



PRODUCTION MEETING MINUTES

“The Pillowman” Written by Martin McDonagh
Directed by Robby Lutfy

Friday, March 14th, 2025 | 3:30p - Zoom

NOTES	POINT PERSON
GENERAL	
<ol style="list-style-type: none">1. The gun used in Act 3 Scene 1 (pg. 101) will not be fired. It will be a sound cue.2. As of now, Design, Direction, and Stage Management will be prepared to hold a paper tech sometime next week.3. Production Coordination, Direction, and the cast will use the 2:30p-5:00p rehearsal slot next Wednesday, March 19th to go to storage and begin bringing props and scenic elements to the rehearsal space.	
PRODUCTION COORDINATION & ELEMENTS	Chase Whitehurst
<ol style="list-style-type: none">1. School of Drama will provide the interrogation room light fixture.2. Chase and John are discussing getting the scenic scaffolding in space ahead of our tech. The exact timing of this is currently unknown.3. Chase and School of Drama have access to 6 handheld microphones that can be looked at by Sound Design should they want to use them.4. Dirt will not be possible to be used in the space. We can, however, look into rubber and shredded tires as a supplement.5. The 6 filing cabinets will not need to be the identical.6. Action Item: Chase will compile a purchasing list with Team Sound and Robby comprised of the microphones and sound equipment we need.7. Action Item: Check in with John about where we are at with getting approval and appropriate training/materials for having open flame and a lit cigarette onstage.8. Action Item: Check with Wigs & Makeup to see if they have prosthetic toes we can use.9. Action Item: Collaborate with Robby and Julian (Costume Design) to reach out to Molly Doan and begin seeing what garments we would like to rent from storage.	
DIRECTION	Robby Lutfy
<ol style="list-style-type: none">1. A throughline of the visual and aural landscape is the juxtaposition of the cold and oppressive energy of the totalitarian state and the fantastic beauty of the stories.2. See Production Coordination note #6. Help create this list.3. See Production Coordination note #4.4. See General note #3.5. Action Item: Robby will send Lighting and Sound Design a list and descriptions of sequences and transitions we'd like to highlight with cues.6. Action Item: Reach out to John to discuss the possibility of casting a drama run crew member as Girl.	
STAGE MANAGEMENT	Trey Mazza
<ol style="list-style-type: none">1. Stage Management will coordinate weapon handling procedures, paperwork filing, and transport.2. Stage Management will update the Props Breakdown once we know what exists in storage. Afterwards, SM will work with Production Coordination and Direction to figure out what we need to source elsewhere.	



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LIGHTING	Cole Muller, Deandra Bromfield
<ol style="list-style-type: none">1. There will be haze used in this performance. House Management will be notified.2. The interrogation room fixture will be able to be programmed into the board and dimmable.3. See Production Coordination note #1.4. See Direction note #1.5. Action Item: Team Lighting will confer with faculty to determine what cable they can provide for the interrogation room fixture.6. Action Item: Team Lighting will coordinate with Performance Facilities to determine how labor and resources can be provided to hang the interrogation room fixture.	
SOUND DESIGN	Jared Bowman
<ol style="list-style-type: none">1. Jared will begin pulling and crafting sound samples to share with Direction.2. Jared spoke to Performance Facilities about hanging microphones in the grid. Equipment will not be provided from Facilities. These microphones will not hang over the audience.3. See General note #1.4. See Direction note #1.5. See Production Design note #3. Let Chase know if you plan to use them.6. See Production Coordination note #6. Help create this list.	
SOUND COMPOSITION	Jesse Thorp
<ol style="list-style-type: none">1. Jesse will be manipulating the mic audio and feedback live from the booth.	
COSTUME DESIGN	Julian Rees
<ol style="list-style-type: none">1. There exists ~\$100 to use for purchasing thrifted and other niche clothing items. Check in with Chase to plan this and acquire the purchasing card.2. Jason Bohon has a stockpile of masks for movement. We might want to reach out to him and see if there is a possibility of us using them.3. See Production Coordination note #9.	
PERFORMANCE FACILITIES	Eric Launer
<ol style="list-style-type: none">1. See Lighting note #1.2. See Lighting note #6.	

PRESENT

Robby Lutfy (Director), Trey Mazza (PSM), Molly McCarter (SM Advisor), Chase Whitehurst (Production Design), Deandra Bromfield (Lighting Design), Cole Muller (Lighting Design), Jared Bowman (Sound Design)



REHEARSAL REPORT

Cyrano De Bergerac
Directed by Avery Glymph
UNCSA | Catawba Theatre

Thursday, January 22nd, 2026

REHEARSAL #7 of 24

ACCOMPLISHED		ATTENDANCE	
6:00p	Stage Act 3	ABSENT	N/A
7:20p	Break	LATE	N/A
7:30p	Resume Staging Act 3		
9:06p	End of Rehearsal	GUESTS	Jess Hurtado, Kevin Carceres-Jurado (Sound), Liam Klingberg (Scenic Design), Jade Caric (Lighting Design)

DEPARTMENT NOTES	
GENERAL	1) Act 3 ran 25 minutes during today's runthrough. 2) Stage Management requests that Direction, Props, Lighting, and Production Management have a meeting to discuss how the burning trash can effect will work.
SCENIC	1) The lamp in Act 3 has been cut and replaced by a laundry basket.
PROPS	1) ADD: Laundry basket for <i>Roxane</i> in Act 3. 2) ADD: Legal pad and pens for <i>Roxane's</i> desk in Act 3. 3) See Scenic Note #1. 4) Direction has requested that <i>Christian</i> use an iPhone instead of an iPad to call <i>Roxane</i> in Act 3. Is this possible? If so, he will no longer need a bag to keep his iPad in. 5) It is alright for the lemon tarts in Act 2 to be fake. 6) Direction would like for the Cans in Act 1 to be real and able to be cracked open. 7) Direction would like the ladder in Act 4 to be brought to space as soon as we can use it.
COSTUMES	1) See Scenic Note #1... Is it possible to pull a few garments that would likley belong to <i>Roxane</i> to be used as filling for the basket? 2) Is it currently on your radar that <i>Roxane</i> will need a purse large enough to hold an iPad in Act 3?
WIGS & MAKEUP	N/A
LIGHTING	1) See Scenic Note #1. 2) The cue leaving Act 3 and into intermission will be a blackout. 3) The end of Act 3 should feel as though the world is closing in on <i>Roxane</i> , so the look should be eerie and perhaps darker.
SOUND	1) Direction would like for <i>Cyrano's</i> final line of Act 3 to be a voice over. This effect should sound menacing, perhaps with slight reverb and droning tones. Stomping sounds will come in later in this cue and guide the actor's marching. 2) There will be a soundscape of war and battle sounds playing during intermission.
FACILITIES	N/A



Performance Report #4

Date last modified: 12/7/25 | v.A

Sunday, December 7th, 2025

Steven Tanger Center for the Performing Arts

PERFORMANCE SCHEDULE		PERFORMANCE TIMINGS	
TIME	ACCOMPLISHED	WHAT	TIME
10:30a	Warm Up Onstage	ACT 1 UP	1:00p
12:00p	Preshow/Performers into Costumes/WaM	ACT 1 DOWN	1:50p
1:00p	Performance #3	ACT 1 TOTAL	50 minutes
3:00p	End of Performance	INTERMISSION	21 minutes
AUDIENCE ATTENDANCE		ACT 2 UP	2:11p
HOUSE COUNT	1715	ACT 2 DOWN	2:59
Winner of House Count Game	Christina!	ACT 2 TOTAL	48 minutes
2 nd Place	Josh.... Again!	TOTAL DURATION	1 hour 59 minutes

COMPANY ATTENDANCE

ABSENT	N/A
LATE	N/A
GUESTS	Sarah McCoy (SM Shadow)

NOTES

GENERAL

- During Act Two, the SR deck and rail monitors went out briefly but were brought back online minutes later.
- At Intermission, Physical Therapy requested that Stage Management bring the on-site doctor backstage from the house to assess a dancer after they reinvigorated a previous injury while performing in Act One.

LIGHTING

- During the Battle, a dancer knocked the focus off of a fixture in the 3rd portal. This was fixed during Intermission.
- During Act Two, the SR deck and rail monitors went out briefly but were brought back online minutes later.

WEEK #4

(Only reflects rehearsals covered by Stage Management)

DAY	PIECE	TIME	STUDIO	FACULTY	SM COVERAGE
Mon. Feb. 3	<i>Coppelia Suite</i>	7:15-9:15	A, 398	Tchoupakov/Zerbe/Ball	Mazza
	<i>Dark Meadow</i>	7:15-9:15	deMille	Carrillo	Baeszler
	<i>Psalm</i>	7:15-8:30	298	Broomhead	Derrick
Tues. Feb. 4	<i>Concerto Barocco</i>	3:45-6:15	608	Martin	Grivalsky
	<i>Coppelia Suite</i>	3:45-6:15 and 7:15-9:15	A A/614/298	Tchoupakov/Zerbe/Ball	Baeszler (3:45)
Wed. Feb. 5	<i>Psalm</i>	7:30-9:00	398	Desch	Mazza (7:30)
	<i>Dark Meadow</i>	7:30-9:30	298	Carrillo	Grivalsky
	<i>Bolero</i>	7:30-9:30	606	Sullivan	Mazza (8:30)
Thurs. Feb. 6	<i>Concerto Barocco</i>	3:45-6:15	608	Martin	Derrick
	<i>Coppelia Suite</i>	3:45-6:15 and 7:15-9:15	A A, 614,615	Tchoupakov, Zerbe, Ball	Mazza (3:45)
	<i>Bolero</i>	3:45-6:15	606	Sullivan	Baeszler

REHEARSAL SUMMARIES

Bolero

(Wed. 2/5)- After a quick notes session, both casts completed a full run. Dancers were released early.

(Thu. 5/6)- During this afternoon's rehearsal of Bolero, each cast got the opportunity to run the piece once and some additional sections of the piece to build endurance. They received notes after the run, and we finished this afternoon's rehearsal by cleaning solo sections.

Concerto Barocco

(Tue. 2/4)- This afternoon's rehearsal began with a run of the entire piece with each cast, stopping in between runs for breaks and notes. The remaining 25 minutes of rehearsal were spent giving notes to smaller groups and individual dancers.

(Thu. 2/6)- Today's rehearsal was spent reviewing variation 2, ensuring that dancers were able to make it to their marks in time.

Coppelia Suite

(Mon. 2/3)- After working a few spacing notes, we ran 'Dawn' twice and recorded the runs for choreography's reference.

(Tue. 2/4)- Stage Management was present for the afternoon section of rehearsal for Coppelia Suite. During the afternoon session, choreography worked on spacing the opening and closing of the piece.

(Thu. 2/6)- With a large & lively studio, we ran Act 3. When notes and adjustments were needed, we held to fix them.

Dark Meadow

(Mon. 2/3)- Each cast had the opportunity to run the piece a few times. After each run, dancers received notes from their counterparts in the other cast.

(Wed. 2/5)- Tonight's rehearsal started out with a notes session for both the New York and Carolina casts. They then did a full run with The New York cast, followed by a quick break and then a full run with the Carolina cast.

The rehearsal wrapped up with re-running a section with the New York cast and then getting out of rehearsal a few minutes early.

REHEARSAL SUMMARIES (Cont.)**Dark Meadow**

(Mon. 2/3)- Each cast had the opportunity to run the piece a few times. After each run, dancers received notes from their counterparts in the other cast.

(Wed. 2/5)- Tonight's rehearsal started out with a notes session for both the New York and Carolina casts. They then did a full run with The New York cast, followed by a quick break and then a full run with the Carolina cast. The rehearsal wrapped up with re-running a section with the New York cast and then getting out of rehearsal a few minutes early.

Psalm

(Mon. 2/3)- Tonight's rehearsal began with a run through with the M4 cast with a few small notes. After running with the second cast, the rest of rehearsal was spent working through individual sections and cleaning up transitions.

(Wed. 2/5)- We reviewed the timing of the final circle and exit with both casts before completing a full run.

DEPARTMENT NOTES

GENERAL	Per Carson's email about updated space dimensions, all studios have been retaped according to the new and accurate size of the stage.
FACILITIES	No notes; thank you!
COSTUMES	No notes; thank you!
LIGHTING	No notes; thank you!
SOUND	No notes; thank you!

ATTENDANCE NOTES

INJURED	N/A
ABSENT/LATE	N/A
GUESTS	N. Hyde (Coppelia, 2/6)