



## PRODUCTION MEETING NOTES

### DESIGN PRESENTATIONS

**Date:** 9/4/15

**Location:** Greene Theatre

**Time:** 1:00pm – 2:07pm

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### GENERAL:

1. The following people were in attendance: S. Veloudos, J. Keener, J. Johnson, R. Linker, C. Blatz, C. Landeck, M. Young, M. Buccini, S. Torres, E. Pathman, J. Kemp, M. St. Amour, D. Burmester, J. Wyand, K. Cornelius, M. Williams, S. Spollett, J. Warner, C. O'Leary, L. Corcuera, N. Lockhart, A. Will, C. Trombadore, B. Choinski, R. DeMarco, B. Ambush, M. Guan, R. Devareaux-Murray, M. Harkins, D. Krasa
2. So far in rehearsal we have worked through and blocked all of Act I, and plan to get through Act II next week. We will have about three weeks before we go into tech to clean and polish! The show is in good shape!
3. Thank you to all the designers for their presentations!

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### SCENIC:

1. When Joe designed the show he kept in mind what Spiro had said about this being an intimate show.
2. Joe had the fortune of seeing the stage the original Spitfire performance appeared on this summer.
3. Keeping the intimacy was a “unique challenge” when designing.
4. Since we met in the spring, Joe and Spiro have decided to bring the stage downstage a few feet, which also resulted in the addition of a door SR, and making the porch SR a bit smaller.
5. When Joe was designing he worked to create a familiar, warm, comforting feel within the grill with the contrast between the wild world of the woods. Inspired by Edward Hopper aka an “Anywhere USA” town.
6. Since the play takes place in the mid-late 1980s the furniture will be an accumulation of decades (1960s – 1970s).
7. Joe mentioned that we want to move the window more CS, closer to the moon.
8. Spiro mentioned that he loves working with the set. It creates the flow and fluidity that Joe hoped to create.
9. There will be 2-3 practical lights within the grill.
10. The neon sign will hopefully be missing some letters and look old in the beginning. Then as the grill gets spruced up in the second act, the neon sign comes to life.
11. Spiro asked to add light switches to the set. We will be creating general placements in rehearsal, and inform scenic of those places. These switches are decorative only. Practicals will be controlled through the light board.

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### PROPS:

1. We are adding back the crutches for Hannah as it shows the passage of time.



## **PRODUCTION MEETING NOTES**

2. The Stump: We have a real stump at the warehouse. Dan suggested maybe using foam on top of a real stump, but Spiro wants the sound of real wood and knows from trial by error that real wood is the way to go. Keith also mentioned he has a 30" diameter ash maple stump in his back yard.
3. The shattering plate will be greenware, which is unfired clay. The goal is to not make it stand out from the other plates and look like "the trick." It will not shatter in to sharp pieces.
4. Please hold on Hannah's (Hayley Mason) cast. It was an actor request, but Spiro is not sure there will be enough time to put a cast on and off.
5. Lanterns: The options are to look at Lyric's storage and possibly buy. Whatever we end up with, props will be in communication with lighting.
6. Spitfire Grill Sign: placement relies on rigging rules and availability. If the sign needs to be adjusted it is preferred that it become more visible to the audience rather than facing upstage. Keith believes it will be close to what the groundplan calls for.
7. Only one person will be DS of the bed. If we need to change the blocking, we will. Not a big deal.

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### **COSTUMES:**

1. Rachael chose to stick to earth tones and autumn colors. The characters start out in muted, cooler colors to vibrancy as each character comes in to their own.
2. Rachael brought in a sunflower color swatch for Percy's vest. Spiro agreed that the color was correct, but maybe a different pattern.
3. Shelby's jacket is Caleb's old work jacket thrown over her dress. Benny was impressed how apparent Shelby's costume change reflects her personality change.
4. Spiro stressed that Caleb is not the villain of the piece.

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### **LIGHTING:**

1. Colin and Maddy are focusing on bringing color in to create the mood.
2. The trees are going to help identify seasons. Colin showed us photos of trees and light in the summer and how vastly different they look in the winter.
3. Colin and Maddy look forward to some fun, colorful sunrise and sunsets.
4. Lighting will utilize the cyc, moonbox, and possibly have some stars behind the cyc.
5. The grill will have some neutrality via the practicals. Specials will be used for small, specific furniture pieces and moments.
6. Spiro loves pattern light and would love to have some flexibility especially DS. Colin agrees it shouldn't be a problem.
7. The spotlights (2) are going to be operated from the booth.
8. High Output and ALPS quotes are in the Dropbox. Now that Nathan and Marisa have the finals, they will be sending out orders and numbers soon.

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### **SOUND:**

1. Elizabeth's goal is to have everyone miked, but make the show sound as acoustic as possible.



## **PRODUCTION MEETING NOTES**

2. Because the band is behind the blackout drop and upstage, very little acoustic sound will reach the house.
3. The actors will be using mics with a small belt pack hidden in the costumes. The mics are flesh toned and the wire will be painted the color of each actor's hair.
4. Elizabeth wants the actors to be comfortable with the mics and will bring in mock belt packs to rehearsal.
5. Elizabeth is thinking about putting foldback speakers on side booms, sharing with lighting, and is hoping to use Lineset 6 for some monitors.
6. There will be outdoor sound effects (crickets, etc.) to help the audience know when the actors are outside.
7. Hannah (Haley Mason) falls down the stairs with her mic. Elizabeth and SM will work together to find ways to protect the mic/move the mic pack for this portion of the show.
8. Spiro mentioned that he is working with Ameila Broome to make sure that the actors are using their own voices and diaphragm to produce as much sound as they healthily can so as not to rely on the mics.
9. There are several plans for the band monitor screens. The first plan is that the monitors will be on the front mez rail. Dan would prefer to not have to kill seats for the monitors due to Family Weekend. The only question is if the light bleed will be an issue during blue-outs and blackouts
10. Actors will not be sitting on the edge of the stage anymore due to the feedback that the speakers/mics might cause.

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### **DRAMATURGY:**

1. No notes today. Thank you!

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### **PRODUCTION MANAGEMENT:**

1. Emily will be in contact with three dates that could work for us to rehearse in the Paramount. Thank you!

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### **COMPANY MANAGEMENT:**

1. The band is not going to be seen by the audience.

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### **SCHEDULING:**

1. Our next meeting is on **Friday, September 11<sup>th</sup> 1-2pm** in the **Greene Theatre**