

Production Meeting: Concept Meeting**Start:** 1:20p**Date:** 9/9/16**End:** 1:53p

In Attendance: M. Shea, J. Carty, A. MacLean, T. Breck, R. Lockett, D. Krasa, L. Corcuera, S. Skora, L. McMurrer, C. Gilmore, S. Pinkney, K. Cornelius, M. St. Amour, T. Sullivan, L. Gordon, B. Dagdagan, A. Gailus, D. Colfer

Next Production Meeting: 9/16/2016 Design Meeting

UPCOMING & OF IMPORTANCE TO ALL:

- 1) Just to keep on everyone's radar as we begin these next few phases of design meetings, I have listed upcoming important dates below.
 - Scenic & Costume Prelims are due 9/29
 - Budget Meeting 10/7
 - Scenic & Costume Finals are due 10/27
 - Rehearsals begin 11/3

GENERAL

- 1) Welcome to the beginning of this exciting process!
- 2) Maureen's thoughts and brief description of the show and her vision are below. Her thoughts on the various design elements are broken down in each department's section.
 - The play is in 1979, Louisville — though Maureen is open to setting it in another time because the story is so relevant
 - Arlene is "getting out" of prison after 8 years, and moves into a "ramshackle" apartment or half-way-house where she meets Ruby, who is also a former inmate.
 - The play is a memory play in that the narrative jumps between Arlene and Arlie- Arlene's younger self.
 - *Getting Out* sticks to realism except for the moments jumping between time periods.
 - The **main action** of the play is Arlene **making the transition** from prison to the real world, however the **universal aspect** of the show **is learning to love and accept oneself.**
 - The HBO mini-series "The Night Of" is particularly grabbing Maureen when thinking about this show. It's about a young college kid who is changed by prison life. Check it out!
 - Lighting and Sound should be very evocative and should be more expressionist than realistic
- 3) In the research process, designers should dive into 1979 period research, but also bring other ideas to the table! Again, this play could take place in 1979 or now.
- 4) The acting style will err towards the side of realism, but the rest of the show may not.
- 5) The casting list in the script calls for 5 women and 7 men but Maureen believes we can have women playing all sorts of parts, such as the guards.

SCENIC

- 1) Maureen envisions a very minimal set with just the necessities.
 - Prison doesn't have a lot of stuff.
 - The majority of the play is set in 2 rooms, the prison cell and the room in the apartment.
 - Tim Jozwick suggested having the same space be the 2 rooms, or having a blurred line separating the two environments.
 - Maureen was interested in a fluid transition between the 2 settings.
 - The apartment should be the warmer world and the prison world is more cool and impersonal and steel-like.
 - Various personal decorations like a picture frame would be nice to show Arlene making the new world her own.
 - A wall or track would be suitable for the set.
- 2) Maureen was very inspired by the use of the catwalk in the JLBB in EmStage's past production of *La vida es sueño*.
 - We will be using the catwalk, whether it is staged as thrust or proscenium Maureen is open to conversation.
 - Tim Jozwick would encourage the use of a combination of stairs and ladders due to the sheer height of the catwalk.
 - It would be interesting to have an intermediate space, a level or platform between the ground floor and catwalk.
- 3) Maureen likes the idea of lots of doors as a metaphor.
 - Think of a really shabby door for the apartment.
- 4) Keith and Tim brought up that we still have quite a bit of the bar grating that is the material around the catwalk.
 - It might be nice to use the grating as a prison cell or the floor of the entire space.
 - The sound of heavy shoes and boots on the grated floor could mimic the sound and ambient noise of prison.
 - If the floor of the apartment were made of the grating it could make a sound effect giving the impression that prison never left Arlene.

LIGHTING

- 1) Chris Gilmore is our Lighting Designer, Lily McMurrer and Sydney Skora are Assistant Lighting Designers.
- 2) Again, the lighting in this show should be very expressionist
- 3) Maureen likes the look of lighting through the mesh material around the catwalk and other structures to represent the idea of being “inside.”
- 4) A pool of light could help transition between the inside of characters’ mind and reality.

COSTUMES

- 1) Lauren Corcuera, our Costume Designer will begin researching both 1979 period looks and other periods she finds interesting.
- 2) Maureen thinks shoes will be very important to the sound quality of this show.

PROPS

- 1) Lisa Guild-Hanna was away today but she is excited to work on this show! She will be our Props Master.

SOUND

- 1) Bree Dagdagan is the Sound Designer for this production.
- 2) Maureen wants to fill the space with the ambient noises of prison.
 - We tend to think of prison being quiet but it is actually quite noisy. The apartment should be the more peaceful, quiet space.
- 3) The sound of boots on the metal grating in the catwalk is a nice prison sound.
 - Arshan Gailus suggested using a guitar pick-up to mic the sound on the grating.

DRAMATURGY

- 1) No notes today, thanks!

STAGE MANAGEMENT

- 1) Stage Management and Maureen will meet to discuss the logistics of the rehearsal process soon.

PRODUCTION MANAGEMENT

- 1) Please keep Production Management included on any updates or changes to teams!

GENERAL/COMPANY MANAGEMENT

- 1) David Colfer will find out within the next few days if we will be able to rehearse under the college’s new finals week schedule. He will know before casting offers go out so that the contracts may reflect this.

OFFICE OF THE ARTS

- 1) No notes today, thanks!

Thank you!

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