

Little Women

Meeting Minutes #1
Tuesday, November 5th, 2024
Prepared by Kathryn Kulaga

IN ATTENDANCE: J. Campos (*Asst. Sound Designer*), K. Connolly (*Assoc. Lighting Designer*), N. Eldurubi (*ART Production Manager*), E. Gardner (*Asst. Stage Manager*), B. Gibbs (*Director*), A. Hoffman (*Props Coordinator*), P. Holt (*Costume Designer*), C. Kerr (*Choreographer & Intimacy Choreographer, ART Artistic Director*), J. Klug (*Scenic Designer*), K. Kulaga (*Stage Manager, Capstone*), M. Marcus (*Sound Designer*), C. Mason (*Lighting Designer*), D. McCrory (*Asst. Stage Manager*), I. Nguyen (*Visiting Scenic Professor*), J. Pack (*Scene Shop Supervisor*), J. Reed (*Music Director*), D. Staggs (*Technical Director*).

START TIME: 12:30p

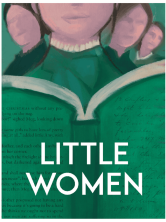
END TIME: 12:40p

AGENDA:

1. Welcome to *Little Women*!
2. Director's Concept Presentation
3. Budgets
4. General Announcements & Important Dates
5. Department Check In's

GENERAL – Stage Manager, Kathryn Kulaga

1. Budgets
 - a. Scenic: \$4,000
 - b. Costumes: \$4,000
 - c. Paints: \$1,000
 - d. Props: \$1,000
 - e. Sound: \$500
 - f. Lighting: \$500
 - i. For any questions regarding budget, please reach out to Production Manager, N. Eldurubi.
2. General Announcements
 - a. Materials will not be sent from MTI until early February. There is a libretto that appeared and is in the Box folder under Materials.
 - i. A Production Analysis has been made based off this libretto. This is also in the Box folder, under Materials & Stage Management.
 - b. Please respond to the Prod. Mtg. 11/5 email to K. Kulaga with your name, pronouns, and your preferred phone number and email for the Contact Sheet, by Thursday, November 7th at 6:00p.
3. Important Dates
 - a. Monday, November 25th, BA Auditions for Spring 2025 from 6p-8p in Room 125.
 - b. Monday & Tuesday, December 2nd & 3rd, BFA/BA Callbacks for Spring 2025 from 6p-10p in Room 125.



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DIRECTING – Director, Brent Gibbs

1. Director's Concept Presentation
 - a. Deceptively Simple and Smaller
 - b. Conceptualization
 - i. Based off of the famous novel, *Little Women*, by Louisa May Alcott.
 - ii. Modifiers: intimate, warm, nostalgic, clean, simple & home spun.
 - c. Casting
 - i. Focusing on a smaller company.
 - ii. Possibility of doubling up certain roles depending on the needs of students who audition and academically.
 - d. Dual Scenes
 - i. The biggest challenge thus far.
 - ii. Jo March's fantasy reality & actual reality. Finding the balance between these two worlds.
2. Research
 - a. Paintings & drawings of Louis Jambor from the 1947 edition of *Little Women*.
 - b. Pen & ink drawings of Frank Merrill in the 1998 edition of *Little Women*.
 - c. These two resources will be used heavily for research, inspiration, and staging of certain scenes.
3. Main Goals of the Production
 - a. Efficient, Fun & Successful!
4. Placement of the Orchestra
 - a. Currently, B. Gibbs would prefer it to be unseen but is open to the conversation.
5. All documents created by B. Gibbs are in the Box, under Directing.

LIGHTING – Lighting Designer, Christopher Mason

1. C. Mason teaches at Pima Community College on Tuesdays & Thursdays. He will likely Zoom in for most meetings or will be absent. Assoc. Designer, K. Connolly, will be here to fill in for any gaps.

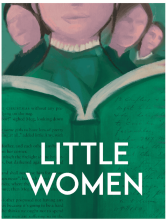
Our next meeting will be Thursday, November 21st at 12:30p MST in Drama Addit Bldg, Room 270 for Scenic & Costume Prelim Presentations.

Thank you,

Little Women

Stage Management Team

Kathryn Kulaga, Elizabeth Gardner, Dagny McCrory, AJ Schuldt



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Meeting Minutes #2
Thursday, November 21st, 2024
Prepared by Kathryn Kulaga

IN ATTENDANCE: K. Connolly (*Assoc. Lighting Designer*), N. Eldurubi (*ART Production Manager*), E. Gardner (*Asst. Stage Manager*), A. Hoffman (*Props Coordinator*), C. Kerr (*Choreographer & Intimacy Choreographer, ART Artistic Director*), J. Klug (*Scenic Designer*), K. Kulaga (*Stage Manager, Capstone*), M. Marcus (*Sound Designer*), C. Mason (*Lighting Designer*), D. McCrory (*Asst. Stage Manager*), I. Nguyen (*Visiting Scenic Professor*), J. Pack (*Scene Shop Supervisor*), J. Reed (*Music Director*), D. Staggs (*Technical Director*), M. Trombino (*Costume Shop Manager*), R. Tuckett (*Assoc. Costume Construction Professor*).

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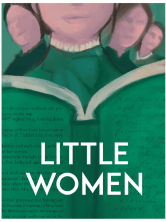
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2. Scenic Prelim Presentation
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GENERAL – Stage Manager, Kathryn Kulaga

1. Announcements
 - a. P. Holt was sick and was unable to attend the meeting. His presentation will be given at the next production meeting, Thursday, December 5th.
 - b. There is a Production Calendar in the Box under Stage Management. The calendar spans from December 2024 – May 2025. If you have any questions, please reach out to Stage Management.
2. Important Dates
 - a. BA Auditions for Spring 2025, Monday, November 25th from 6p-8p in Room 125
 - i. K. Kulaga will be out of town for this round of auditions.
 - ii. Junior Stage Managers L. Bernal, E. Gardner & B. Urspringer will be running this day for *Little Women* and *John Proctor*.
 - b. Callbacks for Spring 2025, Monday & Tuesday December 2nd & 3rd from 6p-10p in Room 125.

SCENIC – Scenic Designer, Joe Klug

1. Scenic Prelim Presentation:
 - a. What is the World?
 - i. Recognizing the March family is not wealthy
 - ii. Idea of the Attic
 1. Attic will act as the base, finding ways to make the attic work for different locations
 2. Emphasizing on the rafters and roof lines
 3. All Portals will be used
 - a. A form of shrinking the world down



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- b. Upstage Platform
 - i. The platform can expand/come out on either side
 - ii. Allows for play in Jo's imagination moments and sequences in the show
 - iii. The Black Scrim will be placed behind the platform
- c. Locations
 - i. Some of the furniture will live on stage the whole show
 - ii. At this time, three units will be flown
 - 1. Aunt March's House
 - a. A fireplace/bookcase unit
 - b. Larger than life set piece that mimics how Aunt March leans over their world
 - 2. Boarding House
 - a. An Archway
 - 3. Atrium
 - a. Period Metal Greenhouse unit
 - iii. Focusing on smaller scenic elements and lots of furniture to create the world

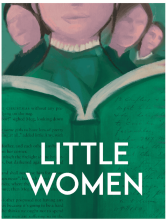
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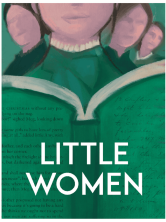
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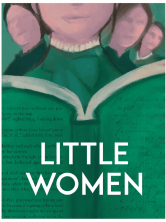
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Stage Management Team

Kathryn Kulaga, Elizabeth Gardner, Dagny McCrory, AJ Schuldt



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Meeting Minutes #3

Thursday, December 5th, 2024

Prepared by Kathryn Kulaga

IN ATTENDANCE: K. Connolly (*Assoc. Lighting Designer*), B. Dassigner (*Staff Electrician*), N. Eldurubi (*ART Production Manager*), E. Gardner (*Asst. Stage Manager*), B. Gibbs (*Director*), A. Hoffman (*Props Coordinator*), P. Holt (*Costume Designer*), J. Klug (*Scenic Designer*), K. Kulaga (*Stage Manager, Capstone*), D. McCrory (*Asst. Stage Manager*), J. Pack (*Scene Shop Supervisor*), D. Staggs (*Technical Director*), R. Tuckett (*Assoc. Costume Construction Professor*).

START TIME: 12:30p

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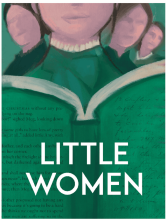
1. General Announcements & Important Dates
2. Scenic 2nd & Costume Prelim/2nd Presentations
3. Department Check In's

GENERAL – Stage Manager, Kathryn Kulaga

1. Announcements
 - a. Callbacks were Monday & Tuesday December 2nd & 3rd. They were very productive and successful!
 - b. Aiming for a cast list out by Friday, December 13th. It will not come any earlier than Wednesday December 11th, because the Directing team would like to get through BFA Evaluations. Stage Management will send an email with the list once released, and it will be uploaded to the Box.
 - c. Welcome A. Schuldt to the show!
2. Important Dates
 - a. This is the last production meeting of 2024! See you next year!

SCENIC – Scenic Designer, Joe Klug

1. Scenic 2nd Presentation:
 - a. Embracing Symmetry & Humble Warming Environments
 - i. Additional angular pieces in the air.
 - ii. We will use the Black Scrim, all the way upstage.
 - iii. The attic is still the overarching theme, and wants the characters and items brought in to pop and really tell the story.
 - b. Set Dressing & Furniture
 - i. Many pieces will go right onto the portals. Since they are being retired next year, we get to poke holes in them!
 - ii. To differentiate scenes, we will be pulling in/out clusters of furniture or flying in different line sets to visualize different locations
 - c. Location Modifications
 - i. Aunt March
 1. Bookcase/fireplace flown in
 2. Small chairs or couches
 3. B. Gibbs would like to explore the possibility of adding two rolling ladders to March's house. Since the number, *Could You*, is all about getting bigger, we'd like to be able to visualize getting better.



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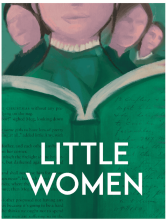
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SCENIC CONT. – Scenic Designer, Joe Klug

- ii. Boarding House
 - 1. Sconces!
- iii. Atrium
 - 1. The Ball will happen upstage
 - 2. Fake chandelier
 - 3. Seating downstage
 - 4. This set up will also act as the wedding at the end, without the furniture
- iv. Beach
 - 1. Small Umbrella & Sand Unit
 - 2. Kite
 - a. The kite needs to fly
 - b. The kite also needs to be let go of and fly away!
- v. Other Importance
 - 1. There will need to be two pianos in this show. The one in the March Sister's home, then the one Mr. Lawrence brings over as a gift to Beth.

COSTUMES – Costume Designer, Patrick Holt

- 1. Costume Prelim/2nd Presentation
 - a. Setting Expectations
 - i. Although we all dream big, we only have two costume students and there are MANY clothes in this show
 - ii. Likely will be a find/borrow/buy show rather than an entire build
 - b. Time Period
 - i. First time in American History where prints & texture showed up
 - 1. People were big fans of plaid & paisley
 - ii. Emphasizing texture within the characters to differential and have them stand out
 - iii. Playing with skirt lengths
 - c. The Sisters
 - i. Envisioning that each sister has a color-vibe to them
 - ii. Jo
 - 1. Purple & Violet color scheme
 - 2. Blouse and skirt rather than a full dress
 - 3. Exposed shoulder in her ball gown
 - iii. Meg
 - 1. Peachy & Pink color scheme
 - 2. Softer, more traditional & feminine than the rest
 - iv. Beth
 - 1. Blue color scheme
 - 2. Fun patterns & plaid



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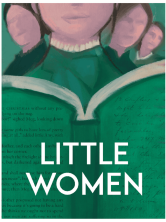
COSTUMES CONT. – Costume Designer, Patrick Holt

- v. Amy
 - 1. Green color scheme
 - 2. Noting her transition to womanhood with her wardrobe
 - d. Other Characters
 - i. Marmee
 - 1. Copper and Gold color scheme
 - 2. Warm, comforting energy
 - ii. Aunt March
 - 1. The most elaborate to dress
 - 2. Many patterns and ruffles
 - iii. Laurie Mr. Laurence & Prof. Bhaer
 - 1. Traditional men's wear of the period
 - iv. Mr. Brooke
 - 1. Transition from traditional men's wear to a uniform for the Civil War
 - e. Fantasy Characters
 - i. Offers the proposal of putting the fantasy moments in a medieval period.
 - ii. Easy to pull/find from our stock
 - f. Other
 - i. Overall, hitting very natural color schemes wardrobe wise
 - ii. There will be many skirts, so this is something to be mindful of in rehearsals and when we move to the space.
 - iii. Jo will wear a wig for her transition once she cuts off all her hair.
 - iv. For choreography purposes, the female characters will likely wear some type of ankle boot or stable heels to allow for easy mobility to dance in for this production.
2. Thinking far ahead, regarding rehearsal skirts, do you anticipate wanting the female characters to have hoop skirts during rehearsals? Or will the traditional skirt be fine?

LIGHTING– Lighting Designer, Christopher Mason

- 1. Upstage Platform
 - a. We plan to stage the fantasy sequences on the upstage platform. The unit will have grates on it, and we are hoping for
 - i. Lights to come up from underneath for the story world
 - ii. Fog to be able to come from the unit as well
- 2. Please see Scenic Note #1A, thank you!

Our next meeting will be Thursday, January 23rd at 12:30p MST in Drama Addt Bldg, Room 270 for Scenic & Costume Final Presentations



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