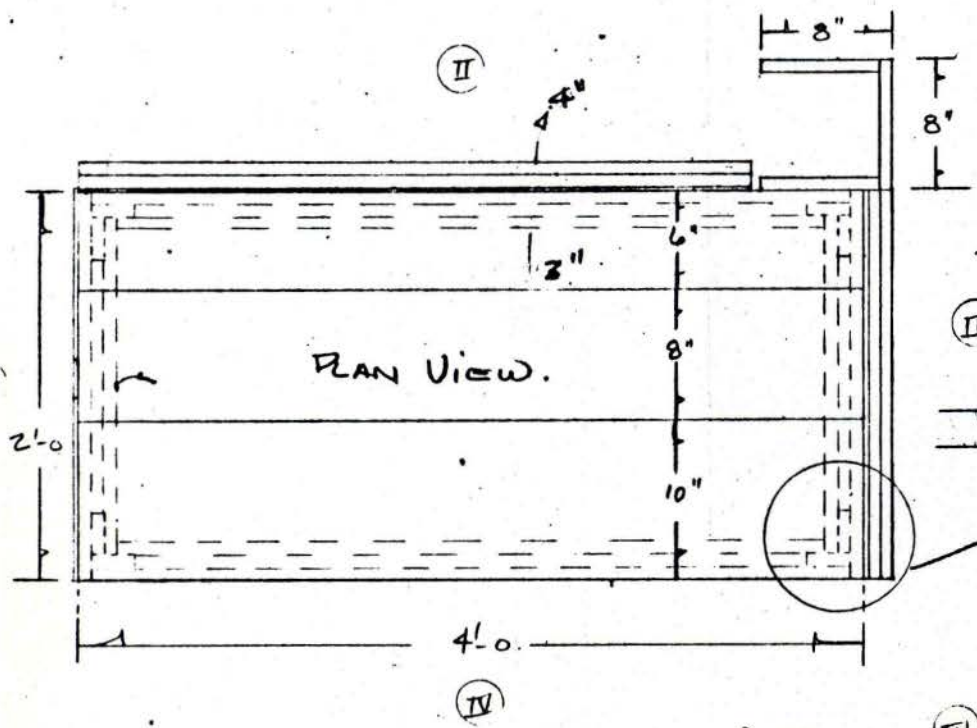
PLAN VIEW w/ SCREEN
IN STORAGE POSITION



SCREEN HINGE DETAIL
Possible Piano hinge
USE 1x stock.



PLEASE NOTE / Complete const. should be
1x stock except. wainscote pcs. Finish
NAIL & glue - sand all edges. The
 $\frac{1}{4}$ " ply @ $\textcircled{\text{I}}$ has no moulding attached.
and is grooved on rear only. ALL 1x3.
has been drawn @ $2\frac{1}{2}$ " but may be
any size upto 3"



DETAIL THRU - "A"
SCALE 3" = 1'-0"

NO FACING ON $\textcircled{\text{IV}}$ edge.

Appendix J

Production Reviews

(two pages)

Lindenwood's 'Marigolds'

an Intense Experience

By HOWARD BARNETT

Paul Zindel's play "The Effect of Gamma Rays on Man-in-the-Moon Marigolds" opened Tuesday morning at Jelkyl Theatre at the Lindenwood Colleges. Starring guest artist Helen Harrelson, fresh from Broadway performances in "Romeo and Juliet" and "Death of a Salesman," it portrays the barely en-

urable existence of three generations of women, doomed by the mother's angry and inept effort to provide for herself and her two teen-age daughters by boarding an elderly woman who seems too senile to do anything but sip honey and water and use her walker. Compare to the movie version which starred Joanne Woodward, the Lindenwood production is a more intense experience. There are no diversions

from the central theme and — except for the classmate (played by Claudia Stedelin) who skins a cat for her science project — no local color from the little town of Stapleton. The production presses hard against the limits for emotional involvement. The cruelty of the story is so strong the play would be painful to watch, were it not for performers who can reveal, quietly but certainly, what lies behind this cruelty.

IN REVIEW

The women strive to protect themselves from circumstances which threaten to destroy them — Beatrice by her anger, Ruth by her mood swings, Annie by her senility. Each of these roles is well played. Ms. Harrelson, as Beatrice, sustains the central role with great power and an emotional range which shows her extensive ex-

perience and artistry. Kelly Waldo reveals Ruth's vulnerability with quick and convincing shifts of mood. Freda Bea Cook with a subtle change in facial expression, shows that Annie, who never speaks a word, is using senility as a barrier to indifference and rejection.

But it is Ann Clayton as Tillie who illuminates the drama. She needs no anger or cruelty or silence for a shield. Instead, there is the excitement of scientific

discovery which opens a door to a dream of sunshine and life — not just for her marigolds, but, if she could manage, for her mother, her sister and Annie. She can open the door only slightly — but enough to let us know it is a possibility, and to lift us from the tragic to the lyrical mood which takes the audience with it as the house lights come up.

Ms. Clayton gives a fine performance. Often too frightened or too shy to

speak, Tillie must reveal most of her feelings and thoughts without words. It is a difficult part and Ms. Clayton performs with a skill that provides Ms. Harrelson's powerful portrayal of Beatrice with the kind of counter-force needed.

"The Effect of Gamma Rays on Man-in-the-Moon Marigolds" is produced by Wesley Van Tassel and is directed by Yvonne Ghareeb. This is the second

play of the season under Ms. Ghareeb's direction and a second instance of her skill in balancing the work of professional and student performers.

(The opening public performance is at 8 p.m. today. Other performances are at 8 p.m. Thursday, Friday and Saturday and at 2:30 p.m. Sunday.)

(Barnett is an English professor at the Lindenwood Colleges.)

On the night of Mar. 10, the Lindenwood Theatre Department's production of *The Effect Of Gamma Rays On Man-In-The-Moon Marigolds* achieved the effect of any successful theatre production, suspending the reality of the artificial world of theatre and allowing the audience to share in its illusion.

It is tempting to say the outstanding feature was the acting, technical lighting or sound, but what made this possible was the script. The script presented the audience with ideas and emotions easily recognizable and allowed strong identification with its characters. The audience's moans, taken back breath, chuckles and laughter were outward signs of their energetic identification with the tragicomic figures.

The script would not have made such an impact if the stage props, acting, and the technical light and sound crew had not been competent and convincing.

The set was used creatively. The stage props and scenery creates an old fruit shop that is used as a



ENTRANCED: Tillie (Ann Clayton) cradles her pet rabbit in her arms and contemplates some topic besides life with her mother and sister. Tillie's scientific experiment on the effect of gamma rays on marigolds brings meaning to her life. (Photograph by Steve Marrotte)

Beatrice, the mother, and Ruth and Tillie, the two daughters. The use of abused, tattered furnishings and out-of-date items portrays the physical representation of the mood and temperamer of those living in it. The competent lighting and sound stage craft stopped, started and highlighted the emotions and dialog of the actresses' character representations. The creative stage craft of set, acting, lighting, sound made it easy for the audience to suspend reality and accept the world of Marigold.

The four actresses and their handling of the characters brought that essential human element convincingly to script and the stage craft. The actresses Helen Harrelson, Ann Clayton, Kelly Waldo and Claudia Stedelin all brought, in varied degrees, that all important human ingredient.

Harrelson's Beatrice, the mother and central figure of the play is a sympathetic yet frightened character. Beatrice's sensitive and anxious temperament is turned into angry helplessness. She feels as though her life stagnated and sees no hope of improvement.

Ann Clayton's Tillie, the high school daughter of Beatrice, is a timid and frightened character. She has escaped the angry helplessness of her mother by immersing herself in science. She is the one who grows the atomically exposed marigolds that directly and indirectly create the main conflict between the two daughters and the mother.

Kelly Waldo's Ruth, the other high school daughter, the same age or one of two years apart from Tillie, exhibits the traits of her mother without having been softened by helplessness. Ruth is the most fearful and kinetic of the characters. She is always in a state of aggravation. Her feat and aggravation reaches its climax when she lapses into epilepsy.

Freda Bea Cook's Nanny, the only one of the elderly boarders to be seen in the play, is nearly verbatim the image of the decaying old woman. She must be helped to do the simplest activities. Her presence



A SMALL WORLD: Beatrice (center, portrayed by Helen Harrelson) and Ruth (right, portrayed by Kelly Waldo) confront each other in the Lindenwood Theatre production of *"The Effect of Gamma Rays On Man-In-The-Moon Marigolds,"* the story of a mother and two daughters caught in a depressing scheme of life. Tillie (left, portrayed by Ann Clayton) wisely stays out of the conversation.

Claudia Stedelin's Janice Vickery, a science fair competitor competing with Tillie, is a recognizable high school personality. The audience rapidly recognized the conceited, awkward and high-strung high school personality the role suggested. The role, a comic one, created appreciative, knowing laughter in

The set, acting, lighting and sound make it easy for the audience to 'suspend reality and accept the world of marigold.'

gives Beatrice a chance to expose her angry helplessness in its purest form. Nanny is Beatrice's "half corpse" that she is charged with taking the responsibility for.

Marigold, though competent and convincing, is a product of human effort and not consistent in quality. The high-pitched emotion and tension waned in selected spots. The over-all striking quality created a flow of enjoyable action that made the audience

the majority of the crows. It was a short play, only three minutes in length.

There was little fault to find with the set or the execution of light and sound. Any technical difficulties were nearly imperceptible, but to say that there were no difficulties would be to endow the production with perfection, a very hard goal to reach.

All in all, the production made it easy for the audience to forget their day and enjoy a night at the theatre

Appendix K

Production Photographs

(four pages)









Appendix L

Marigolds Program

(one page)

WEDNESDAY THROUGH SATURDAY
March 8, 9, 10, 11 at 8:00 p.m.
Matinee: March 12 at 2:30 p.m.

THE LINDENWOOD COLLEGES THEATRE

The Effect of Gamma Rays
On Man-In-The-Moon
Marigolds

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