

Jan 12

Scenery/Lighting

- Grid of information, taping grids?
- Boxes, moveable, easy
- Concept - the need for human intimacy, love, and connection:
 - Line
 - Diagonal formal vs informal
 - Color - lighting practices strip lights
 - Color
 - Shades of grey, color form lighting
 - Lighting practices strip light (LED Strips)
 - Changes in connection = changes in color
 - Tableau
 - Files and furniture
 - Use other things to make up set
 - Include the props are character articles into the scene?
 - Asymmetry
 - Balance and restoration
- Movers are adding to this information by being on the grid
- Tape ground and the one wall
 - Use of ribbons? Separating space?
 - Separating the movement vs. Actors
 - Maybe just a backdrop
- Importance of defining the space
 - Props be a part of the tableau, remain on the stage
 - Changes per section
- Section 4 - permanence in memory in shaping relationships
- Section 5 - concepts vs reality
- Section 6 - information vs feeling
- Section 7 - facts vs feeling

Hair/Makeup/Costumes

- Two different things that come together for good or evil
- Movers:
 - Can't change the base
 - Conceptually:
 - Are movers humans or are they information? Are they both? Are they neither? Are they both or neither and lean slightly in one direction?
 - Silhouette (define human/define neutral/define information)
 - Visible (color)
 - Uniformity (how much?)
- Characters
 - Need to be specific
 - Silhouette
 - Details (a detailed piece or layering)
 - Color (contrast)
- Contrast
 - Between cast + environment (lighting, set)
 - Between movers and characters

- How much contrast do we want to have/theme of collaboration
- Costumes
 - Movers:
 - Uniformity
 - Normal clothes, workout clothes, neutral colors, matching sets
 - Unisex, more blended
 - Muted colors?
 - Stage blacks?
 - Each mover has a designated color?

Genre

- Post-modern episodic
- No overarching style, just a lesson to learn
- Certain scenes have different moods
- Overall, a comedic piece

Extras:

- Each scene can be lighted differently
- Keeping the movers and actors together rather than separating them

Jan 19

Costumes

- ⊄ Each character clothing item in a google sheet, full vision board on powerpoint
- ⊄ Not all actors have communicated
- ⊄ Homework - go through closets, find an article for each character (there may be overlap with the same character in each scene)
- ⊄ Communicate through email, so if actors don't respond Taylor can step in

Set

- ⊄ Access to B room inventory, compiling a prop list possibilities
- ⊄ Ground plan for Nelke, mark whenever you want
- ⊄ Other possibilities if cyc does not work out (batons, pvc pipes?)
- ⊄ Set pieces declared

Sound

- ⊄ No mics, more about music rather actors being heard
 - ⊄ Setting mood, etc.
- ⊄ Pre-intermission-post: any music
- ⊄ In show: public domain

Feb 9

- Costumes (15 min)
 - Article of clothing for each actor FINALIZED
 - Solidify actor's resources for stage blacks
 - Notes:
 - Characterization questions? Need the basic "information" of the characters

- Actors know the characters, have the actors bring 3 options, Rebecca choose on the costume through on Friday
- Set (15 min)
 - Go over changes made in 2/4 rehearsal
 - Number of blocks needed?
 - Final decision about ribbons?
 - Notes:
 - Tape on the floor, ribbons on wall
 - Lines + curves
 - Minimalizing the wall, look a little more sparse like the floor
 - Going over the tableau, transitions to different sections means a change in where the tableau is on stage
 - Order the ribbon through the TMA office, budget is \$200
 - Send in prop list
- Sound (15)
 - Pre and post-show music
 - How much time do we need to fill out?
 - Notes:
 - Low-fi
 - Message to Bears (artist)
 - Electronic, but subtle, sets the mood
 - Different levels for pre and post show atmosphere
 - All we said – post show?
 - Have music during the transitions between sections
 - Does transition music fall under the royalty free aspect?
- Any final remarks from director, any additional assignments or tasks (15 min)

Feb 16

Costumes

- Costume notes for actors
 - More distinct interview piece for Elayna
 - Daphne's hair?
 - Alexis's hair?
 - Nix the scrubs? Work around it? If it does become a bad option, pull on sweater would work instead
 - Anika, in SMALL THING, repeat the kid T-shirt instead of skirt
 - Anika, in MEMORY HOUSE, a more casual article, like a jacket
 - Enoch, in CHILD WHO DIDN'T KNOW PAIN, please keep the hoodie! Not the hat!
 - Lindsey, GOD, new choice
 - Daphne, WEDDING VIDEO, different choice, young but still mature

Lighting

- Light board operation stuff
 - Transition on last line of scene, to make scene changes blend better
- Changing lighting for transitions

Sound

- No more sound for transitions, one long soundtrack?

- Need mp4s to make cue list
- Ambient sounds all throughout
- Different sounds for each scene, not always necessary but could work for longer scenes

Sets and Props

- MARCUS DON'T SLAM DOOR (also don't smile so much)

Extras

- Feb 25th @ 3, tech rehearsal
- March 1st @ 1, preview
- March 3rd @ 3 and 4, performances
- CUTTING STONE

Feb 23

Sound

- Creating cue list
- Nitch the idea of a continual playlist all throughout the show, mainly just pick and choose certain scenes
- Wedding Video TV sound, to cue them in at the very beginning
- Memory House, because of the length

Set/Props

- Ribbons delivered, tape ??
- Removal of tableau is beneficial, makes transitions easy
- Set up an hour before the preview next Tuesday, leave up for performance on Thursday?
- Only a little bit of time to set up for tech rehearsal on Friday

Costumes/Lighting

- Lighting changes?
- Hair for Alexis? Costume piece for Anika?

Extra

- Tech Rehearsal 2/25
- Preview 3/1
- Performance 3/30