

Production Meeting: Design Meeting

Start: 1:30p

Date: 9/16/16

End: 1:55p

In Attendance: J. Carty, S. Landau, A. MacLean, T. Breck, A. Gaillus, B. Dagdagan, T. Jozwick, C. Gilmore, L. McMurrer, E. Lurch, M. St. Amour, T. Sullivan, G. Coffey, S. Frank, L. Corcuera, R. Deveraux-Murray,

Next Production Meeting: **9/30/2016** Design Meeting

UPCOMING & OF IMPORTANCE TO ALL:

1. Please keep your eyes open for an email from me concerning a potential production meeting next week. Nothing is confirmed yet, we will keep you posted!
2. Again, important upcoming dates are below:
 - Scenic & Costumes Prelims due 9/29/16**
 - Budget Meeting 10/7/16**
 - Scenic & Costumes Finals due 10/27/16**
 - LX and Sound Prelims due 11/24/16**

GENERAL

1. We have a Scenic Designer! Welcome to the team, Sean Frank!
2. Casting offers have gone out, we are still waiting on 2 responses. Designers will be notified when the cast list is posted, so you can plan accordingly concerning roles written for men that will be played by women.

SCENIC

1. Welcome, Sean! We are excited to begin this adventure with you!
2. Sean will be meeting with Maureen later on in the upcoming week to catch up on any concept ideas that were shared with the team last week.
3. The current ground plans that Sean has of the JLBB do not reflect the seating capacity/arrangements. Sean will do some more digging to see how he would like to arrange seating.
4. Keith has told Sean that we have about 100-120 square feet of the grating left over . Sean would like to look into how he can incorporate it into his designs.
5. In terms of time period, Scenic thinks the story lends itself more to a 70s setting, but is also open to conversation!
6. Any ideas on a toilet in the prison cell?
7. Scenic would like to investigate the concept of "home" more, since this new home isn't necessarily a warm & fuzzy place for Arlene just yet.
 - May inform color palette.

LIGHTING

1. Per Maureen's suggestion, Chris has started watching "The Night Of" as well. He highly recommends it for design inspiration! It provides great insights to the parallels between prison and home.
2. Team Lighting thinks a 70s setting would be an "interesting educational challenge" in terms of color palette.
3. For the transformation moments that bring Arlene in and out of the past, Chris has been thinking about the transformation lighting used in *The Curious Incident of the Dog in the Nighttime*.
 - The use of bright flashes of white snap the main character, Christopher, in and out of his mind and the external world.
 - The transition lighting moments will vary greatly depending on whether or not the play is set in the 70s or now.

COSTUMES

1. Lauren brought in some wonderful research images for both proposed time settings! They are attached in the email.
2. Richelle thinks the 70s are "more fun" in terms of clothing.

PROPS

1. Lisa thinks that regardless of time period, the apartment has an eery, timeless, forgotten feeling.
2. Dressing in the 70s will definitely look different than dressing set in today's day and age.
 - Richelle has offered to lend her 70s Tupperware to the cause!
3. The script provides some interesting props challenges, such as throwing objects against the door.

SOUND

1. Bree has been thinking a lot about the ambient sounds in prison. She wants to entertain the idea of cold, metallic sounds in the prison world, and more warmer, familiar sounds for home to help differentiate the two.
2. The differentiation will hopefully provide some insight to Arlene's feelings of the moments.
3. The ambient noise will vary based on setting, making it either more digital sounding or organic.

DRAMATURGY

1. No notes at this time, thank you!

STAGE MANAGEMENT

1. In rehearsal, Maureen has expressed her desire to focus on the Arlie scenes before the Arlene scenes.

PRODUCTION MANAGEMENT

1. Please let SM and PM know if you're having any issues with joining Box!

GENERAL/COMPANY MANAGEMENT

1. Do you have a number of seats that *must* go in to the space for Box Office purposes?

OFFICE OF THE ARTS

1. No notes at this time, thank you!

Thank you!

Maddie St. Amour | Production Supervisor
Lizzy Gordon | Associate Production Supervisor
Georgina Coffey | Assistant Production Supervisor