

Gilgamesh Production Meeting Report

Date: 7/1/25	Production Meeting: #3
Location: Zoom	SM: Grace Engstrom
Start: 10:00am CST	End: 10:50am CST

Present: [REDACTED]	Absent: [REDACTED]
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GENERAL

1. Ryan has made it back to the states!
2. Scenic and Costumes presented their Rough Sketches
 - a. Presentations are on the Drive
3. By Thursday [REDACTED] will be placing a key in the script on the drive of which actors will be playing what roles throughout the show
4. Due at the next meeting are Scenic and Costume Rough Color

DIRECTOR

1. Can we please by Thursday get a key of which actors are playing which parts throughout the production so we can have the current version of who is in what?
2. Thank you for meeting with [REDACTED] to discuss fights for this production!

SCENIC

1. Preliminary Design Notes
 - a. Assyrian Architecture and Sketch Comedy put together into one
 - b. Sketch #1
 - i. Cuneiform Tablet would be a 3D carved object
 - ii. Lighting truss- help with comedy club feel but maybe just exposed lighting
 1. The lighting truss would be something that we would have to build
 - iii. Short walls to sit and act on/around
 1. Place for actors to go and sit and rest and watch the action
 2. Would help in order to define different areas

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- iv. Room to walk around the center tablet and allow for quick entrances into the space
 - 1. Allowed by the masking on either side of the tablet
 - v. Main acting area is from midstage down
- c. Sketch #2
 - i. Incorporates more of a SNL feeling
 - ii. The light truss is more complete
 - iii. Open “windows” that would allow for us to play through but would inhibit action happening on top of the lower walls
 - iv. The back wall is complete with a cracked texture archway
 - v. Blue brick details in the lower walls and the trim of the archway
 - vi. Entrance through the center of the archway as well as downstage of the archway
- d. Sketch #3
 - i. No built light grid but rather leaving the lighting exposed
 - ii. Central brick archway
 - iii. Carving of the Lamassu
 - iv. Cracked wall behind on the walls leading out from the arch
 - v. Metatheatrical feelings
 - vi. We would still have the lower walls to play off of as there is nothing preventing us from using them as we please

2. Directors Notes

- a. There is a good use of the spacing of the stage and how much is used for the set and how much is left for the actors to play
- b. The benches are easily walked over and moved around on and aren't taking up a ton of space
- c. About 12-15 feet between the end of the raised platform to the end of the apron of the stage
 - i. Movement/Dance pieces would like to fill the space as much as possible
 - ii. This amount of space would be doable for the movement/dance pieces
- d. More drawn to the idea of allowing much more movement around the benches and allowing for those to be used as levels
 - i. Drawn to the look without the window units
- e. More drawn to ideas that are found within Sketch #1 and #3
- f. Like the look of the archway with the Lamassus a little more to get the Assyrian look out of the set
- g. There is something very interesting about the cracking of the stone pieces
 - i. Shows a sense of history and the idea of weathering away
- h. Is there a way we can get elements of the Cuneiform in the lower walls or onto little pieces of where it is cracked further stage left and right?
 - i. Looking at some form of combination between Sketch #1 and Sketch #3
- i. The major idea and hope is to get elements of Cuneiform in Sketch #3
- j. Benches would allow for us to get through the show without having to add a bunch of chairs into the blocking of the show which would allow for slicker

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looks throughout the production

- k. Could we find a real truss rather than having to build one?
 - i. Not leaning towards the shiny silvery look of a truss
 - ii. Leaning towards a Schedule 40 look
 - 1. Matte black- pipes rather than rock and roll truss
 - a. We would have to rent them
 - 2. Want it to look more like a back alley comedy club
- l. We can lower the pipes and lighting instruments lower than they are normally set if needed to get more of the exposed look we are potentially looking for
- m. Leaning into having some kind of exposed trust kind of look within the design rather than exposed lighting
 - i. It wouldn't necessarily be a square fixture but rather have more angles to follow the angles of the set
 - ii. Maybe it is a single pipe across the front that allows for lighting fixtures to be seen
 - 1. Mask all of the other lighting instruments and put boarders up around the other lighting instruments
- n. The low benches could potentially become storage units that could open and close like toy chests to pull masks and different items out of
- o. There would be plenty of backstage storage behind the walls behind center as well to allow for costume items to be hung on the back
- p. Leaning towards having something more simple above to showcase the lighting
 - i. Something that looks more dirty and gritty
- 3. Please keep props updated on the chair situation and the size of the storage in the benches so that they are aware of what size props we can fit within them

LIGHTING

- 1. Nothing at this time, thank you!

SOUND

- 1. Nothing at this time, thank you!

COSTUMES/HAIR/MAKEUP

- 1. Preliminary Design Notes
 - a. General Statement
 - i. Flowy minimalistic base clothing to supplement the fantastical elements of the epic
 - ii. Removable layers
 - iii. Loose fitting, linen, movement wear that would work in the desert climate
 - b. General Costume Base Ideas
 - i. Baggy Pants

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- ii. Different types of Sandals
- iii. Fabric around the arms
- iv. Beading
- v. Flowy Fabric
- vi. Different Pant Legs for men to create variety
- vii. No silhouettes are the same but rather in the same family
- c. Masks
 - i. Reflect characters in the epic by referencing their character background and fitting in with on another
 - ii. Cracks in the masks
 - iii. Gilgamesh
 - 1. Lots of line work
 - 2. Ancient mask feel- iron and roman nose
 - 3. Jagged
 - 4. Phantom shape
 - 5. Violent Looking
 - 6. Crown on top
 - iv. Enkidu
 - 1. Goat look
 - 2. Demon sater vibes
 - 3. Same cracks that Gilgamesh has
 - v. Enkidu and Gilgamesh are more simple because they have to be recreated multiple times
 - vi. Ishtar
 - 1. Mostly painting on top
 - 2. Gemstones
 - 3. Love and beauty
 - vii. Humbaba
 - 1. Full face mask
 - 2. Circular shape motif
 - viii. Urshanabi
 - 1. Very basic with a little something to look at
 - 2. Businessman God kind of idea
 - ix. Utnapishtim
 - 1. Pressed gold
 - 2. Dripping gold
 - x. Shamhat
 - 1. Pearls that hang down on the side of the face
 - 2. Simple
 - xi. Ninsun
 - 1. Her parents were Goddess of the sky and God of the earth so that is represented within her mask look
 - 2. Butterfly Shape
 - xii. Aruru

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1. Flower crown of ivy above the actual mask
 2. Petals
 3. Bunched embroidery look
 4. Mother nature feel to the mask
 - xiii. Siduri
 1. Wisdom
 2. Lotus mask- clip onto Emma's glasses
2. Directors Notes
 - a. Very smart variety between all of the masks and the ways that we can do a mask
 - b. Would it be easier to have the Gilgamesh mask be two pieces or one?
 - i. It would be easier if it was one piece so that there is less to grab and adjust and it is able to be thrown on quicker
 - c. Can we go down 10-15% on the Enkidu horns
 - i. It can have the same feel and be the same just feel a little less demon and feel more creature
 - d. Be aware that there is a lot of movement throughout the show and there is a large chance that everyone can end up on the floor and we will need to look at how the costumes relate to all of that movement
 - e. Sandals are more of a fabric sandals rather than a leather sandals
 - i. There is definitely a possibility to change into dance shoes for the movement pieces
 - ii. All sandals would have some sort of back on them
 - iii. Something that is really open is not going to be reliable enough for dancing and movement pieces
 - iv. The changing of shoes would all depend on the movement pieces and what they allow for
 1. The current dance piece we have has the opportunity to allow for the changing of shoes
 - v. Can we see some concrete examples of options of sandals so we can get an idea on how to move forward?
 - vi. Ballet shoes for the movement pieces would be the best option rather than turners on the Knutson Stage
 1. We can look at dressing the dance shoes to fit the look of the show but allow for no changing of shoes
 2. Keep in mind it is a fast build and we have to keep in mind how footwear will work within the build
 3. We can look at taking ideas from pointe shoes in adding ribbon and ankle wraps onto the shoes
 - vii. It would be much easier to keep all of the actors in the same shoes throughout the performance
 3. Once we have more of an idea behind the shoes we should reach out to the actors to see what types of shoes they have already and what sizes they would need
 4. Keep in mind as we are sketching and getting deeper into renderings to think about what the backs of the costumes look like as well along with the support of the costumes

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especially with this movement heavy show

PROPS

1. Nothing at this time, thank you!

FIGHT DIRECTOR

1. Thank you for meeting with  to discuss fights for this production!
2. After reviewing the meeting recording can you please reach out to costumes regarding information on draping and costumes as they relate to fight choreography

CHOREOGRAPHER

1. Nothing at this time, thank you!

PRODUCTION MANAGEMENT

1. Nothing at this time, thank you!

TECHNICAL DIRECTOR

1. Please make sure to fill out the contact information form sent from Stage Management!

PRODUCER

1. Nothing at this time, thank you!

PUBLICITY

1. Nothing at this time, thank you!

STAGE MANAGEMENT

1. Nothing at this time, thank you!

ZOOM RECORDING

[Gilgamesh Production Meeting #3 Recording](#)

Next Meeting: Tuesday, July 15th at 10:00am CST