

Morgan Hall

| Cultivating Creative Spaces |
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Paperwork Samples

1. Audition Tracking

Link to Interactive Document

Screen Sample A

Screen Sample B

Screen Sample C

2. Daily Calls

Walls

I Name You

Women Who Hate Their Jobs

Daily Schedule - Sample

3. Rehearsal Notes

4. Rehearsal Reports

Walls

I Name You

Blood Run

5. Line Notes

Everybody - Raw Notes Data

Walls - Personalized Notes

Death and The Maiden - Visual Notes

6. Design Meeting Notes

WALLS

Daily Call

Monday, October 14th 2019
Stage Manager: Morgan Hall
Director: Ingrid DeSanctis



When	What	Who	Where
6:30	Script Development / History Scenes	S. Sager, M. Fobian, and A. Theakston	Room 2234
7:30	Script Development / History Scenes	S. Sager and M. Fobian	Room 2234
8:00	Script Development / History Scenes	S. Sager, M. Fobian, M. Thomas, Z. Abdurrahman, C. Foster, and S. Lewis	Room 2234
9:00	Script Development / History Scenes	M. Thomas, Z. Abdurrahman, C. Foster, and S. Lewis	Room 2234
10:30	END OF REHEARSAL DAY		

Notes:

1. Please bring paper, a writing utensil, and a way to view the script electronically
2. Please arrive no less than ten minutes prior to your call time. Since we are in 2234, please wait outside the door with the ASMs until your called in
3. If you are going to arrive less than ten minutes prior to your call time, please contact Ingrid directly

	A	B	C	D	E	F	G	H	I	J	K	L	M	N
1	#	AT	CB	Rank	Mult	Actor	Email							
2	Consideration List													
3	#	Character Name												
13	#	Character Name												
14	<input type="checkbox"/>													
15	<input type="checkbox"/>													
16	<input type="checkbox"/>													
17	<input type="checkbox"/>													
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25	<input type="checkbox"/>													
26	#	Character Name												
27	<input type="checkbox"/>													
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36	#	Character Name												

Interactive Document Here:
<https://docs.google.com/spreadsheets/d/10GJxut7n61OpARM9CbYt0brHjSBY9GKwGvoV1UHprlo/edit#gid=817311174>

Side #1

Side Link:

C1 v C2 >

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Pair Ranking:	10	9	8	7	6	5	4	3	2	1
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Notes:

Side #2

Side Link:

C1 v C2 >

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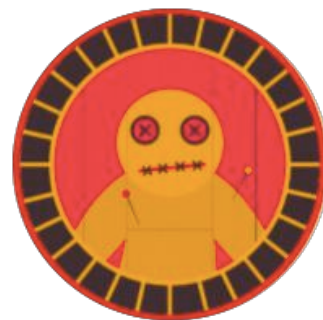
Notes:

Interactive Document Here:
<https://docs.google.com/spreadsheets/d/10GJxut7n61OpARM9CbYt0brHjSBY9GKwGvoV1UHprlo/edit#gid=817311174>

I Name You

Daily Call- Updated

Wednesday, February 24th, 2021
 Stage Manager: Morgan Hall & Honor Ford
 Director: Skylar Colvin



When	What	Who	Where
5:00 (4:00 / 3:00 / 2:00)	Actors Arrive + Warm-Ups	Benjamin & Brian	Rehearsal Zoom
5:05 (4:05 / 3:05 / 2:05)	Walk Through Blocking	Benjamin & Brian	Rehearsal Zoom
6:00 (5:00 / 4:00 / 3:00)	Break	--	--
6:05 (5:05 / 4:05 / 3:05)	Moment Work	Benjamin & Brian	Rehearsal Zoom
7:00 (6:00 / 5:00 / 4:00)	Transition	--	Rehearsal Zoom
7:05 (6:05 / 5:05 / 4:05)	Band Scenes	Zoe, Ryan, Chase, Harper & Jedonn	Rehearsal Zoom
7:45 (7:45 / 6:45 / 5:45)	Transition	--	Rehearsal Zoom
7:50 (6:50 / 5:50 / 4:50)	Scene Work	Jess, Emma & Chase	Rehearsal Zoom
10:00 – END OF REHEARSAL (9:00 / 8:00 / 7:00)			

Notes:

- Zoom Link: [\[REDACTED\]DRKMmZQcTBGOGp3SHVCTGhFTzhIdz09](#)
 (Meeting ID: 850 [REDACTED] 8210 | Passcode: [REDACTED])
- We are being joined by a new cast member! Benjamin, our dramaturg, will be taking on the role of Brendon
- Today is the OFF BOOK DATE. You all will receive line notes for the next three rehearsals.
- The meeting link will open 5 minutes before your designated call time. Please do not arrive any sooner
- Useful actor resources can be found [REDACTED]

Women Who Hate Their Jobs

Daily Call

Wednesday, March [REDACTED]

Stage Manager: Morgan Hall

Director: Neka Knowles

When	What	Who	Where
7:00 (6:00 / 5:00 / 4:00)	Actors Arrive + Warm-Ups	FULL Cast	Rehearsal Zoom
7:05 (6:05 / 5:05 / 4:05)	Announcements + Introductions	FULL Cast	Rehearsal Zoom
7:30 (7:45 / 6:45 / 5:45)	Read Through	FULL Cast	Rehearsal Zoom
10:00 – END OF REHEARSAL (9:00 / 8:00 / 7:00)			

Notes:

1. Zoom Link: [REDACTED]
[REDACTED]
- (Meeting ID: 851 [REDACTED] 4813 | Passcode: [REDACTED])
2. We are being joined by a new cast member! Sania will be taking on the remaining roles.
3. The meeting link will open 5 minutes before your designated call time. Please do not arrive any sooner
4. Useful actor resources can be found [REDACTED]

LIVE ARTS SUMMER THEATER CAMP
The Tempest and Much Ado About Nothing
June 18– June 30, 2018
Draft 6/14/18 Subject to Change

General Daily Schedule:

- 8:45 Set Up Check-In and Classrooms (Ti & Abby)
([Week 1] **Founders**, [Week 2] **Gibson**, [ALL] **Reh. A & B**, **3rd Fl. Lobby**)
- 9:00 Early Check-In Begins (1st Fl. Lobby)
- 9:15 Extended Day Begins (Ti & Abby) (**Gibson**)
- 9:25-9:35 Check-In (Ti & Abby)
- 9:45-3:25 Camp (see detailed daily schedule) [Much Ado ends at 3:55]
- 3:25-3:35 Check-Out (Ti & Abby) (1st Fl. Lobby)
- 3:35-3:45 Breakdown (Ti & Abby)
([Week 1] **Founders**, [Week 2] **Gibson**, [ALL] **Reh. A & B**, **3rd Fl. Lobby**)
- 3:30-5:00 Extended Day (Ti & Abby) (**3rd Fl. Lobby** or **Reh. A**)

Note: The times of the daily schedule will vary, so make sure you are checking the right day/time.

Counselor Reminders:

- Make sure spaces are set up at the start of the day: lights on, floors swept, etc.
- Post the Daily Schedule at the sign-in table and outside of **Founders/Gibson** and **Reh. A**.
- Make sure Campers are on time and ready in the proper spaces for all classes.
- When using the stairs make sure a counselor is first and last.
- Be Downstairs for Check-Out at 3:25 [Much Ado 3:55].
- Keep the sign-in sheets and camper info sheets with you during the day and store them in the office at night.

The Tempest/ The Much Ado About Nothing

MONDAY, JUNE 18th

	TEMPEST	MUCH ADO	
9:25-9:35	CHECK IN, <i>Ti and Abby</i> , 1st Floor Lobby (early check in begins at 9:00)		
9:45-10:25	Introductions and Tour <i>Mike, Ti, & Abby</i> Founders Theater		
10:25-11:25	Introductions <i>Emelie & Ti</i> 2nd Fl Lobby & Reh. B	Introductions <i>Nathan & Abby</i> Gibson Theater	
11:25-11:35	Break (Exact time at discretion of director)		
11:35-12:30	Auditions <i>Emelie & Ti</i> 2nd Fl Lobby & Reh. B	Auditions <i>Nathan & Abby</i> Gibson Theater	
12:30-1:00	LUNCH, <i>Ti & Abby</i> ; Reh. A, Reh. B, & Deck		
	TEMPEST	MUCH ADO	
1:05-2:05	Auditions <i>Emelie & Ti</i> Reh. A & Reh. B	1:05-2:15	Auditions <i>Nathan & Abby</i> Founders Theater & 3rd Fl. Lobby
2:05-2:10	Break (Exact time at discretion of director)		
2:10-3:10	Rehearsal <i>Emelie & Ti</i> Founders Theater & 3rd Fl. Lobby	2:15-2:30	Break (Exact time at discretion of director)
3:10-3:20	Wrap Up and Awards, <i>Ti</i> , Reh. A	2:30-3:40	Rehearsal <i>Nathan & Abby</i> Reh. A & Reh. B
3:25-3:35	CHECK OUT, <i>Ti</i> , 1st Floor Lobby		

Attendance

A?	Notes	Name	Character	Number
		Jess Hammond	Sophia	(407) 595-9827
		Brayden Turner	Jesse + Brendon	
		Brooke Redding	Zoe	(407) 350-0919
		Brian Vrtis	Mark	(804) 986-4363
Late	Missed E-mail	Ryan Goodwin	Barron + Austin	(636) 575-4242
		Harper Self	Veronica	(407) 406-3613
		Emma Boles	Angela	
Absent	Traveling	Chase Walker	Chris	(407) 350-0919
Absent	Traveling	Jedonn	Gabe	

Next 5 @	Next 10 @
8:29	9:00 pm

After Care Reminders

- Brooke


Important Links

- Attach Script!
- Contact Form (cast/production)
- Resource collection list

Questions

- Red as the exit word with RED in the script - Ask Katya? - specifically would be an issue for Sophia/Angela/Chris

Reminders:

- Mention emailing/texting SM and ASM for absences
- Fill out the contact form: 
- Memorization is the expectation for actors


Workshop Scheduling Break Down:

- 7:02 PM: Rehearsal Starts + Warm Ups
- 7:13 PM: Introductions
- 7:21 PM: Scene Reads / Casting
- 7:33 PM: Break for Casting
- 7:39 PM: Back from Break / Consent Discussion
- 7:45 PM: Character Discussion
- 8:37 PM: Break
- 8:48 PM: Back from Break / Character/Plot Discussion
- 8:53 PM: Express Read-Through
- 9:58 PM: Wrap-up and Reminders

Cast


- Jessica: Sophia
- Emma: Angela
- Harper: Veronica
- Brian: Mark
- Jedonn: Gabe
- Ryan: Barron and Austin
- Brayden: Jesse and Brendon
- Chase: Chris
- Brooke: Zoe

List for Kelsey

- Rehearsal Allocation
 - 
 - Film
 - Crafting day
 - Director / Tech - Test trial day w/ cast



COLLEGE OF
VISUAL AND
PERFORMING ARTS
JAMES MADISON UNIVERSITY

Rehearsal
Forbes 2240 6:30 pm
Tuesday, November 

Upcoming Dates:

1. Design Meeting – Our next design meeting will be from 11:00 – 11:30, this coming Friday, November 15th. The meeting will occur via conference call.
2. Production Meeting – Our next production meeting will be this Friday. Please respond to this Doodle Poll to determine the time.
3. Design Presentations – We have tentatively scheduled our design presentations to the cast on Monday, November 18th from 6:30 – 7:30. If you have a conflict with this time please contact Morgan.

Director & Playwright:

1. On the next scene work day we need to review scene 5

Costumes:

1. None today, thank you.

Sound:

1. None today, thank you.

Lights:

1. None today, thank you!

Set & Projections

1. Is there any way that we can configure masking on the upper level / balcony, so that we can have a second entrance on the SL side?

Properties:

1. None today, thank you.

Dramaturgy

1. None today, thank you.

Stage Management

1. None today, thank you!

Rehearsal Breakdown

When	What	Who	Where
6:29	Discussion	FULL CAST	Room 2240
6:34	5 Minute Break	--	--
6:39	Discussion	FULL CAST	Room 2240
6:50	Run Lines	FULL CAST	Room 2240
7:27	Discussion	FULL CAST	Room 2240
7:38	5 Minute Break	--	--
7:45	Work Through Prologue to Scene 4	FULL CAST	Room 2240
9:23	5 Minute Break	--	--
9:22	Work Through Scene 4 - 7	FULL CAST	Room 2240
9:50	END OF REHEARSAL DAY		

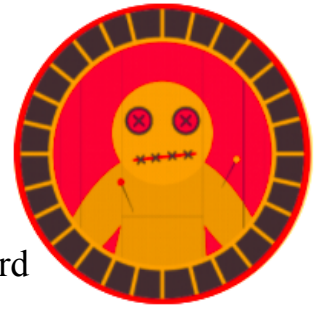
I Name You

Rehearsal Report

Thursday, February [REDACTED]

Stage Management: Morgan Hall & Honor Ford

Director: Skylar Colvin



Upcoming Dates:

1. Rehearsal – Our next rehearsal is tomorrow, February 18th, [REDACTED] EST (6:00-9:00 CST / 5:00-8:00 MT / 4:00-7:00 PST)
2. Technical Meeting - We currently have a design/tech meeting scheduled for Saturday, [REDACTED] at 4:00-5:00 pm EST (3:00-4:00 CST / 2:00-3:00 MT / 1:00-2:00 PST)
3. Production Meeting – Our next production meeting will be this upcoming Monday, February [REDACTED]. Please be on the lookout for additional information from Kelsey.

Director

1. Are Brendon's parents making money off of him?

Playwright:

1. Brendon's been homeschooled for six years but goes to school with the girls?
2. Are Brendon's parents making money off of him dancing? Such as submitting for commercials etc.

Costumes:

1. Pinterest board inspiration is being sent out to the actors

Sound:

1. We need a door shutting sound on pg. 67 as Brendon exits the hotel room.
2. We need a phone crashing to the ground sound at the bottom of pg. 87.

Lights:

1. Lights dim on pg. 67 at "Jesus," then lights up at "I have to go."
2. Can Angela or Sophia have a lamp pointed at their camera (like an interrogation)?
3. Potential silhouetting Chris in Act II, Scene 3?

Set

1. None today, thank you!

Properties:

1. None today, thank you!

Dramaturgy

1. None today, thank you!

Stage Management

1. None today, thank you!

Rehearsal Breakdown

When	What	Who	Where
7:05 PM	Actors Arrive + Warm-Ups / Camera Work	Brian + Chris	Rehearsal Zoom
7:19 PM	Blocking	Brian + Chris	Rehearsal Zoom
8:00 PM	Transition	Dismissed: Brian & Chris Arrive: Jess & Chase	--
8:06 PM	Blocking	Jess + Chase	Rehearsal Zoom
9:28 PM	Transition	Dismissed: Jess & Chase Arrive: Harper	--
9:35 PM	Blocking	Harper	Rehearsal Zoom
10:00 PM	END		

BLOOD RUN



Rehearsal Report #	2		Colton	OT	Amanda	OT
Week / Day	Monday / ONE		Michael	OT	Actor 6	
Date	October 9th		Keri	OT	Actor 7	
Location	1201 + Lobby		Dustyn	OT	Actor 8	

OT on time / L late / A absent / NC not called

SM Arrives	5:28
Rehearsal Starts	6:00
Rehearsal Ends	9:46

Rehearsal Breakdown

Time	What	Who
6:00 - 6:07	Script Notes w/ Cullen	Full Cast + Cullen
6:07 - 6:20	Scene 1A Table Work	Full Cast + Cullen
6:20 - 6:53	Scene 2 - 8 Table Work	Full Cast + Cullen
6:53 - 6:58	5 Minute Break	Full Cast + Cullen
6:58 - 7:16	Scene 8 Table Work	Full Cast + Cullen
7:16 - 7:51	Scene 9 - 11 Table Work	Full Cast + Cullen
7:51 - 8:13	Scene 12 - 18 Table Work	Full Cast + Cullen
8:13 - 8:23	10 Minute Break	Full Cast + Cullen
8:23 - 8:43	Con. Scene 12-18 Table Work	Full Cast + Cullen

8:43 - 8:48	5 Minute Break	Full Cast
8:48 - 9:46	Movement / Cast Building	Full Cast
9:46	End of Rehearsal Day	--

General:

- The most recent version of the script is Draft 38, which [REDACTED]
- Please respond to the Doodle Poll sent out by Michaella earlier this afternoon
- Determining how frequently talk backs will occur during production week - possibly every night?

Director:

- Possibly build in rehearsal time to improv some of Peter's scenes for character development

Set:

- None today, thank you

Costumes:

- None today, thank you

Props:

- The act of drinking whisky is very important reoccurring image
- Sydney will create a rehearsal props list tonight

Sound:

- None today, thank you

Other:

- None today, thank you

Dramaturgy:

- None today, thank you

Fight Choreography:

- None today, thank you

Notes / Problems:

- None today, thank you

Injuries:

- None today, thank you

Everybody

EVERYBODY LINE NOTES (9/9/2019)

ACT.SCENE	PAGE	WHO	KEY	WHAT YOU SAID	THE LINE
I	15	Anna	SWAP	How I lived my life so wrong and why	How you lived your life so wrong
I	16	Anna	SWAP	See, now: I am never really sure	Now, see: I am never really sure
I	17	Anna	SWAP	profited from me ... sought nurishment	sought nurishment ... profited from me
I	19	Anna	SWAP	"So now out of sight I flee	"And now out of sight I flee
VII	31	Cidalia	SWAP	There's nothing to be afraid of.	You have nothing to be afraid of.
VII	31	Cidalia	ADD	There is no reason for you to cry.	There is no reason to cry.
VII	31	Cidalia	SWAP	I am 99% sure there is as much bad	I am 99% sure you have as much bad
VII	33	Cidalia	ADD	I mean, don't you think what you're	Don't you think what you're doing is sort of
VII	33	Cidalia	REV	--	There's only so much time in the world
VII	33	Cidalia	DROP	out this presentation, it sounds like a lot of	out this presentation, because it sounds like a lot of
VII	34	Cidalia	SWAP	Wow, man. Life is like... woouoooooo--	Wow, man. It's like... woouoooooo--
III	20	Gemma	DROP	I don't know. The interruption was	I don't know. I thought the interruption was
III	21	Gemma	ADD	I'm not even sure I'm really awake.	I'm not even sure I'm awake.
III	21	Gemma	DROP	and I'm like, did I just have a vision?	and I'm like, wait, did I just have a vision?
III	24	Gemma	SWAP	they weren't 100% sure on, that they	they weren't 100% sure and that they
VII	30	Gemma	SWAP	please please come with me	please please go with me
VII	30	Gemma	DROP	I could bring someone and I went to	I could bring someone with me and I went to
VII	31	Gemma	SWAP	We share more genetic information	We share more genetic material
VII	32	Gemma	ADD	Why are we all such lying, stupid sacks	Why are we such lying, stupid sacks
VII	33	Gemma	SWAP	we can cause to the world and get away	we can cause to everything and get away with
XI	34	Gemma	CALL	--	to recognize it as a "race thing"
XI	37	Gemma	SWAP	Okay, so, I've been summoned to go on this	Well, basically, I've been summoned to go on this
XI	37	Gemma	DROP	now is definitely "God" and over the years	"God" and, anyway, I'm super scared and over the
XI	37	Gemma	SWAP	and one of a kind, that "God" might	and one of a kind, maybe "God" might actually
XI	37	Gemma	ADD	What, why not?	Why not?
XI	39	Gemma	ADD	My life-- was it all a joke!	My life-- it all a joke!
XI	39	Gemma	DROP	No one! Nothing! I am completely	No one! Nothing! It was all meaningless. I am
XI	39	Gemma	ADD	Please just say you will come with me?	Please just come with me?
XIV	47	Gemma	DROP	Okay!	Really? Okay!
XIV	48	Gemma	ADD	Okay sure!	Really? Okay!
XIV	50	Gemma	SWAP	Oh my god. I think I'm actually	Oh man. I think I'm actually

Everybody

EVERYBODY LINE NOTES (9/9/2019)

ACT.SCENE	PAGE	WHO	KEY	WHAT YOU SAID	THE LINE
XIV	51	Gemma	DROP	Okay. Goodbye	Okay. One more second. Goodbye
XI	38	Gwyneth	DROP	Because, what's going to happen is that	Because, honestly, what's going to happen is that
XI	38	Gwyneth	DROP	On some level, that's just something	But I guess , on some level, that's just something
XI	38	Gwyneth	DROP	I like to do to people?	I like to do to people? I'm so sorry.
I	15	Lacey	ADD	Okay , well, what does this "God"	Well, what does this "God"
III	21	Lacey	SWAP	No , keep going.	Yeah , keep going.
XI	34	Lacey	ADD	Come on, you guys -- come on	Come on, you guys --
VII	29	Lacey	SWAP	Is it shelter? Is it money?	Is it money? Is it shelter?
VII	30	Lacey	ADD	Is that what you need? If so, that's what	Someone else's secret? If so, that's what we're
VII	30	Lacey	ADD	Yeah but God must be	But God must be
VII	32	Lacey	ADD	Like she can dance. And kids also know	Like she can dance. Kids also know
VII	32	Lacey	SWAP	My family member over is	My family member here is
VII	32	Lacey	SWAP	Do you wanna die with my family there	Do you wanna die with my family here
XIV	49	Lacey	SWAP	I think I'm gonna leave you too	I think I also have to leave you too
XIV	49	Lacey	CALL	--	I'm just gonna do me and get up on out of here
XI	34	Noah	SWAP	my comments from earlier and now	my comments from before and now
XII	40	Noah	ADD	You know what? I'm out of here.	Okay , you know what? I'm out of here.
XII	40	Noah	ADD	I thought, maybe , if I were dying,	I thought, if I were dying, a little company
III	22	Noah	DROP	Thinking about you, too! You seem a little	too! Oh, man! I miss you! What's going on? You
III	22	Noah	DROP	Identity politics? Is it your career	politics? Or is it your job? Is it your
III	22	Noah	SWAP	person we both hate? Is it your career slash	Is it your career slash.. person we both hate?
III	22	Noah	SWAP	Hey, did you see that movie?	Hey, have you see that movie?
III	22	Noah	DROP	because, aren't you so tired of the media	because, like , aren't you so tired of the media
III	22	Noah	SWAP	But I liked all of those photos you put	But I liked all of those pictures you put
III	22	Noah	ADD	Hey, you remember all the other	Hey, remember all the other
III	24	Noah	ADD	Okay, I'll think on that one later.	Okay, I'll think on that later.
III	24	Noah	DROP	OH HELLLLLL TO THE NOO!	WHAT? OH HELLLLLL TO THE NOO!
III	24	Noah	DROP	my parents, but they are incredible people	my parents, who annoy me sometimes , but they
III	24	Noah	SWAP	I would accompany on a journey like	I would accompany on a trip like that!
III	26	Noah	SWAP	to eat or drink before hand ?	to eat or drink before you go ?

- CL CALLED LINE
- DR DROPPED WORD / PHRASE
- PP PARAPHRASE
- SWAP EXCHANGED ONE WORD FOR ANOTHER
- ADD ADD A WORD INTO A PHRASE OR A WHOLE PHRASE
- RFU MULTIPLE LINE ERRORS REWRITE ENTIRE SECTION

ACT I, SCENE I

Sound of the Sea. After Midnight The Escobar's beach house. A terrace and an ample living/dining room where dinner is laid out on a table with two chairs. On a sideboard is a cassette recorder and a lamp. Window walls between the terrace and the front room, with curtains blowing in the wind. A door from the terrace and the front room, with curtains blowing in the wind. A door from the terrace leading to a bedroom. Paulina Salas is seated in a chair on the terrace, as if she were drinking in the light of the moon. The sound of a faraway car can be heard. She hurriedly stands up, goes to the other room, looks out the window. The car brakes, its motor still running, the lights blasting her. She goes to the sideboard, takes out a gun, stops when the motor is turned off and she hears Gerardo's voice.

GERARDO (*voice off*): You sure you don't want to come in? Just one for the road (*muffled reply*) ... **Right then,** we'll get together before I leave. I gotta be back by... Monday. How about Sunday? (*muffled reply*) ... My wife makes a margarita that will make your hair stand on end... I really want you to know how much I appreciate ... (*muffled reply*) See you on Sunday then. (*He laughs*).

Paulina hides the gun away. She stands behind the curtains. The car drives off, the lights sweeping the room

CL

again. Gerardo enters.

DR

PP

GERARDO: Paulie? Paulina?

SWAP

ADD

He sees Paulina hidden behind the curtains. He switches on a light. She slowly comes out from the curtains.

REV

Is that...? What're you doing there like that? Sorry I took this long to... I....

PAULINA (*trying not to seem agitated*): And who was that?

GERARDO: It's just that I...

PAULINA: Who was it?

GERARDO: ...had an—no, don't worry, it wasn't anything serious. It's just that the car—luckily a man stopped—just a flat tire. Paulina, I can't see a thing without...

He puts on another lamp and sees the table set.

Poor little love. It must've got cold, right, the—

PAULINA (*very calm, till the end of the scene*): We can heat it up. As long as we've got something to celebrate, that is.

Brief pause.

You do have something to celebrate, Gerardo, don't you?

GERARDO: That depends on you.

CL

DR

PP

SWAP

ADD

REV

Pause. He takes an enormous nail out of his jacket pocket.

You know what this is? This is the son of a bitch that gave me a flat. And do you know what any normal man does when he gets a flat? He goes to the trunk and he gets out the spare. If the spare isn't flat too, that is. If his wife **happened to** remember to fix the spare, right?

PAULINA: His wife. Always got to be the wide who has to fix everything. You were supposed to fix the spare.

GERARDO: I'm not really in the mood for arguing, but we had agreed that...

PAULINA: You were supposed to do it. I take care of the house and you take care of—

GERARDO: You don't want help but afterward you...

PAULINA: —the car at least.

GERARDO: ...afterward you complain.

PAULINA: I never complain.

GERARDO: This is an absurd discussion. What're **we** fighting about? I've already forgotten what we...

PAULINA: We're not fighting, darling. You accused me of not fixing your spare...

GERARDO: *My spare?*



Design Meeting Notes

Date: April 

Location: Forbes Center for the Performing Arts

Director: Dennis Beck

Stage Manager: Ashley Cabrera

8:37 – Introductions

- Method of sharing: Drop Box
- May 9 – Next Meeting @ 10am
- May 23 - first sketches due

8:43 – Talk about the play

Annie - Questions:

1. How is the play broken up into chapters? How does that affect the transitions between each chapter?
 - a. Dennis: The chapters, or “stations,” of the show mirror the fourteen stages of the cross, excluding the resurrection. How can we get the play to move through the space giving the feeling of a journey moving from place to place without explicit divisions?
2. What direction to go in with the Danse Macabre?
 - a. Dennis: This is one of the most fantastical moments of the show. He would like to explore the differences between animate vs. inanimate, object vs. subject, live vs. dead, posthumanism, and object theory. He envisions a large rod puppet that would be manipulated by the Somebodies. A similarly sized Everybody figure would be on stilts, dressed similarly to the puppet, dancing with it. The human Everybody character would be dancing upstage with a ghost other. Both the puppet and Everybody would share human and puppet-like characteristics. Possibly exploring cyborgian characteristics for the Everybody figure (ex., Extended arms).
3. Will be doing the lottery? How will this affect the sound design and voice overs? Could we do them live?
 - a. Dennis: Yes, we will be doing the lottery. He would ideally like it to take place in the audience, conducted by an audience member. He would like to explore the
 - b. possibility of multiple recordings.

4. Where is our anchor?
 - a. Dennis: The show is anchored in that exact moment in the Forbes Center for the Performing Arts. Then the play takes the realist sense of presence and expands it into imaginative possibilities. There are different planes of reality that exist, all of which are of equal importance and deserve equal consideration.
5. How are we approaching the portion of the play that is in the dark?
 - a. Dennis: There are four different worlds/registers. The conversations in the dark he sees as ultra-realistic without sight whereas the dream and allegory encounters explore surrealism and expressionism.

Daniel - Question:

1. How much of the action will not be on stage?
 - a. Dennis: About a third of the performance will take place in the house. Scenes 3-12 will take place on stage.

Kat - Question:

1. She is interested in the surreal vs. real. How can the real sometimes feel surreal?
 - a. Dennis: He is interested in finding provocative ways to ask the audience to explore from themselves what is real and what is surreal.

9:02 Director's Vision

1. Act Breakdown
 - a. Act 1: Scene 1-2
 - b. Act 2: Scene 3-12
 - c. Act 3: Scene 13-14
2. Environments - Scripted
 - a. Everybody's place
 - b. The theatre itself
 - c. Love's environment - the immediate theater blends with the allegorical plane
 - d. The bedroom - naturalistic but non-visual
3. Environmental Concepts
 - a. Theatre as presentation should be broken down and undone. How do we undo this? How does the space move into the audience? How to de- and reconstruct the formidable theatrical apparatus of the Mainstage theatre?
 - b. Exploring how we can deconstruct and reconstruct the space.
4. Religious Influences
 - a. The 14 stations of the cross - not including the resurrection.
 - b. Incorporating subtle emblems and icons of various kinds, religious and non-religious. Acknowledging that only some audience members will pick up on these aspects.
 - c. "God" allows for each individual to select a figure that fits the role for them - not necessarily the Christian god.
 - d. Re: *Everyman* and its original Buddhist influences: when you paint over an image, in some ways, the original image bleeds through. What does that mean for our production?

5. Themes
 - a. Loss, Disappearance, Attachments, Illusions, Impermanence
 - b. What is real?
 - c. How does one interpret what is real?
 - d. The details distract us from what is essential. What is essential? What do we carry that distracts and blinds us?
 - e. How are you furthering life rather than death?
 - f. Life is all about choices. What choices are you making? How do you treat others?
 - g. Things we treasure become trash. What is dead matter? What is stuff? The body is something separate from the spirit. How is the body like the puppet?
6. Visuals
 - a. Tangible vs. Intangible
 - i. Placing emphasis on sound and lighting effects.
 - ii. Temporary scenic elements - Impermanence
 1. Ex., Water bottles, or general excess detritus, that can be cleared into recycling bins throughout the course of the play. The theme of recycling embodies the Buddhist idea of rebirth, in which the individuality is lost but the essence remains.
 2. Ex. Surfaces that can be drawn on, blurred, and then erased
 - b. Actor Movement - The actors occasionally collapse and then get back up on their own or by others picking them up.
 - c. Door / Portals - How can we find ways to incorporate doors/portals into our production?
 - i. 1948 Brecht production of *Antigone*
 - ii. Possibly using the door that "God" exits from at the end of "Act One as a costume element that can be strapped to Everybody's back throughout 'Act Three'
7. Reading and References
 - a. *The Doors of Perception* by Aldous Huxley
 - b. You shall know the truth and the truth shall set you free (Bible)
 - c. And immediately something like scales fell from his eyes, and he regained his sight (Bible)
 - d. *The Emancipated Spectator* by Jacques Rancière

9:28 - Closing thoughts

1. We have cast a 7-year-old, [REDACTED] to play Little Girl every other night. In the process of finding another child to perform on the alternate nights. We have consulted with Rubén about rehearsal and performance practices involving minors and need to be mindful of these.
2. [REDACTED]

9:30 - End of Meeting

Edited by: Ashley Cabrera, Garrett Christian, Morgan Hall, and Dennis Beck