

ORIGINAL NARRATIVE BUILDING AN PROPOSALS

- Ideas generating, pitching, storyboard
- Convincing, ideas was liked, but too much in one story?
- Group went to another direction
- Working with sumi storyboarding, referenes
- Start working on cult and satanism – satanic panic, long days of discussion, working, reworking, talking for it to make sense, the big questions, who what why, always rethinking, pete pushing us further
- Sometimes hard, down, don't know what to do, make everything make sense, for us
- Braided narrative
- Secte – child of satan, witches – then pete didn't like this so went to the indoctrination part\meeting between carrie, coraline and rosemary' daughter
- Lots of research – references
- When figure out a narrative we liked, and build all together the order and then assigne scenes

WRITING

- Writing during the weekend, then edited
- Never written for theatre, wasn't sure of the codes, what to do and in what tone, too dramatic? Too mainstream? I had the killing scene and the tattoo scene to write, happy with it, tattoo scene was quite straight forward, struggled more with the tonality, referenced the dolly parton song, made it creepy , plunge into the scene the personage
- Killing scene got cut, because they needed something more straightofoward as it is a repetition of the initial scene, something efficient, almost no dialogue, something raw, aand I believe mine was not efficient enough\
- Tattoo got edited a little bit but the main parts are still in there
- When all the writing was done, betty and poppy edited and created the final script, and we all went to do other tasks,
- I was asked to do the prohjections designs

PROJECTIONS

- I have a little bit of experience with projections\was a learning journey
- Perfected my Premiere Skills, and really started working with After Effect – Learning Path – Dimitrios helped a lot
- Work with layers, - after effects is a mix between premiere and photoshop, it was super helpful
- Long rendereing
- 13 scenes to generate for how – sourcing, editing, collaging, composing, colors, content, meaning
- Bar scenes was my favorite, sourced from taxi driver – looped it, layered it, natural effect, and rain
- Worms was very long process, because I had this idea of having worms coming out of earth – representation of death, gorey, textural, human cycle – very long and hard Process – sourcing scenes, sourcing useuable footage, manipulating it, went through different versions, went

towards the surrealist, make them big and create an organic composition, careful to not have them move simultaneously, make it look natural, yet gross

- Tech issues with queue lab, not playing at the right time, not my fault but affecting all my work, but out of my hands, so I have to let people work
- Pete wants more projections for scenes where supposed to be nothing, intense sourcing, instilling surrealism, scary veils, references eyes, sourcing, researching, connecting scenes with meaning and symbolizing – dramaturgy is working, intense oppressing
- Working for the appartements inside and outside, problem of the different audience perspective, deciding to project it very big and not care about the reality, create an out of body experience, surreality effect, linking to text the falling of the mind, the paranoia etc
- Train sequence, editing layering for it to seem seamless, the bunny in Alice in Wonderland, the fall, the destabilization the spiraling
- Isadora scenes making

STAGE MANAGEMENT and PRODUCTION DAYS

- Editing projections up until almost the end, making sure it works, taking notes and reworking with Isadora
- Came in the day of performances and productions, on the right side, and told them I could help
- I was ready to be a hand, and just help where they needed it, and naturally I took the role of stage manager, helping people, and telling them their role, thinking who could do what at what moment
- I knew the order of scenes quite well, from projection works and because I had studied it, so I was able to assist people and direct them, tell them what was coming up and tell them to be ready for the different scenes set up we needed to do, or costume changes
- It is very intense because you need to be alert all the time,
- Good stage manager, work in kindness, efficiency, alert, communication – almost no problems,
- First time we ran it, was the first time we really managed to pull off everything in short amount of times
- Pressure, concentration and focus

WORKING RELATIONS

I learned so much from this project, how to pull out a production, 1 month, working in collaboration, communication, research, references, pushing work further, work in short time lapse and stressful situations – so happy that happened – I learned in tech skills, even helping with the lighting cues, in production, bills management, budget, Isadora, aftereffects, writing, narrative building, I feel this project has really enriched my creative practice.

OVERALL

I have learned tremendously through that unit, projection and editing wise (more refining my existing skills and learning new ones, writing wise (how to come up with ideas, developing, them, pitching, pushing them further and further) and production wise. How does a professional production run, how do

you work collaboratively, how do you navigate with different creative personalities, how do you manage people, stress and successfully run a 40 min show with set changes, a huge cue list, and 15 performers.