

# Incorruptible

**Meet and Greet Meeting**

**Start:** 9:59a

**Date:** 4/14/17

**End:** 10:37a

**In Attendance:** B. Ambush, V. Laino, J. Melchiorre, T. Sullivan, M. St.Amour, A. Ellis Alvarez, M. Rubinfeld, S. Bordage, C. Hannum, J. Gurkan, K. Cornelius, R. Demarco, J. Dentino, J. Howland, R. Cott, D. Karlin, D. Clogston

**Next Production Meeting: 4.21.17**

**UPCOMING & OF IMPORTANCE TO ALL:**

1. Please see the attached packet of dramaturgical information from the previous dramaturg.
2. Next production meeting's time and location is changing. Please keep your eyes open for more information.

**ACTION ITEMS**

1. Read and think about the play!

**GENERAL- BENNY'S THOUGHTS ON THE PLAY**

1. Incorruptible was the first show Benny directed 8 years ago, and we're revisiting it because we all love a good laugh.
2. We will be revisiting the previous production with most of the already existing dramaturgy material, but we'll be looking at this production with fresh eyes.
3. This show is a satirical comedy about the dark ages set in the dark ages of 1200's France. It mocks certain qualities of people to change them for the better.
4. The clergy could be of any religion.
5. Some of the themes mentioned include: faith at a crossroads, blind faith, the elusive nature of truth, corruptions of the soul, inconvenience of moral dilemmas. But we shouldn't feel that these should weigh down the production.
6. This is a historical fiction, meaning everything that happens in the play is based on actual historical events.
7. The idea will be to make people laugh, but still have a somber tone. The show is a bit macabre, but Benny is confident that the audience can handle it!
8. The end of the play has a big transcendent Hallelujah moment! A big miracle happens that should really wow people, and the whole theatre should be engulfed in that moment.
9. At the moment the plan is not to include any modern elements to the production.
10. We will need a fight director, as there is pushing and shoving in this play.
11. We'll be working with Latin, and will possibly need someone to come in and help with that element of the production.
12. We won't be needing a dramaturg since we'll be using most the the material from the previous production, but we may ask Jesse (the former dramaturg) to come in and give a presentation.

**SCENIC**

1. Benny is very influenced by stonework. Stonework is all over Boston, and he's very inspired by what he sees around the city. Take a walk around and look at stone work for inspiration this summer!
2. The set should be stone and authentic, but with a slightly cartoonish feel to it due to the cartoon like qualities of the illustrations from that time.
3. There will be a big shift at intermission, from a broken down chapel house in Act 1 to a new and improved house in Act 2.
4. There is a possibility of a candle-lit chandelier or two. The previous production had an off kilter chandelier that is straightened out for Act 2.
5. Please see Lighting Note #3.
6. Please see General Notes #8 and #9.

**PROPS**

1. Ron will be our props master! He still has a lot of the paperwork and props from the last production.
2. We'll be using a lot of books.
3. The props will all be authentic and in period style.
4. Please see Scenic Note #4.
5. Please see General Notes #8 and #9.

# Incorruptible

## **LIGHTING**

1. The main source of lighting for the period was candles.
2. Benny would like lots of window light, and light coming from above. He would also like a stained glass window for Act 2 (the stained glass window was likely stolen at the time frame of Act 1.)
3. Benny mentioned that the whole play should have a “period warmth” to it.
4. Please see General Note #8.

## **COSTUMES**

1. The costumes will be historically accurate to the period.
2. Jack has a mutilated eye underneath an eye patch that is revealed in one moment of the play. Plans have not been finalized for what that moment will look like, but possibilities include either a prosthetic eye that the audience can be shown or the actor faces away from the audience while other cast members react around them.
3. Most characters have a change from Act 1 to Act 2, and it was discussed today whether the Marie’s mother will also have that same shift. This will continue to be discussed.
4. In the previous production the actors playing the monks volunteered to shave their heads in the comedic monk style. We’ll be asking the new actors if they would be willing to do the same, but they won’t be required to say yes. Benny was not a fan of using bald caps as a substitute. Let’s continue to think about this one and brainstorm some ideas.

## **SOUND**

1. The sound should be heavily influenced by what you would hear in a monastery. This includes prayers, Gregorian chants, singing in Latin, and echoes.
2. The house announce should give the audience a taste of what is to come, have fun with it!
3. Please see General Note #8.

## **DRAMATURGY**

1. Please see attached dramaturgy packet.

## **STAGE MANAGEMENT**

1. Stage Management met with Benny after the meeting to discuss auditions.

## **PRODUCTION MANAGEMENT**

1. No notes at the moment.

## **GENERAL/COMPANY MANAGEMENT**

1. Jaclyn will be in touch with Benny regarding marketing materials, as there will not be a dramaturg on this production.

## **OFFICE OF THE ARTS**

1. No notes at this time, thank you!

Thank you!

Maddie St. Amour | Production Supervisor  
Alexis Ellis Alvarez | Associate Production Supervisor  
Mika Rubinfeld | Assistant Production Supervisor