Pat Bordman continues her se-ries on community theater follow-ing the Farmington Players, on-stage and backstage, preparing for the opening of "Angel Street."



Don Briggs, a former GM manager of In-ternational Technical Support Group, takes full charge of set construction. (Photo by Pat Bordman)

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# Farmington Players Setting the stage

Things are tense in the barn. Opening night of "Angel Street" is Feb. 22, and the focus is no longer on the actors. It seems certain they will be ready. In suspense now is the empty stage, without con-ro, walls or furnishings to assist in interpreting the play's meaning. The actors depend on those physi-

play's meaning. Ine actors uepen on times puss-cal elements.

Usually the plywright describes various aspects of the setting and stage paraphernalia, but to insure actors of the setting and stage paraphernalia, but to insure actors of the setting and stage that the stage of the setting and the stage of the setting to the play is a period piece, the Players want to insure that details such as tones, drapery, picture hanging methods, or carpeting are all according to the demands of the Victorian era. For "Angel Street," gas lights and iron grill work was checked out during a visit to Greenfield Village, made expressly for this purpose.

All this checking insures that the audience is not distracted or upset by any obvious flaw in the setting.

ting.
"We put a brace behind the flats so that when you stam doors, things don't shake. We try to add some charactoer to the set," said Don Briggs, a board member and former president of the Players.

Overall is the effort to make the stage believable so that the audience is transported through fantasy and imagination to the time of the play.

THE FARMINGTON Players Barn has a stage that is small by most standards. For most productions, its size is only a minor annoyance. For "Angel Street," it is a major disadvantage. Briggs, who marked off the floor of the basement for blocking the play, takes care of major set construction and bean a sense of what it takes to make

for blocking the play, takes care of major set construction and has a sense of what it takes to make the stage look authentic.

Building a set is similar to building a room but certain liberties are taken.

In "Angel Street," quite a bit of action takes place near the fireplace, so Briggs, with director liberties of the stage and sight line. This is the optimum angle at which the audience can observe the action. This is done by 'raking' or arranging the flats, or walls, at a given angle.

Now raking has created another problem. The stage area is considerably lessened, so the illusion of a larger stage is created by making the flats 12 feet high.

Set decorating chairperson Joanne Kaman develops the Illusion another step by using contrasting colors to add de siliding door, and a circular staircase, all constructed by Briggs, are testimonials to his pride of workmanship. Sturdiness is important.

MS. KAMIEN says of her job in the barn, "I make (Continued on page 14C)



Elaine Wilson juggles and keeps track of the working props and the stage props for "Angel Street." (Photo by Pat Bordman)

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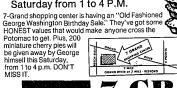






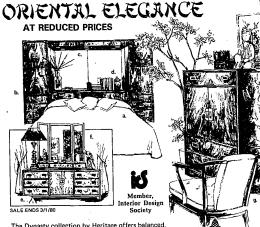
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