

Head Over Heels

Meeting Minutes #2
Thursday, November 17th, 2022
Prepared by Nadya Eldurubi

IN ATTENDANCE: Keelin Connolly (*Asst. Lighting Designer*), Nadya Eldurubi (*Stage Manager*), Linnea Fields (*AI*), Cass Frazier (*Asst. Costume Designer*), Danny Gurwin (*Director*), Michael Harvey (*A2*), Delani Hita (*Asst. Lighting Designer*), Andrew Hoffman (*Props & Electrics Advisor*), Patrick Holt (*Costume Designer*), Christie Kerr (*Choreographer*), Ted Kraus (*Technical Direction Advisor*), Kathryn Kulaga (*Asst. Stage Manager*), Camryn Lang (*Asst. Scenic Designer*), Christopher Mason (*Production Electrician*), Katie Mayfield (*Assoc. Sound Designer*), David Morden (*Text & Dialect Coach*), Byron Mrowiec (*Technical Director*), Brooke Oteri (*Asst. Technical Director*), Ken Phillips (*Lighting Designer/Stage Management Advisor*), Jess Scott (*Dramaturg*), Hank Stratton (*Artistic Director*), Paige Suthard (*Asst. Stage Manager*), Chloe Ullman (*Paint Charge*), Apollo Weaver (*Scenic Designer/Scenic Design Advisor*)

START TIME: 12:30pm

END TIME: 12:53pm

AGENDA:

1. Scenic Prelim Presentations
2. Costume Prelim Presentations.
3. Department Check-In

SCENIC PRELIM PRESENTATION – Apollo Weaver

1. Apollo Weaver shares his inspirations and ideas that stemmed from conversations with the director.
 - a. There is a still a question of what period we would like for the production
 - b. Illuminated manuscripts suggested ways for the story to break up space with following movement or interpretations through natural forms.
 - c. Art nouveau is similar by subdividing space, using natural forms, and interesting color palettes.
 - d. Art nouveau could be a way to connect the illuminated manuscript's origin point into the modern sensibility that the show has.
 - i. Apollo shared inspiration from Alphonse Mucha with how to break up movement, the flow, and provide repetition.
 - e. Apollo sees how the story provides ideas of cycles and repetitions, allows space for "we are not the same people as we started out"
 - i. There is a cosmic quality to this.
 - ii. An Art Nouveau figure Apollo found inspiration from was Aubrey Beardsley.
 1. Provides a queer perspective and interesting images of gender.
 2. The way he used blocks of space, the absence of space, and texture seems useful for Apollo's design.
 - f. None of the images are a direction but they are ideas that fit into discussions the scenic design team had on how the world works.
 - g. Apollo was looking into how circles and patterns, and how the personal intersect the cosmic.

Head Over Heels

Meeting Minutes #2
Thursday, November 17th, 2022
Prepared by Nadya Eldurubi

- i. Provided an image of the ouroboros.
 - ii. How do elements of the natural world intersect with the constructions we made around ourselves.
 - iii. Provides images of star charts and moon cycles.
 - iv. Apollo found images from different cultures exploring ideas of the cosmos.
2. Apollo shared some interests, challenges, and inspirations.
 - a. The Tornabene is a tight space for 16 people
 - i. Create the impression of motion without obstructing floor space.
 - ii. Looking at the use of levels.
 - b. Cycles, regeneration, new identities, transformation.
 - c. Visuals that are energetic, beautiful visuals that bridge antiquity to the present
 - d. Creating a sense that Pythio is beyond the world of others until the end of the show
 - i. Pythio is the most cosmic presence in the show.
 - e. The emotional core is giving a sense of compassion, joy, empathy, community, and wonder
 - i. Ties to ideas that we are stronger when we come together
 - ii. That acts of violence, hiding, and dishonesty is what's destructive to the world.
 - f. The band will be acknowledged but not aggressively a part of the visual.
3. Danny Gurwin asks about how other locations will tie into the design.
 - a. The island of Lesbo exists with a different visual language, and it relies first on what the visual language is for the rest of the show.

COSTUME PRELIM PRESENTATION – Patrick Holt

1. Patrick Holt shared that the original Broadway production used Tudor/Elizabethan fashion, which does not work well with dance pieces.
2. Patrick's idea is to take the design back to the Middle Ages and Medieval, which lends itself to the fairytale feel of the story.
 - a. The clothes are streamlined and use stretch fabrics that work well with dance.
3. Patrick started in the same place looking at illuminated manuscripts.
 - a. The images are happy, joyous, bright, and provide so much color
 - b. The manuscripts lend themselves to storytelling.
4. Patrick draws inspiration from Excalibur, where it creates a mysterious past world that is grounded in reality.
5. Patrick broke up his ideas based on specific characters and ensemble that are easily identified archetypes.
 - a. Basilius & Gynecia
 - i. Identified through the crown, textures & colors.
 - ii. Alters the clothing to be more moveable.

Head Over Heels

Meeting Minutes #2
Thursday, November 17th, 2022
Prepared by Nadya Eldurubi

- iii. Despite there being lots of layers, lots of colors, and patterns, everything will be moveable.
- iv. No trains or dragging of clothing.
- b. Pamela
 - i. The classic pretty damsel in Authurian legends
- c. Philoclea
 - i. The same idea as Pamela, but the pretty girl that is not as well-dressed.
- d. Dametas
 - i. We can play with fun silhouettes in the medieval period that lends itself to movement.
- e. Mopsa
 - i. The handmaiden to Pamela, but there is an opportunity to make her a badass.
 - ii. Patrick likes the idea of making Mapso more masculine.
- f. Musidorus
 - i. There are a lot of fun things we can do for costumes, like the Sheppard with tights.
 - ii. As the Amazon, Patrick would like to go full Amazonian fairytale with an armored bust.
 - iii. The golden stag can be a skull or very realistic.
- g. Pythio
 - i. The Merlin of the story
 - ii. Grounded in history but does not have to be stuck in that history.
 - iii. Very magical and modernized.
 - iv. Costumes would make elements that can be taken off and transform the character into the snake or the owl.
 - v. Pythio evolves into different beings.
- h. Ensemble
 - i. Patrick gets into his idea of modernizing the historical elements.
 - ii. Non-gender specific clothing
 - iii. Patrick looked into ideas for the dancing sheep & dancing snakes
 - iv. Costumes can paint the snakes to match Pythio
- 6. Danny Guriwn loved the idea of a base look for Pythio, something that desexualizes the character but transforms the character.

DIRECTOR – Danny Gurwin:

1. Auditions are Monday, November 21st-Tuesday November 22nd.

COSTUMES – Patrick Holt:

1. Patrick Holt would be happy to reach out to Peppermint, who played Pythio on Broadway, as reference to figure out anything with the production.

Head Over Heels

Meeting Minutes #2
Thursday, November 17th, 2022
Prepared by Nadya Eldurubi

NEXT PROD MEETING:

The next production meeting will be on Thursday, January 12th, 2022, at 12:30pm in Room 270.

Thank you,

Head Over Heels Stage Management Team

Nadya Eldurubi, Paige Suthard, Kathryn Kuluga, Bree Urspringer