The St. Louis MUNY 2013 SHREK
03.17.13 Scenic Breakdown

NOTES IN BLUE ARE JOHN’S. REPLIES ARE FROM STEVE IN GREEN.

Producer: Mike Issacson
Production Direction: John Tartagila
Choreography: Vince Pesce
Musical Director: Greg Anthony
Set Design: Steve and Sam Gilliam
Costume Design: Andrea Lauer
Lighting Design: Nathan Scheurer
Video Content Design: Seth Jackson
Sound Design: Jason Krueger
Production Stage Manager: Michael Clarkson
Production Manager: Tracy Utzmeyer

“Overture”

BOOM 1 … Fairy Tale Library of Books with Beauty & Beast style barn doors. SR side becomes “Shrek’s Storybook” and SL becomes Fiona’s Storybook.” There will be additional boom doors as needed.

CAN THE BOOK’S DOORS OPEN IN OPPOSITE DIRECTIONS AND OVERLAP? OR ARE THEY TOO FAR APART? HOW WIDE AND TALL DO YOU THINK THEY WOULD BE.....WONDERING ABOUT SEEING SOME SORT OF TOWER SILHOUETTE BEHIND YOUNG FIONA AS SHE GOES OFF.....
The new web post shows how the doors need to open. We cannot use the first 7’ on either side of the CL because of the Boom Safety architecture. Maybe we should chat about this.
I am taking the note regarding the silhouette.

BOOM 2 … FOREST/SWAMP/JOURNEY BOOM Multiple Journey Location Drop … Neutral “On the Road” Drop

ACT ONE, Scene One: FAIRY TALE STORY BOOKS
SR Shrek’s Book
Family Scene with Mama, Papa and Little Shrek
Shrek on Journey
Fiona opens book in his face
SL Fiona’s Book
Little Fiona AND QUEEN LILLIAN AND KING HAROLD enters OK
We will not use the TOWER as scripted in this scene. CAN WE LOOK AT A TOWER CUT OUT OR SILHOUETTE?
Noted.

Shrek slams book cover to
NEW QUESTION: BEEN THINKING ABOUT THIS GAG AND THE FEASIBILITY OF IT- I THINK WE CAN FOR SURE DO FIONA SQUASHING SHREK, BUT
WONDERING IF WHEN SHREK SLAMS HIS BOOK BACK OPEN, IF WE COULD HAVE ANOTHER WAY OF CONCEALING FIONA....MAYBE A BOOK FROM THE “SHELF ABOVE” FALLS/SWINGS DOWN OVER HER OR SOMETHING....LET’S TALK ABOUT THIS MOMENT.....
See Above and Note Boom 1 Ground Plan online. Let’s talk.

Transition back to Shrek’s Book
Mob of Villagers carrying torches AND SEVERAL PICNIC BASKETS, KINDLING AND A LARGE JUMP ROPE (Props) build kindling around Little Shrek.
Shrek steps in AND ROARS, Villagers panic and run back through Shrek Book
HERE IS WHERE BOOM 1 OPENS TO REVEAL SHREK’S HOUSE AND BOOM 2 CLOSED AS HE USES THE KINDLING TO BUILD HIS HOUSE SO THE HOUSE WILL HAVE TO LIVE( AT LEAST TIL THE END OF THE NUMBER) IN FRONT OF BOOM TWO.
OK

Shrek will pick up a couple pieces of kindling. “Taking a bad situation and turning it around,” kindling used to “build” his house in next scene.
HAD A FUN IDEA TO HAVE AN OVERSIZED WORM/SLUG PUPPET CRAWLING UP SIDE OF STG L WING, SHREK PICKS IT UP AND “EATS” IT.....
We should discuss the scale of the worm for the number of audience that might see it to see if this is what you want.

Signage to mark his home may say HOME STINKY HOME in act one LET’S FOR SURE USE THE SIGN AND HAVE IT BE THE LAST THING HE PLACES INTO THE GROUND AS BOOM 2 OPENS ON “....BUT IT’S MINE....” and perhaps HOME SWEET HOME at the end of the show.
LONE SUNFLOWER THAT WILTS AS SHREK FARTS AT END OF SONG (WOULDBE IDEAL TO HAVE BEHIND BOOM 2 TO BE REVEALED AS BOOM 2 OPENSAT END OF SONG)
Noted.

I LOVE THE NEW GROUNDROW ETC BEING DESIGNED TO COMPLIMENT THE LED WALL...CAN WE “SHREK” IT UP AND REPAINRT IT TO LOOK SWAMPIER FOR SHREK?
Noted. I want to discuss the Rousseau style presented.

OPEN BOOM 1 to reveal BOOM 2. Forest
“Big Bright Beautiful World”
Boom 2 opens to reveal the SWAMP; must be a big reveal.
Scene Two: THE SWAMP
Guards with FTC
“Story of My Life”
As Guards process the FTC, each storybook character might have his/her mug shot and number flash up on LED screen.
Humpty Dumpty on Moveable wall
In the swamp, the characters “set up A REFUGEE CAMP” with large props that identify them and make an impact visually; the bigger the gesture the better, big shapes and color. Probably a lot of cloths lines … a shanty town. **PUT A LOT OF IDEAS FOR THIS ON THE PROPS LIST....**

Noted.

**“The Goodbye Song”**

**Scene Three: BOOM 2 FOREST JOURNEY**

Signposts Unit with Swamp and Duloc and other destinations.
Stores IN-One SL or SR. Must be narrow enough to strike through the wings. Discuss DONKEY’S Entrance. He must hit the signpost, which spins and distorts the directional arms.

BOOM 2 Opens to reveal Duloc Chamber.

**Scene Four: FARQUAAD’S TORTURE CHAMBER/ GATES UNIT guards**

transition us into this; big effect: gingerbread man on tray (puppet with actor behind); tray at an angle with puppeteer behind; Gingy is SL Farquaad’s Grand CL entrance through doors **MOST LIKELY RIDING ON ROLLING CART..........WOULD HAVE TO CONTAIN ACTORS WAIST AND LEGS AND BE ON MULTI-SWIVEL WHEELS**

Noted.

Is this something John will build?

**NOT SURE WHICH YOU’RE ASKING IF I’LL BUILD? WE SHOULD FOR SURE TALK DIMENSIONS OF TRAY FOR GINGY....SHOULD BE SEVERAL FEET ACROSS AND HIGH.**

Great. And, **THANKS**

Oversized Torture Devices … giant spatula, eggbeater, carton of milk, etc. **WOULD BE NICE TO HAVE STORAGE FOR THESE PROPS BEHIND GINGY´S TRAY TO BE QUICKLY REMOVED AND REVEALED**

Noted.

Duloc Chamber revolves around to reveal Farquaad’s Castle Gates on the back side.

**Scene Five: GATES TO DULOC**

Greeter with Oversized Farquaad Paper Mache Head. **Who is building this? WHOEVER WANTS TO!!!! I THINK IT CAN BE ANY DEPARTMENT REALLY>>>IT DOESN’T HAVE TO, NOR SHOULD, LOOK GOOD.**

TRACY should answer this.

“Welcome to DULOC”…dolls pop up, puppet show; need places for the puppeteers to stand behind. Disney’s “It’s a Small World” feeling. **WOULD BE FUN TO HAVE SOMEWHERE ON THIS PUPPET AREA A SIGN SAYING”PUSH HERE” AND WHEN SHREK OR DONKEY DOES, THIS IS WHAT LAUNCHES THE PUPPETS INTO SINGING “WELCOME TO DULOC”**

Noted.
“Welcome to Duloc
“What’s Up, Duloc?”
Another grand entrance for Farquaad
Actor will probably STAND using the scenery to conceal the actor’s legs with puppet legs. Maybe we will use a silly cart that squeaks, surrounded by guards. OBVIOUSLY THIS NUMBER IS NEEDING A BIG DISCUSSION BETWEEN ALL OF US AND VINCE. I THINK THE MORE LEVELS WE HAVE TO PLAY WITH FARQUAAD (THINK CAKE TIERS) Thanks and Yes.

THE BETTER AND WE MAY WANT TO CONSIDER HAVING BLACK BE IN THE BACKGROUND TO CONCEAL HIM AND HIS PUPPETEERED ELEMENTS...(EASIER TO EXPLAIN IN PERSON)
Let’s talk about this in person.

Evita Moment on balcony
Unit needs an elevator
Production number
Farquaad on balcony above; lots of physical gags (he’s been fooling everyone); play with size; GuardHouses on either side of unit. Townspeople adults will enter the castle and then MUNY kids in the same costumes come out the other guardhouse. I’M VERY EXCITED ABOUT THIS GAG AND THINK WE CAN GET A LOT OF MILEAGE OUT OF IT...WE SHOULD HAVE SOME SORT OF CRANK OR SLOT MACHINE TYPE THING ON CASTLE WHEN HE CHANGES THE TOWNSPEOPLE’S SIZE....TO BE DISCUSSED.....
YES!!

BOOM 2 closes. Transition to JOURNEY (scene change)
Quick change over.
John will look at the script to figure out how we might gain time for the scene change. I’VE BEEN LOOKING BUT I TRULY DON’T KNOW....HMMM...IN A PERFECT WORLD WE’D JUST MOVE THE SCENE AFTER DULOC BEFORE THE REPRISE DOWN IN ONE IN FRONT OF ONE OF THE BOOMS, BUT NEITHER OF THEM REALLY MAKE SENSE. I ALSO LOOKED AT COBBLING TOGETHER BITS FROM THE NEXT SCENE WITH SHREK AND DONKEY BUT THEY DON’T REALLY LINE UP.....I THINK WE’LL HAVE TO KEEP TALKING ON THIS ONE.
Yes, we should continue our discussion. So far and as best I can tell, we have not moved scenery a vista. To do so might conflict with the magic of scenic reveals, but perhaps you have other thoughts

Scene Six: TOWER
Interior of the Tower: Fiona as a child
Other side of Tower: Fiona as a teenager.
Fiona ages from seven to teen to adult. John and Nathan have discussed using scrims with wireless LEDs to create a dream like memory in the past with crossfades from seven to teen and then a spin around to outside the tower as she turns adult with the teen Fiona escaping into a false door. Then at the end when all three appear again to sing, use scrim
windows with teen and young Fiona appearing magically in windows on either side of Adult Fiona- so more as memories and less right there
THIS ALL SOUNDS RIGHT. ALSO, I’D LIKE TO WORK WITH SETH AND NATHAN TO CREATE A SENSE OF TIME PASSING IN BETWEEN VERSES WITH THE VIDEO WALL AND THE LIGHTING. WOULD ALSO BE LOVELY TO HAVE A LAYER OF DRY ICE FOG DURING THIS AS IF BEING UP IN THE CLOUDS....
Tracy or Seth may want to provide their comments regarding Dry Ice. It really does not work at the MUNY. The natural summer wind through the Forest Park blows. You never know which direction. Sometimes is blow opposite of Dry Ice hose so the scenic moment does not work. If we want “clouds” perhaps they can be scenic profiles that we stylistically include elsewhere. We should talk.

This unit will need to spin around and perhaps move downstage. The parapet / balcony needs to be 6-7’ tall so that the child Fiona can disappear. And, so 2 IA can push the unit down stage after the 48’ revolve turns 180. I’D SAY EVEN SLIGHTLY TALLER TO BE SAFE. AT THE END OF THE SONG, THE TOWER RECESSES UPSTAGE AND BOOM 2 CLOSES.
Noted. And TRACY.

“I Know It’s Today”
Scene Seven: BOOM 2 SUNFLOWER FIELD / Another JOURNEY
As the action shifts, Large SUNFLOWERS (SEVERAL) rise up around the interior arc of the PASSERELLE. As Shrek farts around the passerelle, the SUNFLOWERS with WILT. Might we have the Musicians work with us on this. Discuss with TRACY. I’M THINKING WE MAY WANT TO CUT THIS....WITH THE PASARELLE BEING USED FOR THE MAIN PART OF THE TRAVELING AND THE BRIDGE, I DON’T WANNA OVERKILL. SO, LET’S EXCISE THE SUNFLOWER FART WILTING GAG HERE...IF ANYTHING, MAYBE WE CAN RESURRECT IT LATER IN THE 2ND ACT....
GREAT

INSTEAD, WOULD IT BE POSSIBLE TO HAVE A LARGE (LIKE, 15-20 FOOT WIDE BY 6 FEET HIGH) ROLLED ON SUNFLOWER FIELD CUTOUT INSTEAD OF THE GRASS THAT COULD ACT AS BOTH A PUPPET STAGE AND A BACKGROUND BEHIND SHREK AND DONKEY BUT IN FRONT OF BOOM 2? THIS WOULD HOPEFULLY ALLOW FOR BOTH HIDING PUPPETEERS BEHIND IT, BUT TO ALSO PROVIDE SOME MOVEMENT. IDEALLY IT WOULD BE GREAT TO HAVE IT BE ABLE TO TRAVEL STAG LEFT TO RIGHT. JUST ANOTHER OPTION....IF THIS IS IMPOSSIBLE, THEN I’M THINKING OF DOING ALL OF THE PUPPETS BUNRAKU AND EXPOSED IN FRONT OF THE AUDIENCE ALA AVE Q. SO, PUSS’S PUPPETEERS, THE BIRDS, ETC WOULD BE SEEN.....REGARDLESS, I KNOW THAT WHATEVER WE DO HERE HAS TO LIVE IN FRONT OF BOOM 2 SO WE HAVE PLENTY OF TIME TO SET THE BEHEMOTH DRAGON!
We can support this. It might be 2 10’-12’ wagons that come for In One, SR and SL to
meet on CL.

“Travel Song”
Scenic profiles … oversize grass … to conceal puppeteers. JOHN Design?
Butterflies, birds puppets
Sun, Moon, Cow Jump, Dish and Spoon, Lion King Spinning Antelope
Transition to RICKETY BRIDGE
This BRIDGE needs to be imaginatively created by the actors with a few props. It might pop up on passerelle with use of dry ice. DISCUSS
REALLY WOULD BE AMAZING TO HAVE DRY ICE HERE ON THE PASSARELLE AND SOME SORT OF REALLY INTENSE RED LIGHTING. I ASSUME WE CAN’T BUILD LIGHTING INTO THE PASARELLE SO THIS WILL HAVE TO BE A NATHAN DISCUSSION. AS FAR AS THE BRIDGE ITSELF, MAYBE IT’S OLD, RICKETY LOOKING WOODEN RAILING PIECES WITH OLD ROPE SUSPENDED BETWEEN AND WE HAVE ANDREA COSTUME 8 ACTORS IN GARGOYLE-LIKE OUTFITS WHO HOLD THE PIECES AS IF THEY’RE PART OF THE BRIDGE?
Costumed Bridges would be IDEAL. Are there other moments in the show where living scenery can be used? Maybe the Dragon Columns are part scenery and part actor.

Sign Bridge to the Dragon’s Keep
Open Boom 2 to reveal DRAGON’S KEEP overlooking and protecting the isolated TOWER. Both units are on the Revolve. The Dragon’s Keep is DS.
Scene Eight: Dragon’s Keep
4 Knight’s Chained to the Wall Dragon Puppet. John to Design Dragon.
Old rusty knights with huge chains; maybe use gothic arches, columns, arches on wheels so they can move around and depict different locations within the keep; IA can be in blacks. Better if each knight can move his own.
Dragon is huge…25’-0”giant arm and wings; head to pivot off of giant boom arm. JOHN Fight
WOULD IT HELP THEN IF THE COLUMNS WERE MOVEABLE?
Maybe these can be part Scenery and Part Actor… See Above.

HMM..IF THEY WERE MOVEABLE, MAYBE THEY ALSO HELP CONCEAL THE DRAGON. I GUESS I JUST WANT HER REVEAL TO BE DRAMATIC WHATEVER WE DO. WE SHOULD ALSO HAVE A LOGISTICS TALK AS FAR AS WHAT HER RANGE OF MOTION WILL BE. THE HEAD ITSELF WILL BE BUILT TO TURN IN ALL DIRECTIONS AND THE WINGS WILL OF COURSE HAVE A LOT OF MOVEMENT. WHAT WE NEED TO FIND OUT FROM TRACY IS HOW THIS BOOM WORKS AND HOW MUCH SIDE TO SIDE AND UP TO DOWN WE’LL GET IF AT ALL! NOW THAT I LOOK AT THE STAGE SCHMATICS, IT LOOKS LIKE THE BASE OF THE BOOM WILL HAVE TO BE OFF CENTER OFF THE REVOLVE OTHERWISE THE DRAGON WILL REVOLVE UPSTAGE AS WELL AT THE END OF THE NUMBER RIGHT? HMM......
Noted.

“Forever”
At the end of the scene, the revolve turns to bring the TOWER DS.
THIS IS WHERE WE SEE FIONA’S BED OR SOMETHING SIMILAR IN THE INTERIOR OF THE TOWER.....IF NOT A BED, IT CAN SIMPLY BE SOMETHING SHE CAN LAY DOWN UPON TO AWAIT SHREK.
Bench?

Scene Nine: TOWER
Window, Climbing Surface, Bed
“This is How a Dream Comes True”
I THINK A LOT OF THIS NUMBER WILL BE DETERMINED ON HOW WE LAY OUT THE STAGE, WHERE THE DRAGON IS, HOW PORTABLE THE COLUMNS/ WALLS ARE, ETC. IN CONCEPT, FIONA’S TOWER WOULD REVOLVE DOW NSTAGE FOR THE PREVIOUS SCENE WITH THE INERIOR FACING US. AS THIS SONG GOES ON, IT WOULD ROTATE BACK UPSTAGE AS FIONA AND SHREK “CLIMB” OF THE BALCONY OF THE EXTERIOR OF IT, LANDING THEM INSIDE THE DRAGON’S KEEP.
We can put the Tower on a Pivot Point. We would need to figure out who would resvolve the Tower. TRACY

THE REST OF THE SONG WOULD BE THEM “RUNNING” AWAY FROM THE DRAGON AS THE COLUMNS CROSS, ETC. THE ONE CHALLENGE WE FACE IS THE WAY WE TRAP THE DRAGON. IN THE ORIGINAL PRODUCTIONS, SHREK CUTS A CHAIN AND A PORTCULLIS COMES SLAMMING DOWN IN FRONT OF THE DRAGON..OBVIOUSLY WE CAN’T DO THAT. PERHAPS WE COME UP WITH SOME WAY TO KNOCK THE COLUMS OVER TO TRAP HER? SOMETHING ELSE?! REGARDLESS, THE NUMBER ENDS WITH BOOM 2 CLOSING, GIVING ALL THE NEXT SCENE TO STRIKE AND RESET FOR THE CLIFF.
Rescue Transitions and REVOLVES back to KEEP
Transitions to BOOM 2 to set up the CLIFFS. JOHN, we need time to change
scenery. Fiona disappears into the cave (boom door).

Scene Ten: CLIFF’S EDGE
Cliffs must be elevated 6’-7”-0”, in middles of revolve Shrek and Donkey sitting on top
of cliff; revolve turns slowly to reveal the cave at the bottom of the cliff; we see Fiona’s
shadow before and then she is revealed as an ogress; moon on LED, stars in trees… We
will use the PETER PAN rock unit with the LED screen, stars in trees.
IF THERE’S A WAY TO HAVE ONE SIDE OF THE CLIFF BE RAKED SLIGHTLY
HIGHER THAN THE OTHER THAT WOULD BE GREAT, REASON BEING, IT’ BE
NICE TO HAVE SHREK HAVE TO CLIMB AND GET UP A BIT HIGHER FOR HIS
TRIUMPHANT MOMENT IN THE SONG (ALA THE LION KING).
YES, Noted.

IDEALLY IT
WOULD BE THE STG RIGHT SIDE THAT’S HIGHER ONCE THE CLIFF UNIT
HAS REVOLVED DOWNSTAGE. IF NOT, NO BIGGIE. HOW DO YOU SEE THE
CAVE ENTRANCE WORKING WITH FIONA? THE DOUBLE WHAMMY HERE IS
TO GET FOLKS BEHIND TO TRACK IT DOWNSTAGE AT THE END OF THE
SONG, BUT ALSO, WE’LL NEED TO GET FIONA’S DRESSER AND A MAKEUP
PERSON BACK THERE WITH HER FOR THE QUICK CHANGE INTO THE
OGRESS. IF WE HAVE THE LED LIGHTS IN THE TREES (XMAS TWINKLE
LIGHTS) THAT WILL BE BEAUTIFUL. I’M THINKING OF TALKING TO
NATHAN ABOUT WHETHER WE COULD DO A STAR GOBO TOO. ON THW
WALL, WE’LL FIRST SEE A LATE SUNSET AS TE SONG STARTS AND THE
CAVE IS FAING UPSTAGE. SLOWLY IT BECOMES DARKER INTO NIGHT.
THEN, AS THE CLIFF REVOLVES, HOPEFULLY THE VIDEO SCREEN WILL A
CHANGE PERSPECTIVES TOO AND THE MOON WILL REVOLVE INTO VIEW
ON IT, GIVING THE IMPRESSION WE’RE LOOKING ACROSS AT THE MOON
AS SHREK WAS AT THE TOP...I HOPE THIS WORKS!
Noted.

“Who I’d Be”
Boom 1 or 2 closes for intermission; will open in ACT 2 with the Cliffs and the Rats.
ACTUALLY, IF IT’S POSSIBLE, I’D LOVE TO HAVE THE SONG END WITH THE
CLIFF FARTEST DOWNSTAGE POSSIBLE ON THE REVOLVE AND HAVE
BOOM 2 CLOSE IT TO MEET THE CLIFFS SIDE EDGES. ONCE THE ACTORS
HAVE CLEARED, LIGHTS UP, SO THE CLIFF IS IN VIEW DURING
INTERMISSION. I WOULD LOVE IT IF NATHAN AND SET COULD GIVE ME A
VIDEO UP ON THE WALL THAT TUNS US FROM NIGHT TO BREAKING DAWN
AT THE TOP OF ACT 2.
OK. Noted.

INTERMISSION
Act Two, Scene One: The BLUFF / JOURNEY
“Morning Person”
Exploding bird. Deer with removable antlers thrown into the pit. Rat scurries across the stage. Line of Rats. JOHN, are you designing the animals?

BOOM 1?? JOHN, we should chat about this.

Full Stage RAT Dance Line

“I Think I Got You Beat”

Scene Two: TORTURE CHAMBERS

Farquaad on Bench Press

Dressing Screens

“The Ballad of Farquaad”

Scene Three: OLD BARN / JOURNEY

Need to close Boom 2 to strike Torture Chamber and set dimensional barn/inside barn. Maybe the Barn is the Fiddler House or Tailor shop, which can open to reveal inside.

Consider using the Camelot 3-D tree.

Scene Four: Continuous

CAMPFIRE

“Make a Move”

3 mice

Scene Five: INSIDE/ OUTSIDE OLD BARN

See inside and outside barn (Revolve or simultaneous setting?)

Donkey Discovers Fiona’s secret. Shrek overhears and mistakes conversation

"When Words Fail"

Scene Six: THE RED WOODS / JOURNEY

Barn Continues … Morning Fiona Human again

“Morning Person” (Reprise)

Soldiers enter with Banners. Farquaad on a Horse. John please advise on the Horse. Fiona and Farquaad mount the horse and ride off together.

Scene Seven: THE RED WOODS

Fairytale creatures enter like Anatevka. Around the Peter Pan Tree plus.

"Freak Flag"

"More to the Story" or …

Scene Eight: SWAMP

Donkey is building a wall

"More to the Story"

Wall could be built in front of BOOM 2, the Forest in order to change scenery for CATHEDRAL.

Perhaps on One side of stage as the mirror is brought out on the other side to help facilitate the change into the CATHEDRAL Fiona's dressing chamber as Shes getting ready for the wedding. Scenically the stage can be empty except for a floor length mirror that I'd like to do an effect with- in the beginning of the song she sees herself as is reflected back dressed for the wedding. Later at the end of the song I'd love to somehow do a cross fade mirror trick to then see her staring back at either her ogress form or possibly her as a little girl- I’m still deciding. Maybe we place the mirror scenic unit in front of a boom door. We can built the roll on stage unit with scrim. On cue we can open the boom door and light the orgress form or little girl.

Scene Nine: CATHEDRAL

Wedding, Choir, Bishop Rose Window
“Big Bright Beautiful World” (Reprise)
Dragon WILL NOT crashes through the window.
Fire Effect Disappearing Farquaard
Sundown Lanterns
Fiona’s Scripted to FLY
“**This Is Our Story**”
Transition back to SWAMP for Wedding and Curtain Call
“We may need to create the Cathedral set with the Wedding on the upstage side and
revolve the sets from one to the other.”