

UNCLE VANYA

Meeting Minutes #2
Thursday, April 11, 2024
Prepared by: Elizabeth Gardner

IN ATTENDANCE: R. Baheshone (*Asst. Technical Director*), K. Black (*Director*), C. Brownell (*Carpenter*), K. Connolly (*Lighting Designer*), B. Dassinger (*Staff Electrician*), E. Gardner (*Asst. Stage Manager*), A. Hoffman (*Props Designer & LX / Prop Shop Supervisor*), M. Marcus (*Sound Advisor*), I. Nguyen (*Scenic Designer & Visiting Prof. of Practice & Stand-In Charge Artist*), J. Pack (*Scene Shop Supervisor*), D. Staggs (*Technical Director & Asst. Prof. of Practice*), E. Sipos (*Sound Designer*), R. Tuckett (*Costume Designer & Costume Technology Prof. of Practice*), B. Urspringer (*Asst. Stage Manager*)

START TIME: 12:30

END TIME: 12:55

AGENDA:

1. Welcome & General Announcements
2. Scenic Preliminary Presentation
3. Costumes Preliminary Presentation
4. Department Check-Ins
5. End of Meeting

GENERAL:

1. 2024 - 2025 Production Calendar is now on the Box.
 - a. If you need access to the 2024 - 2025 Season Box please see Stage Management.
2. Important Dates
 - a. Auditions are April 22nd in the Marroney, Company Call
 - b. Callbacks are April 23rd & 24th in Room 114

DIRECTING: *Director, Kevin Black*

1. Kevin will get the Directors Concept posted in the Box

SCENIC: *Scenic Designer, Irene Nguyen*

1. Scenic Preliminary Presentation
 - a. We will not be using projections
 - b. *Act 1* is set in **The Garden**
 - i. The reference images show a general country estate/wide open garden
 - ii. There will be a tea table set outside
 - c. *Act 2* is set in **The Dining Room**
 - i. The reference images show three different styles of architecture with influences from Islamic, Victorian, and Neo-Classic eras
 - ii. The show is set in the late 19th Century, so it would typically have Neo-Classic architecture with influences from the Victorian era and the Islamic culture in Russia
 - d. *Act 3* is set in **The Living Room**
 - i. Irene likes the height of the doors and windows because it makes the space feel more open and it won't feel like the space is cramped
 - ii. The design will include curtains, as well as arches over the doors and windows
 - iii. There will be picture frames everywhere
 - e. *Act 4* is set in **Vanya's Room (aka The Office)**
 - i. Irene says she won't go as crazy as her reference image, but she says she wants something to suggest that they're in the office

2. Scenic Initial Drafting

a. Act 1

- i. The foliage in The Garden in Act 1 will be stock, reused from Brightstar
- ii. It will be moved from a lineset in the back to a lineset in the front
- iii. There will be an exterior door onstage for the actors to walk into the garden
- iv. There will be tea tables and benches in the garden

b. Irene is still working on the floor, so it is black in the drafting right now

c. There is a backdrop of a landscape

- i. It won't necessarily be super realistic because it is in the back and Irene wants it to be more abstract to suggest it's outside but not pull focus to any specific thing

d. Act 2

- i. There is a lot going on during this act scenically
- ii. In general, Irene wants to bring the audience into the a room where they can also see parts of the other rooms as well
- iii. As the characters become more cut-throat towards each other, the rooms will become more and more open
- iv. The dining room will have the high windows with curtains, dining room furniture, and couch
- v. Things will fly in and out

e. Act 3

- i. To move into the Living Room, the center window will fly out and it will reveal parts of the office behind it (it will be dim though so it doesn't pull focus)

f. Act 4

- i. There is a large office desk and a smaller drawing desk
- ii. There are many picture frames to suggest the family lives in the house

3. Keelin asked about the rounded masking, Irene and Daniel confirmed that it is portals 1-4.

COSTUMES: *Costume Designer, Rick Tuckett*

1. Costumes Preliminary Presentation

a. Rick started his research by looking at other productions, more traditional to get a sense of the period.

- i. A common theme between these productions is the use of earth tones
- ii. Kevin would like to use more color than only earth tones
- iii. Rick also likes a contemporary sense of the characters

b. Rick likes the naturalism of the characters so the audience can really relate to them

- i. Would like to use their own hair, less artificial looking than wigs

c. Rick and Kevin want a more vibrant color palate than just earth tones

d. Wants to visually separate the generations because the actors are all the same age

- i. The younger women will have slightly shorter skirts than the older women

e. The Professor

- i. The first picture in the presentation is what The Professor would look like younger
- ii. The second picture in the presentation is what The Professor would look like older
- iii. Rick showed a few images of different ways he can go for The Professor, but it will depend on casting to create the actual design and get a feel for the character
- iv. Will look at different kinds of facial hair

f. Yelena

- i. She is a trophy wife, beautiful, fashion conscious, comes from money, but wants to be taken seriously and have a purpose

taken seriously and have a purpose

g. Vanya

- i. He's awkward
- ii. In his work mode he will be stylish but in amore humble kind of way (like the courdory)
- iii. Rick and Kevin like a weird ascot/tie thing
- iv. He manages the estate so he's important, but he's also fine hanging out with the workmen

h. Sonya

- i. To contrast her with Yelena, she will wear more blouses & skirts as opposed to dresses
- ii. She is described as being unattractive and plain
- iii. Rick says she isn't necessarily unattractive, but she's working in a "man's job" so people don't look at her in a romantic way
- iv. She's very smart
- v. She'll wear glasses when she's working, but not when she's socializing because she wants to be seen as a woman and a romantic partner

i. Astrov

- i. Wearing his nice clothes in a real disheveled way because he is always drunk
- ii. No tie, shirt unbuttoned at the collar, vest open

j. Marina

- i. The nurse type character
- ii. Something that suggests she is a maid/nurse but isn't actually a uniform
- iii. More of the traditional Russian garb with the embroidery

k. Mrs. Vonitsky

- i. The Grandma
- ii. Sometimes expresses really strong opinions, other times is just oblivious
- iii. Something more mature and middle class looking
- iv. Kevin added that he wants her look to be like 20 years outdated

l. Telegan and Working Men

- i. more working class / more of the Russian peasant look

m. In the first act when people are still relatively polite they will look the most put together, and as the play goes on and tensions start building, people will start to look more disheveled

TECHNICAL DIRECTION: *Technical Director, Daniel Staggs*

1. No notes at this time, thank you!

PROPS: *Props Designer, Andrew Hoffman*

1. No notes at this time, thank you!

LIGHTING: *Lighting Designer, Keelin Connolly*

1. No notes at this time, thank you!

SOUND: *Sound Designer, Ellen Sipos*

1. No notes at this time, thank you!

MARKETING: *Marketing Specialist, Jordan Lorsung*

1. No notes at this time, thank you!

STAGE MANAGEMENT: *Assistant Production Stage Manager / Stand-In Stage Manager, Kathryn Kulaga*

1. No notes at this time, thank you!

NEXT MEETING:

The next production meeting will be on **Thursday, April 25, 2024, at 12:30pm** in **Drama Addition Bldg, Room 270** for **Scenic & Costumes Final Presentations**.

Thank you,

UNCLE VANYA

Stage Management Team
Elizabeth Gardner & Bree Urspringer

2024-2025 Season

Meeting Minutes #5

Date: Thursday, September 19, 2024

Prepared by Elizabeth Gardner

IN ATTENDANCE: R. Baheshone (*Assistant Technical Director*), K. Black (*Director*), K. Connolly (*Lighting Designer*), B. Dassinger (*Staff Electrician*), N. Eldurubi (*Incoming Production Manager*), E. Gardner (*Stage Manager*), W. Halloran (*Lighting Mentor*), A. Hoffman (*Props Designer & LX/Prop Shop Supervisor*), K. Kulaga (*Production Stage Manager*), M. Marcus (*Sound Advisor/Building Manager*), D. McCrory (*Assistant Stage Manager*), L. McNally (*Assistant Sound Designer*), I. Nguyen (*Scenic Designer*), J. Pack (*Scene Shop Supervisor*), K. Phillips (*Production Manager, Stage Management Advisor*), D. Staggs (*Asst. Prof of Practice/Technical Director*), E. Sipos (*Sound Designer*), M. Trombino (*Costume Shop Supervisor*), B. Urspringer (*Stage Manager*)

START TIME: 12:30

END TIME: 12:56

AGENDA:

1. General Announcements
2. Lighting Prelim Presentation
3. Sound Prelim Presentation
4. Technical Direction Presentation
5. Department Check In's

GENERAL ANNOUNCEMENTS:

1. Calendar
 - a. Build & SM Prep begin on Monday, September 30th
 - b. First Rehearsal is on Monday, October 7th
 - i. Company Meet and Greet
 - ii. Designer Presentations
2. Casting Update
 - a. Equity Actor David Breitbarth will be joining the cast as *The Professor*.
 - b. We are still waiting on the specifics of his guest artist contract.
 - c. David will not be able to join us in rehearsal until Monday, October 21st.
 - i. Until he arrives, David Morden will step in to play *The Professor* during rehearsals.

LIGHTING: *Lighting Designer, Keelin Connolly*

1. Lighting Preliminary Presentation
 - a. Design Concept
 - i. House and natural environment are a constant throughout the play.
 - ii. Comforting and inviting presence that the characters ignore.
 - iii. Constant presence of light.
 1. Plans to play with weather changes.
 - iv. Focus on visibility, serenity, and nature around them.
 - b. Scenic Inspiration
 - i. Big distinction of what's inside the house vs. outside the house.
 - ii. Possibility of using the acting area behind the back wall to play with silhouette.

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- iii. Russian Countryside
 - 1. Plans to incorporate many different shades of green.
 - 2. Plans to play with direct vs. indirect lighting.
 - a. Indirect lighting coming through the trees.
 - 3. Sunset moments and colors.
 - 4. Possibility of using a hazer.
- c. 1890's Lighting Methods
 - i. There is no electricity in the countryside yet.
 - ii. Methods that would be used are kerosene, gas, and candles.
 - 1. Warm, rich color temperature.
 - 2. Cozy, glow vibes.
 - iii. Contrasts the world outside.
- d. The Passage of Time
 - i. Act 1 – Afternoon, outside.
 - 1. Overcast to sunny.
 - 2. Texture coming through the trees.
 - 3. When it transitions to sunny, the harsher, more intense light will bring out the greens on the set.
 - ii. Act 2 – Middle of the night.
 - 1. See the storm coming; flashy lights (lightning).
 - 2. See the storm leaving; moonlight emerges.
 - a. There will likely be a shift in the lights when it's just *The Professor* and *Yelena*, and then again with *Yelena* and *Sonya*.
 - 3. Nighttime glow.
 - iii. Act 3 – Afternoon, inside.
 - 1. Sunny to cloudy.
 - a. The shift will happen when *Vanya* shows up with the roses, and when *The Professor* shows up.
 - 2. Sunny outside's intense bright light contrasts the light inside.
 - 3. Cloudy, but still bright; indirect.
 - iv. Act 4 – Evening
 - 1. Into and out of sunset.
 - a. Golden hour: yellows and oranges.
 - i. Richer tones than a regular golden hour.
 - b. Sunset: oranges and pinks.
 - c. Post Sunset: Darker yellows, blues, and pinks.
 - i. During *Sonya's* last monologue.
 - 2. The prettiest part of the play.
- e. Inside vs. Outside
 - i. Will play with silhouettes through the curtains.
 - ii. Even when inside, the outside will still be quite visible.

SOUND: *Sound Designer, Ellen Sipos*

- 1. Lexi McNally has joined the team as Assistant Sound Designer.
- 2. Sound Preliminary Presentation
 - a. Overview
 - i. World of conflict (between the characters and how they experience it).

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- ii. Sound will bridge the gap between the world the characters experience and the world that they miss.
- iii. There will be moments where the characters hear the world around them, but there will also be moments where they miss it.
- iv. Natural sounds will be used to highlight and/or underscore moments.
- v. Music will be used for preshow, intermission, and to drive transitions.
 - 1. Music will be something that the characters might recognize from listening to it or playing it.
- b. Russian Identity Through Music
 - i. Culture shaped by nationalism.
 - ii. Combined folk music with village songs to create something distinctly Russian.
 - iii. Orchestral Music.
 - iv. Research influenced by five composers whose music reflected Russian identity.
 - v. Tchaikovsky
 - 1. Source of national pride.
 - 2. Important Russian influence, but not part of the Russian Nationalist Movement.
- c. Natural Sounds
 - i. Birds (Loon, Nightjar, etc.)
 - ii. Crickets
 - iii. Tree Frogs
 - iv. Deer, Elk, Horses, and the Fox
 - v. Wind, Rain, Thunder
- d. Other Sounds
 - i. Gunshots
 - ii. Carriages (arriving and leaving)
 - iii. Working Farm (shouting, haying, equipment, mule team, etc.)
 - iv. Waffles' Guitar/Songs
- e. Other Considerations
 - i. Riya will not be playing the guitar, so we have to work with her to make it look like she is.
 - ii. There is a possibility of adding additional speakers.
 - iii. Ellen would like to work with Kevin to choreograph the transitions so they line up with the music and are smoother.

TECHNICAL DIRECTION: *Technical Director, Daniel Staggs*

1. Technical Direction Presentation

- a. Budget
 - i. \$4,000
 - ii. Current Bid: \$3,925
 - 1. Includes AZ sales tax and a 10% contingency.
- b. Build Schedule
 - i. Week 1 – Dining Room Windows (x2)
 - ii. Week 2 – Door Units (x2)
 - iii. Week 3 – Arch Unit

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Meeting Minutes #5

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- iv. Week 4 – Office Window & Trees and Living Room Wall Modifications
- v. Week 5 – Office Window & Trees and Living Room Wall Modifications
- c. Load In Schedule
 - i. 3 days
 - 1. Monday, Tuesday, Wednesday, November 4th – 6th
 - 2. Will be done by Thursday, November 7th
 - ii. Due to rigging lots of heavy set pieces, **hard hats will be required** if you're working in the space during load in
- d. Line Set Schedule
 - i. TDs will talk with lighting to discuss electrics.
- e. Team Member Update
 - i. Riley Baheshone – Assistant Technical Director
 - ii. Kensey Coleman – Paint Charge
- f. Please reach out to Daniel if you have any questions.
 - i. You can also reach out to Riley and Kensey, as they are both additional points of contact if any questions regarding technical direction arise.

DIRECTING: *Director Kevin Black*

- 1. No notes at this time, thank you!

SCENIC: *Scenic Designer Irene Nguyen*

- 1. No notes at this time, thank you!

COSTUMES: *Costume Designer, Rick Tuckett*

- 1. No notes at this time, thank you!

PROPS: *Props Coordinator, Andrew Hoffman*

- 1. Can we please set up a time for Props, Directing, Stage Management, and Production Management to discuss the prop firearm and next steps regarding it?

MARKETING: *Marketing Specialist, Jordan Lorsung*

- 1. No notes at this time, thank you!

NEXT MEETING

Next Production Meeting will be Thursday, October 10th at 12:30 in room 270 for Lighting & Sound Final Presentations.

Thank you,

UNCLE VANYA

Stage Management Team

Kathryn Kulaga, Elizabeth Gardner, Bree Urspringer, and Dagny McCrory

2024-2025 Season

Meeting Minutes #6

Date: Thursday, October 10, 2024

Prepared by Elizabeth Gardner

IN ATTENDANCE: R. Baheshone (*Assistant Technical Director*), K. Connolly (*Lighting Designer*), B. Dassinger (*Staff Electrician*), N. Eldurubi (*Production Manager*), E. Gardner (*Stage Manager*), W. Halloran (*Lighting Mentor*), A. Hoffman (*Props Designer & LX/Prop Shop Supervisor*), K. Kulaga (*Production Stage Manager*), M. Marcus (*Sound Advisor/Building Manager*), D. McCrory (*Assistant Stage Manager*), L. McNally (*Assistant Sound Designer*), I. Nguyen (*Scenic Designer*), J. Pack (*Scene Shop Supervisor*), D. Staggs (*Asst. Prof of Practice/Technical Director*), E. Sipos (*Sound Designer*), M. Trombino (*Costume Shop Supervisor*), B. Urspringer (*Stage Manager*)

START TIME: 12:35

END TIME: 12:51

AGENDA:

1. General Announcements
2. Lighting Final Presentation
3. Sound Final Presentation
4. Department Check In's

GENERAL ANNOUNCEMENTS:

1. We started rehearsals this week!
2. Creative Bios for the program are due by **Tuesday, October 15th, at 3pm.**
 - a. Programs go to print on **Thursday, October 24th.**

LIGHTING: *Lighting Designer, Keelin Connolly*

1. Lighting Final Presentation
 - a. The design concept is the same from the prelim presentation.
 - b. The audience shouldn't really notice the lighting, except for vibrant colors and when the storm takes over.
 - c. Sense of grandeur.
 - d. Lights will be put in the fireplace so it can be used during Act 2.
 - e. Act 1 – The Garden
 - i. Cool color temperature
 - ii. Texture
 - iii. Muted front light
 - f. Act 2 – The Dining Room
 - i. Middle of the night; the storm
 - ii. Rich, dark, blue tones
 - iii. Light coming through the back window walls
 1. Will be lit from behind
 - iv. Window Sides
 1. Side light, but lower, to mimic windows
 2. Will talk to Scenic and Technical Direction about the use of booms
 - v. Playing with directionality
 - g. Act 3 – The Living Room
 - i. Window Sides
 1. Mimicking the daylight outside

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2. Same as Act 1, just flipped
- h. Act 4 – The Office/Vanya’s Room
 - i. Into and out of sunset, dusk, and evening
 - ii. Light through the back of the windows and sides will be prevalent
- i. Tentative Electrics Schedule
 - i. 1st Electric – Line Set 3
 - ii. 2nd Electric – Line Set 8
 - iii. 3rd Electric – Line Set 15
 - iv. 4th Electric – Line Set 24
 - v. 5th Electric – Line Set 27
2. Department Check In’s
 - a. Keelin wants to talk with Scenic and Technical Direction after the meeting about possible booms for side light

SOUND: *Sound Designer, Ellen Sipos*

1. Sound Final Presentation
 - a. Most of the design and presentation has not changed from the prelim presentation.
 - b. Overview
 - i. Using sound to bridge the gap between the world the characters experience and the world they miss.
 - c. Natural sounds to underscore the script
 - d. Music for preshow and transitions
 - i. Nationalist music
 - ii. Tchaikovsky
 - iii. Classic folk songs and polka on guitar for Telégín to “play”
 1. There are 5 or 6 guitar moments with Telégín
 2. Working with Kevin on finding the guitar selections
 - a. A few have already been chosen
 3. Riya will not actually be playing the guitar, so the guitar selections will be played through the speakers
 - e. Underscoring/Ambiance
 - i. Daytime
 1. Act 1 & Act 3
 2. Possibility of setting up a recording session with Kevin and the actors to record characters working and shouting to each other, and general farm activity
 - a. Ellen will reach out to the SM team and Kevin to set something up sooner rather than later.
 - ii. Nighttime
 1. Act 2
 - a. Given the go-ahead to crush everyone with sound during the storm
 - f. There is a VERY tentative cue sheet in the Box; it will continue to change
 - g. There is a very hesitant speaker plot
 - i. Most important thing to note is putting some speakers on stage to help expand the world

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- ii. The onstage speakers will also be to target where Riya is with the guitar and track her around the stage
 - iii. One speaker in the wings on each side
 - iv. Maybe two speakers bracketing center stage, further back
2. Department Check In's
 - a. Matt asked if the speakers will fly in
 - b. Ellen said no, not unless necessary

DIRECTING: *Director Kevin Black*

1. No notes at this time, thank you!

SCENIC: *Scenic Designer Irene Nguyen*

1. No notes at this time, thank you!

COSTUMES: *Costume Designer, Rick Tuckett*

1. Rick couldn't be at today's meeting, so Maryann came to the meeting in his place
2. Maryann asked when we need rehearsal costumes by
 - a. Stage Management said as soon as possible
 - b. Maryann said we will not receive them for tonight's rehearsal, but hopes to get them to us tomorrow

TECHNICAL DIRECTION: *Technical Director, Daniel Staggs*

1. Stage Management would like to start a conversation on how many people we need on the rail

PROPS: *Props Coordinator, Andrew Hoffman*

1. No notes at this time, thank you!

MARKETING: *Marketing Specialist, Jordan Lorsung*

1. No notes at this time, thank you!

NEXT MEETING

Next Production Meeting will be **Thursday, October 24th, at 12:30**, in room 270 for Department Check In's.

Thank you,

UNCLE VANYA

Stage Management Team

Kathryn Kulaga, Elizabeth Gardner, Bree Urspringer, and Dagny McCrory