

SCENE BREAKDOWN NOTES

1.

Rona enters and we move into her world...Lost to her flashback...**bitter sweat**...this moment is like her special moment in life. It is **tender and cherished**. Real personal moment.

Feel free to sculpt the musical numbers...If we are singing it is heightened, but not into a different place...

1a.

Page 8 to 10 we are looking at Rona's moment that establishes this Internal world that we are creating whenever an actor has an internal moment. We are not losing all of the other actors, but we are definitely telling the audience to look at Rona...She is having a moment.

Page 11.

We need to have a sense that this is a memory...We need to know that these kids ARE his parents not acting like his parents...This is distinct enough that it is memory...

2.

Songs 2 and 3 is a moment for the ensemble and the audience...(#2 does have some asides that the other characters are aware of)...Again if we are singing it is heightened. But don't take us away from the gym.

3.

Equally revealing about the psychology of these kids, that makes it clear that life is unfair. We don't want to lose the world to spectacle, but we do want it to be more than just heightened. The fact that the pandemonium is happening may be enough...and I may not need to do more than just heighten. We don't want to follow these people with follow spots, but is there a place in the song that we bring it in?

Page 26.

Similar to that on page 11...This needs to be clear that it is a memory...This is a quick moment...sad memory...

4.

Maybe song four is similar to the look on page 11, but we go just that much further to make this internal and a moment...We will have some sort of waltzing dancing thing...during the "BALLET BREAK". Take the ballet break a little further or keep it the same...?

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Maybe you don't have boom side light for this until we have dancing...We use high-sides before this for Pandemonium...and then we start to bring this side light in...we need to build up the looks slowly so that I don't just blow my wad before we get into the thickness of the show...It needs to arch to these points or have a build up to this.

5.

Magic Foot...He is saying private things, but it is not a private moment. First time we see the group do any kind of structured choreography. This is a little heightened and... "Dance" More traditional musical number... Great place to have a spot light... foot light... and some color to help with the magic. Let the impulse of the music speak to me as I think about designing and cuing this song...

Page 38.

We do not need to return to the Pandemonium look. This bleeds right into the Mitch moment...where he has stopped time...He takes us out of that frozen moment with "to give comfort" The line "Let's go." is to Chip.

6.

Page 39.

This Goodbye song #6a should or could lead up into the special Rona moment that we have. Chip puts up a fight to the Goodbye thing...He is still on stage even after Rona's moment has ended. Then he exits. Our exit motif shouldn't change too much. You need to put some thought into what our exit motif is going to look like (Just Side Light).

7.

You need to look at the new script with the song of the comfort counselor...This would be our end of act number if we do an intermission...this should equal if not top out the Pandemonium...This is kind of Gospel quality explosion...this builds up and up and up...Begins like a balled then grows into this punchy gospel sounding number...and room for lights to support that.

9.

We want this song by Chip after we come back from the intermission to get the audience right back into the show. Chip will be on stage by himself. He will enter from the audience and toward the end of the song the other actors will enter the space...Even without the intermission all other actors will exit the stage so that he has this moment. He is in the gym, in real time, genuinely alone. We do not need to fade the gym away for this.

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10.

Logan can be picked out for this number...we do not need to go somewhere else for this. Heightened but may or may not have had dance.

11.

Not really a song...it is underscoring. We can spend some real quality time on this in tech so that it looks great and we give the audience a chance to enjoy them going through the words.

11a.

Lighting for I'm not that smart (reprise) can be very similar to the original.

Song #12...She is kind of unhappy...plaintive...This can be a moment where we are leading up to a separate moment for Jesus. This can be inclusive. Then fade out to be isolated. Use the Clouds images to represent what you want to accomplish.

#13a is really a regular look. with underscoring.

#14 this is the most special moment of the entire show...Dawn's favorite song! The scenery and other actors that aren't singing fade away in the ether...We are gently going into this lovely moment....We need to make this really beautiful.

#15 Restore to Woe is Me...

I need the rest of Dawn's Scenic breakdown...to help with the feeling of these moments.

#16 My Favorite Moment...Second

This part feels very mysterious to me...It would be great to light this with a different quality of light than we have seen before...? What does Dawn think about this moment.

#17 Finale

Bookmark the show, with some of the great lighting moments of the show...