Shrek Crew Chief Meeting Notes

1/09/16

# Areas- Keep your areas clean

* Especially costumes and paint
* Sound booth is always a filfthy pigpen there
* We have gotten very lax on the garbage cans- they are constantly full
* Sound booth is the dirtiest area every production, and its where the audience sees
* Prop room was rekt last semester.
* The room in the cafeteria has not had a fire marshall in it, or else we’d be rekt
* There shouldn’t be wigs everywhere and hairpins all over
* How do you know what was going on unless you step back to take a look? How do you know how much is left?
* The catwalk CANNOT be a mess

## Keep inventory

* Especially paint

## Make sure people are handling your things well

* Paint will now be blamed for other people wrecking their brushes
* We cannot cross the line In the café props room

## When you leave

* Sound board needs to be set up for classes the next day
* Paint room sink must be CLEAN
* Trash cans must be emptied every day
* When you’re done cutting gels, the scraps need to be in the trash.
* All of you should stop a half hour before the start time, and use that time to clean

## Organization

* Costume room is a horribly unorganized mess
* There is no reason that, during shrek, a costume person has nothing to do- either teach them to sew or show them things for 42nd street-ditty bags, pulling costumes. There is so much work to do
* People threw things all over the prop room in cafeteria

# Crews

We are not going to run wild with shrek- it will not be $50k. Instead of making something set wise from only new wood, or whatever, use pieces we already have and make good use of them. Don’t grab new wood every time you start a new project

## Members

* When the tech list was posted, it said start now recruiting asst chiefs and crew members. For now, crews should be limited to members
  + SET- 5-10
  + PROPS 2-4
  + HAIR AND MAKEUP- 2-5
  + PAINT- 3-5
  + COSTUMES- 4-6
  + SOUND- 2-4; there has to be someone who can run sound at every rehearsal
  + CHILD WRANGLER could have a couple more
  + Assistant chiefs don’t count here.
* You should already have ideas and near-definites for crew members

## House Manager

* House manager has nothing to do right now except for billboard and flyers, keeping house concessions and lobby clean
* As we get closer to the show, you would be truing to get ushers to sign up, etc.

## Child wrangler

* Marissa has to be here every time the kids are. They need to listen to you.
* Parents sit at the back of the theatre

## So you have a crew

* Once a week we will have a crew chief plus one meeting.
  + NO MORE THAN ONE
  + The others should be working
  + 3-4 or 430. Get you a chance to get your people started while you go to the meeting. After the meeting check up on the work and or finish it
  + Had meetings down for Monday, could change
* Almost every Tuesday and Thursday we will have the stage to work, but it looks like Tuesday Thursday will be kids
* We don’t have a lot of time.
  + 4 weeks
* Rush has a schedule outline, will be ready next couple of days
* Start tomorrow with tech unless there’s a read through
* FIRST ASSIGNMNET
  + Put together a list of what you need to get started
* INVENTORY LISTS
  + How many 1x4s ply ½, ¼, ¾ how much luan,
  + You are not doing the job correctly if this takes ten minutes
  + How many screws or mic batteries will we feasibly need?
* If anything 42nd street needs to be moved ASK
* Sewing machines need to be well organized
* Deal with curtain that’s constantly being tripped over
* When we see a cast list and we have a number of actors, we can start pulling things that could work for costume pieces, or full outfits, etc.
* We will run things by Whitman, Rush will need to see things, and if you find something and it works, take pics so you can show them.
* We will also be making a decision on costumes. What will we supply/borrow/rent
  + We are trying to rent very few things, but some are unavoidable
* We will need a LOT of green paint
  + Get your paint board ready
  + In the paint room, platforms. We can probably move those out of the way, and Floyd let us put stuff outside NEATLY, and UNDER THE WINDOWS during Shrek
* Hair and makeup
  + What will you need? Hairspray, pins, bobby pins, etc

# About the show

* Whitman and Rush met before Christmas and talked about all sets and some costumes (Mainly set)

## SET

* Opening scene
* We will attempt moving trees side by side to show different forest locations on a track
* Shrek’s house
* Outhouse
* Scene two
  + Swamp, probably same set
* Scene 3
  + Forest, trees
* Scene 4
  + Farquads torture chamber/dungeon, gingy and the cookie sheet.
* Other Act One
  + We have talked about drop, creating pieces
  + No permanent platforms onstage. More like 42nd street- being able to clear whole stage and bring in pieces
  + Whitman wants stage to grow into a smaller area at the top, legs will come in so stage has a gradual shrink at the top
  + Gates of duloc
  + Fionas tower still in the design process
  + Sunflower field nondescript- backdrop platform, or a couple. More puppets
  + Rtickety bridge boiling laje, move on , see through at bottom, probably rope and wood. NOTHING HAS BEEN FINALIZED,
  + Dragons keep- spooky place, knights in shackles
  + Fionas tower
  + Undetermined location where dragon gets captured
  + Cliffs edge, starlet night, huge moon, we doo need a lever or two there for visual with songs
* ACT TWO
  + Exploding bird
  + Blow up deer
  + If we use a motorized mouse, we can try to get one to drive across the stage, RC car décor like mouse
  + Farquaad’s torture dungeon
  + Old barn that could be changed to a ten or something not finalized
  + Another part of the woods, “red woods”
  + FQ arrives on horse, but needs to have fake legs
  + Shrek’s home return
  + Cathedral where the wedding is and they get married and dragon breaks in- maybe something like where wood flats came together like Big river, pull apart
* Two definites for dragon
  + One is univ HS, other is Montverde, Univ this week, they agreed to let us use it, look and see, or Univ letting us change theirs
* Last scene is concert, try to do a lot of it with lighting, look disco-ish rock concert-ish
* DO NOT START BUILDING SOMETHING UNLESS IT HAS BEEN APPROVED BY RUSH AND MADE AWARE OF BY WHITMAN. ROUGH SKETCH

## Costumes

* Shrek’s Fiona’s and Donkey’s we’ll do
* Fairty tale creatures, well see what we can find go from there. Rep has some stuff like duck
* Farwuaad will be rented from somewhere. Don’t want to have to make those.
* As soon as cast list goes up, get measurements and think about fatter characters like tha=e pigs.
  + Will we pad bears pigs? If so, make fat suits before looking for clothes, and make find costumes based on clothes.
* Some fun costumes, humpty, pigs, witch.
* Not a lot of costume changes, but a lot of stuff happens.

## Lighting

* This will be a lighting show
* It will help to get in the theatre on some scheduled nights so they ace access to the stage for the lighting
* Moon- Do we want to copy the Broadway or reuse the Into The Woods moon?
  + ITW moon not big enough, but could be used elsewhere
  + Rush was going to talk to University, they had a nice moon.

## Sound

* You have a ton of SFX, go thru script make note
* Lots of farts, different farts, tons of them, varying in length. Important in I got you beat
* Lots of SFX in addition to tracks
* tracks will come in soon

## Hair and Makeup

* Not everyone will be wigged but a lot of them part wigged, like Farquaad and soldiers
* good time to find cheap wigs at garage sales,
* only expensive wigs are the 3 Fiona wigs, because its specific and we need more than one
* Rush hasn’t looked at makeup yet.
* When Ben did the show, he got a guy in Ariz that did the makeup for our Beauty and the Beast and he has Shrek makeup he created.
* University HS’s makeup looked good
* Maybe talk to them when we get the dragon
* Some quick changes, like wedding dress
* There is a guy who has Shrek molds

## Props

* “ ^^^^^^^^^^”
* DON’T BUY STUFF WITHOUT ASKING because you will not be reimbursed. Money is tight
* Renting the large Duloc boy head
* Puppets are props- puss, butterflies, sun, bunny, dish and spoon, antelopes from LK, police chariot
* Knights in shackles are props
* Exploding bird
* Need prop list when you get OUR script because its different.
* There are things like Farquaad’s T shirt shop, that are funny, and if Whitman wants, there will extra stuff that’s never talked about but it just exists (sight-gags).
  + Things like 3 pigs suitcases, novel idea to use one of brick, sticks, straw
    - Rush likes the creativity of that, not normal looking.

## Overall

* We will all get copies of script by end of week, DO NOT USE RENTED
* Everything gets run thru both of them
  + Rush specifically so he knows what’s going on. Doesn’t want to go for weeks and they reply working with Whitman and she hasn’t seen you in 2 weeks. Double check to see progress.
* Our script is different. Minimum 3 different versions of the show
* Good show to work as long as we plan ahead
* As long as show looks good and Whitman likes it, the more we can cheaply rent and borrow, it’ll be great.
* Ogre Fiona and things like it will have to be determined after casting, which also means we may need 2 costumes like wedding dress
* Farquaad needs good kneepads
* Pending:
  + donkey fingers or not?
    - makeshifts to keep in hands,
  + Shrek having something on his face like ski mask to adjust to having stuff on his face and how that affects heat and visibility
* Ben isn’t doing Shrek, but will be here for performances
* Ben has directed and been in it and seen it on Broadway

# From Whitman

## Where ITW failed

* Into the Woods was a success overall, but a fail as far as department communication. Whitman doesn’t blame anyone in part because it was a new experience. Only time ever that Rush wasn’t in charge of everything. As a director, was frustrating. W didn’t see chiefs and didn’t see what was happening.
* Will be busy this show. So, she understands they work at the same time and towards same goal. End goal needs to be her act-y vision and his techie vision. They don’t have a lot of time to check with each other, but trust. Whitman might see sugar plum as lavender, and Rush sees lime green, and lime green is BOMB, but W doesn’t want it and go back.
* Yes see Whitman every day. In class more than theatre. Happy to let a person in to talk about things. Whitman sees some things specifically, so maybe bring images and ideas you have, and take the time to make those decisions. COME SEE ME
* Probably in Into The Woods from Rush said great, this is how Whitman likes it, BUT RUSH SAID, but then that wasn’t true, but he said that and didn’t know Whitman’s POV
* Be aware of verbiage. If you bring it to her and she says she doesn’t like it, its because of different POV. Someone would bring idea, someone doesn’t like it, deflected.
* SAME PAGE
* COMMUNICATION
* SEE ME

## You Need Two Approvals

* Need 2 approvals but for different purposes
  + Whitman’s approval for overall vision- yes, I like it
  + Rush’s approval is does it work will it work, what out of, why, timeline, final touches, is it ready to go etc.
* Up and coming, exciting show to create
* Make sure healthy work environment
* Be part of end product
* W is #1 fan, as proud of you when you finish, but her time will be spent mainly with the actors. Doesn’t mean preference, but unlike most shows, R gets to give y’all attention, W has to give actors attention

## Overall

* COMMUNICATION
* Problem of show is the pacing. Our goal is to make the pacing better and that’s where the techies come into play because pacing gets choppy with set and costume changes.
* Think smarter now when designing to know how to keep it moving and flowing
* DO NOT USE ANYTHING FROM 42ND STREET UNLESS NECESSARY AND IT WONT BE ALTERED

# COLOR

## From Whitman

* Lots of color in the show.
* Only way to visualize cartoon-> stage is color lighting
* Lots of colored lighting
* Before agreeing on rentals, look at what we have.
* Cyc should be vibrant
* Working on budget, so somethings may be cut.
* Start anew have FUN
* The better this goes, the better the transition to 42nd street will be
* Want this to be ENJOYABLE and SUCCESSFUL, super smooth transition from us to 42nd Street
* Work hard together be tired together.

# From Ben

## Set

* Biggest issue. Could be too big, which in Rush’s hands isn’t good
* When Ben did last time, he tried to do as big as Broadway and it is way too hard

## How its cast

* For makeup and hair, if they cast people in multiple things, you have to look at time between entrances
* If donkey has hooves, how does he handle props

## The Script

* The script is however the last person was able to do it.
* Legally blonde and Shrek Broadway versus tour.
* Work around 2 line set changes

# General Things

* STAY HEALTHY
* ONCE SHERK COMES DOWN WE HAVE A WEEK BEFORE WE START DRESS REHEARSAL FOR 42ND STREET
* THERE IS NO TIME TO GOOF OFF
* Rehearsal schedule is different than tech schedule.
* Always check with Whitman before leaving
* Run crew isn’t listed, talk later
* TON TO DO