

# Lipote Feedback-20221222\_183157-Meeting Recording

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1h 0m 13s

● **Roxanne Korda** started transcription

**RK** **Roxanne Korda** 0:04

Umm.

Yeah. Do you want to go for it down there? In case you have to, like, leave and in, like 5 minutes?

**D** **Dalma** 0:06

Hmm.

Yeah, sure. Very quickly. I'm just gonna go onto my notes. That might mean that I disappear. But I'm here.

**RK** **Roxanne Korda** 0:12

If you.

**D** **Dalma** 0:20

To be honest, there were quite a few, a few things that I think.

We have talked about so kind of came up towards the end. So for me just a couple of things that I've written down sort of practical in practical terms that would have helped me would have been.

I've read through of.

The text as a sort of table read before we we even started with any of the music learning just to kind of get an idea of where the story was going and what was going on because I had a an idea and I knew what we were trying to achieve. But I think it would have been really nice.

To have done that as a collective to to go through the story to, to, to really just get into what we're trying to say and what we're trying to get through to the audience as.

As a company.

And in terms of the actual show, just a couple of things I've written on would have been things like a prop stable just making things very easy for us to to pick up.

Again, we're saying with costumes that we just know we have our stations and for that I was gonna suggest that obviously we don't have a stage manager during these shows because of budget and there's not enough people but.

Potentially. I'm very happy to OfferUp my time if we account for it as inserted. You know in some ways not being there as a performer, but as a as a stage manager, stage manager or just to help her trying to get things where they need to be so that you get a little bit more help when I'm not there. I'm just talking about myself in this regard. But when I'm not there as a performer, but maybe you can, you know, ask me to come in half an hour early so I can help you set the props table, set the costumes. Things like that. So that's not part of our rehearsal specifically, but we can really make our transition smoother. I hope that makes sense. I'm just rushing through things. And then in the next point was gonna be that we just get a little bit more fluent between transitions because I think the props and the costume kind of connect to that, we would have been much more efficient if we had had a designated space for all of these things.

And then and and this is just in an ideal world, I think it would have been really great to have a life conductor, but I know that that was not a possibility this time, but I just wanted to say that that would have, I think, really pulled everything together to have someone who's there to save you or help you when when there's something that goes wrong but.

But yes, very quickly, those are my little notes.

But I'm happy to just send it over to you and I think half of this is stuff that you already know anyway.

**RK** **Roxanne Korda** 3:05

Well, thanks, dalma. That's great. Thank you very much for putting that all together and sharing that with us. Yeah. Yeah, it's really helpful. And yeah, I'm sorry we didn't read the script at the start. That just feels stupid.

**D** **Dalma** 3:10

No, no.

**RK** **Roxanne Korda** 3:20

It's.

Yeah.

 **Clint Lesch** 3:23

Give me anything stupid. Do you mean it feels stupid that you didn't do it or that, or to do it?

 **Dalma** 3:23

But now we know.

 **Roxanne Korda** 3:28

No, that we didn't do it. It feels stupid. Yeah. Yeah. I think we were so worried about, like, everyone learning the music. We just like we've got like, we have to do the music.

 **Clint Lesch** 3:29

Ah, I see.

 **Roxanne Korda** 3:39

Umm so yeah.

Because there was totally overlooked, that was silly.

Yeah, thanks, dalma. That's great. Thank you. Yeah, thank you for that.

 **Chasse (来宾)** 3:50

You.

 **Roxanne Korda** 3:53

Well, that too like 3 minutes.

 **Wanshu Li** 3:54

Thank you.

 **Chasse (来宾)** 3:56

That just short of presentation.

 **Roxanne Korda** 3:59

Yeah.

Kate is gonna join. She's just running late, so yeah.

Yeah, I think I agree with a lot of those things, especially like the organization of the scene changes. And yeah, having an extra person on board to help us with that thought would be really, really helpful because there's just a lot of different roles happening all of the time. But would it be problematic for you to be performing and also doing that is something that is a question as well.

**D Dalma** 4:33

I mean, ideally I think it would be an extra person, but what I meant is that if we can account for the time I can, I can come in and I can put on my hat off for help her for half an hour before I'm even expected to do any performing. And then once the rehearsal would start, I would then leave that role behind, obviously and then come in as a performer. I'm just thinking in terms of how I could.

**RK Roxanne Korda** 4:38

Yeah.

**D Dalma** 4:59

Help you because there were time sometime during the weekend when I was, which was very helpful for me. I was learning music obviously because of the time pressure that was very helpful. But in an ideal world I would.

Not have to do that. And then I was just sitting there sometimes waiting and then potentially in that time I could be a more helpful.

**RK Roxanne Korda** 5:18

Yeah, absolutely, yeah.

Oh, OK. Thanks, Shasta. Did you have anything you want to share in this now as well before you have to leave?

**C Chasse (来宾)** 5:28

OK. Yeah. Um.

To be honest, why? Uh. Well, I watched the show. I'm more a few. The like the things too. The dance, that pace and also the Forest Garden song. That one we we rehearsal the dance and transition the singing together. So that two pieces are very very smooth like we don't need to worry about anything because all the memories on our

body on our mind like singing and dancing together but.

How's your other things like without dance, these these pieces only singing and some staging walking. But I feel even I give you guys some, like, direct to to do some working or some staging things. But I totally understand you. You cannot.

The.

Memory all the same because also I'm uh prefer performer before so I cannot. When I performing and also remember all the things at the same time.

Wait, it's it's a without, like a organic rehearsal. Like all put together to rehearsal state by state. So for my my idea is that if next time we performing this and also have some rehearsal, I prefer to put the dense or staging and singing together to rehearsal to get all the muscle memory and mind memory together rather than OK, I know the song then.

I needed to do extra things to remember the staging.

Yeah, that's my idea. Sorry.

**RK** **Roxanne Korda** 7:12

Yeah.

**C** **Chasse (来宾)** 7:12

Yeah.

**RK** **Roxanne Korda** 7:14

Yeah. Thanks, Cathy.

**C** **Chasse (来宾)** 7:15

Yeah.

**RK** **Roxanne Korda** 7:16

Yeah, definitely it helps like that. There was definitely felt there was some scenes or I was like, OK, now we're moving, but because he hadn't really gone through it enough, we're like, figured out what was happening and why it was happening. I guess it was that I felt like that was why it was harder to remember in those moments because it was like, oh, we're walking now, but.



**Chasse (来宾)** 7:33

Yeah, it's a little bit separate.



**Roxanne Korda** 7:34

Yeah.

Yeah, exactly. Yeah.



**Chasse (来宾)** 7:36

Yeah.



**Roxanne Korda** 7:39

Yeah, cool. Thanks.

Ohh, aren't you? Put your hand up.



**Wanshu Li** 7:45

Yes, I'd like to ask a question to Dalma before she leave it. It is about material perspective, so also maybe Clint can also answer this question later. So could you like briefly describe your performing experience when wearing and inter or interacting with the UV reactive materials and maybe the other question is about was there any part you phone very attractive?

To to the performance.

We're using this type of materials or anything you find challenging when you're performing with the materials in a quite light limited conditions. So basically like 2 questions. Thank you.



**Clint Lesch** 8:34

I think you should go down my first.



**Dalma** 8:35

I'm.

OK, really good questions. Actually. I think looking back, what would have benefited me would have been a mirror and an hour in front of that mirror with my costume because I didn't really know what I looked like moving around. I was purely basing everything on feedback, but I didn't know what my movements looked like. So I think

for me that was something I would have.

Benefited from and the and my movements would have benefited from for me to get used to. How to move that costume in a way that makes it.

Look great.

In terms of the costume, I was comfortable, so it didn't limit me, but I think I felt awkward at times. I didn't know what to do with the arms, but again, it just goes back to that question of getting used to the costume and really getting used to what I look like, moving it and what movement.

Would have.

The right effect, um. But apart from that, in terms of practicality, the costume worked for me. I enjoyed the costumes.

Umm, but I felt like I was just beginning to get to understand how to make them.

Um, work in this in this way where I was thinking about the light or how to move it.

So yes, I I felt like I was just scratching the surface, getting to know how to do that, but I but the costume themselves I found interesting and and comfortable enough to maneuver.

The hat was coming off a little bit, but that could have been just.

Umm, something that we could have fixed if we had a bit more time pin it down, but so the head was not quite so it's staying on for me, but it was also it was just a bit inconvenient rather than.

Something that didn't work altogether.



**Wanshu Li** 10:28

Yeah. Thank you.



**Dalma** 10:28

I hope that answered your question.



**Wanshu Li** 10:31

Yeah, great. Thank you.



**Clint Lesch** 10:33

Yeah, I really, I really am enjoyed the costumes, especially the ones that that other people wearing that I saw because I could see the effect of of the UV, which I thought was great. I have always been. I've always loved anything glow in the dark or

UV or whatever it is. Since I was a child.

And but as Dalma said, do you know what I actually everything boils down to is everything that everyone is saying is.

The fact that.

That one needs that really expensive commodity, which is time.

If time to do to weave in the various stages of the processes so that something as complex as this can be absorbed and then delivered. So I so agree with the what chassis was also saying, because then it will may help us more once you. If we could maybe have like we did with scene 6 and scene 5 costumes in the rehearsal room to play around with it a little bit and if there would be one time or.

Well, maybe twice that we could be in a studio as as dumb as suggested to see what we're doing with our own bodies, with a customer and also with our own bodies with each other on the stage of that makes any sense.


And because.

If we had that, we could have explored a little bit more and I think then by the time we get to the venue and when we do like other technical elements, we we don't have to we we're not combating.


Taking on a costume, a difference in environment and still trying to do the material singing and dancing wise if that makes sense. If we have our brains, probably found that it needed a little bit more time to process these different things.

But in terms of a custom, I didn't think there was anything that was restrictive, it was just made. It was just about getting used to it as well, and I feel like the more we worked in the costumes and with the props, the better it would get for us because.


 **Katherine Evans** joined the meeting


 **Clint Lesch** 12:37  
Just rehearsal.


 **Roxanne Korda** 12:39  
Yeah.


 **Wanshu Li** 12:41  
Thank you.





 **Clint Lesch** 12:44  
His cat.


 **Roxanne Korda** 12:44  
Thanks, Clint. His Kate. I just need to let Kate know that we're recording, but she's not. I know she can hear us yet.


 **Katherine Evans** 12:50  
I can hear you. Can you hear me?


 **Roxanne Korda** 12:51  
Like, yes, yeah, we're recording this, Kate. So is that OK with you?

 **Katherine Evans** 12:57  
I won't say anything controversial.

 **Clint Lesch** 12:59  
Uh-huh.

 **Katherine Evans** 13:01  
OK, I will.

 **Roxanne Korda** 13:04  
But that that's really great. I mean cause moving forward, we're gonna be putting in some more funding applications and things. So you know, we can put in that we need like funding for space as well for like, specifically rehearsal spaces studios. It's mirrors.

 **Clint Lesch** 13:18  
But I think what you should do is obviously the funding application is is helpful in the sense that it is structured in a way that it makes you address the various components of what would make a production successful. So it would obviously ask you about who the team is. Do you have? Obviously there's a writing team, do you have, who's

do you sing it, who is a business 1 singular producer? Is it a team? And then of course as.

**RK** **Roxanne Korda** 13:18

It's likely.  
Yeah.

**CL** **Clint Lesch** 13:46

All of the logistics, how long will this be rehearsed for? When? When? What are the dates that you are looking at and how much time do you have to achieve that? Who would be involved in the various processes of it? And then that will and of course equipment and venue and customer perhaps that you need and that will help dictate those will be line items on your budget of course and that will help you with what figure it is that you need, but I think.

**RK** **Roxanne Korda** 14:11

Yeah.

**CL** **Clint Lesch** 14:13

A man, if if you can allow for time and and that kind of sort of resource infrastructure, it will really help you a lot with because obviously there's so much that you had to do by yourself.

And which is a miracle that you think you did that and and really is to be commended. But I think if you look at the structure tying on with the Dalma was saying the structure of what you need to go through in terms of the rehearsal and then moving into production.

And and and and perhaps just.

You'll have to maybe look at how you can help solve some of the flow issues with some structural shifts.

You know, I mean I I one of the ideas that I had when I was when, when while we were doing it and while we were standing in up with these huge gaps waiting for something to happen and and there is. So I think there is so much that is already in the piece material wise music narration for instance that already exists that can perhaps be either shifted or repurposed in a way that can help with transitions so that the piece still feels like a collective hole.

Instead of seven different scenes that that are disjointed, if that makes any sense. I think that will help a lot and then part of the performance track can become as we already started doing and what Jessie helped us with is to make part of what we do part of the scene change.

**RK** **Roxanne Korda** 15:31  
And.

**CL** **Clint Lesch** 15:44  
I think that will work really really well if you don't have to stop and start, I think that's the best thing for a sense of through line. And I think that we'll just help a lot from an audience perspective as well.

**RK** **Roxanne Korda** 15:55  
No. Yeah, we could put a narrations in the scene changes and things like that, yeah.

**CL** **Clint Lesch** 15:59  
Or if there's anything that that you or yeah, that you're that already exists you. I'm not necessarily saying you have to. There has to be something new that you have to create. One might just have to look from a.

**RK** **Roxanne Korda** 16:08  
Yeah.

**CL** **Clint Lesch** 16:11  
From a dramaturgical point of view, an overview of the piece and see OK, is there something that we could do to help sort of not cover or mask the scene changes, but to give existing material to those scene changes?

**RK** **Roxanne Korda** 16:27  
Yep.

**CL** **Clint Lesch** 16:27  
Because I think that it would be, we don't need to lose any of it, but we can certainly perhaps restructure it in a more effective way.

 **Roxanne Korda** 16:35

OK. Yeah.

Yeah, definitely, yeah.

 **Katherine Evans** 16:40

Can I just suggest something that's kind of leading on from what client is saying and agreeing with it?

 **Roxanne Korda** 16:43

Umm.

 **Katherine Evans** 16:44

Umm, I was just wondering if yeah, if there could be some element of exposition in the scene changes. You know, you've got the a black space in front of the audience. Could you project some text with a synopsis or, you know, it's just a chance to kind of because it's such a complex storyline and there's so that's an opportunity to, you know, fill the audience with science knowledge or facts and and also help the story along. So yeah, just just agreeing, really.

 **Clint Lesch** 17:11

Yeah, that's a good idea. And I'm sure you have no shortage of information that you could share with us.

 **Roxanne Korda** 17:16

Yeah.

What is something we really wanted to achieve for this performance which we just didn't have time for, was to fill the little entrance way with like information, so that at least you know, as people were coming into this space, they would have space, but we didn't have time to do that. But we are. Our plan is now that we're gonna get in touch with them. I know a soil scientist, get in touch with one with her and try and get her work also displayed as people enter and also maybe interview her like have a video of her talking about the soil and.

Fungus and the roots and everything. So.

Yeah, that was the only.

**CL** **Clint Lesch** 17:52

That's really interesting. That would really be nice and it could potentially be like either you can use sections of that as a voiceover, you could perhaps project part of that interview which and in the moments where she's talking about things that are really interesting or that have to do with this particular piece. And it also then makes it a little bit more multimedia in that sense as well and it will stimulate the audiences attention in a different way.

**RK** **Roxanne Korda** 17:54

Yeah, it would be really.  
Yeah, yeah.

**CL** **Clint Lesch** 18:22

That's really good. That's really nice. I think that will work well.

**RK** **Roxanne Korda** 18:25

All good. Yeah.

**CL** **Clint Lesch** 18:28

Yay.

**RK** **Roxanne Korda** 18:28

Great. Yay.  
Yeah.

**CL** **Clint Lesch** 18:32

I do echo what with Delma was saying. I think if you just look at the next leg of this, if you're going to do it again, then obviously then then.

Once you have things like the funding in place and you start talking to the different collaborators that you're going to be working with.

And and you cast it obviously going from the beginning, right? The day one of rehearsal, pretend these people are absolutely nothing about this wonderful show and give, like, a contextual conversation.

And at the table read all of those kind of things. I think that will be really lovely. And

then from there.

We go exactly as as you sort of did, and then making sure I did like a mock up drawing of.

**RK** **Roxanne Korda** 19:15

Yeah.

**CL** **Clint Lesch** 19:21

But I think will be useful to you.

Something's we take just into account. What we.

What we had.

As a move in this short period of time, if you know the show is on the 18th, I would work my way backwards. You know that there's gonna be 1 show work your way backwards from their have final dress.

First, dress dry run placement. Work your way back, back, back, back and trying to attach each of those different you severance. You don't have a specific schedule like a like a like a rehearsal schedule. That is this day we're going to do this exact.

I've the process and we can make that up as we did with this process, but what needs to be sort of almost set in stone needs to be.

**RK** **Roxanne Korda** 20:03

None.

**CL** **Clint Lesch** 20:11

Those final days so that we don't end up being in a an in in the rehearsal, in the performance space going.

Trying to make the call as to what we're going to do.

On that day, it needs to be set so that we know every that helps us just by knowing what we need to have done before that. So that as little as possible occurs to us as we're doing it, we need to make. But in order to do so, you know, you need to know what it is that you need to plan. You need to be informed in the theatrical post process what's really required and if there is money.

**RK** **Roxanne Korda** 20:33

Yeah.

**CL** **Clint Lesch** 20:51

Which, when is there ever many you have to try and have people in those different departments taking that charge. Otherwise it's a lot for you to bear. When must you seeing your top be flat if you are, if you are drawing on balloons.

**RK** **Roxanne Korda** 21:05

Yeah.

Yeah.

Yeah, exactly. OK. Yeah. Thanks, Clint. That's if you've got a drawing and you could, yeah.

**CL** **Clint Lesch** 21:14

Yeah. Do you know, what do you? I'll just. I've I've just missed a document, but it's just a couple of notes. Just, you know, all of these things. But maybe if you have something that you can use a guide in the various stages of it.

**RK** **Roxanne Korda** 21:25

Umm.

**CL** **Clint Lesch** 21:25

I think it's just something that reminds you as a checklist because you already have so many things to think about. It's literally just for purposes of that. Because then by the time you are focused on 7 things, three other things that may be actually really, really important will not have been covered, but that affects perhaps the greater. Company involved.

**RK** **Roxanne Korda** 21:48

Absolutely, yeah, yeah.

**CL** **Clint Lesch** 21:50

Studying you can and and if you can't get to everything, delegate.

**RK** **Roxanne Korda** 21:54

Yeah.

**CL** **Clint Lesch** 21:55

Which is for you, for for benefits of you as well because you're not supposed to be able to do everything. And if people can, you're like sort of help, then go for it. I can like lighting mystro chassis.

**RK** **Roxanne Korda** 22:09

Yeah, that could be.

**C** **Chasse (来宾)** 22:10

This is my first time that I've become a lighting man.

**CL** **Clint Lesch** 22:15

You you did a beautiful job.

**RK** **Roxanne Korda** 22:19

I'll say took on a lot of new new.

**C** **Chasse (来宾)** 22:19

But.

**RK** **Roxanne Korda** 22:22

Uh wearing little hats. Yeah, I would not usually wear so. All in the name of saving money. Or not not, I don't know. Just no money. Yeah, yeah, yeah.

**CL** **Clint Lesch** 22:32

Not having it. Yes, that's the problem. Yeah, that's the problem. You would like to spend it. But where is it?

**C** **Chasse (来宾)** 22:36

Yeah.

**RK** **Roxanne Korda** 22:38



Yeah.

Exactly. Yeah, yeah.

**C** **Chasse (来宾)** 22:41

But I very agree, Clayton and mentioned the clear schedule make every specific step have a clear data clear. The yeah clear plan to make it towards the final show and even in the process we missed something we still can back to that way we don't like just miss something and lost a lot of thing yeah.

**RK** **Roxanne Korda** 22:57

Absolutely.

**CL** **Clint Lesch** 23:08

Yeah, yeah.

**RK** **Roxanne Korda** 23:10

Yeah.

Umm, right. Thanks. Thanks Glenn.

The so thank you so much. Also just for everyone being here and helping us with this, it's very it's very nice of you guys to do this. Thank you. I think we achieved what we set out to which was to put on its feet and find out where the the holes are and yeah what we need to fix what we need to patch up, what worked, what didn't work, think we're going to abandon the balloons because they're too much hassle. Yeah, they're worth another solution for the rainforest. And outside the traditional staging. I'm not sure if this is the type. This is the type of show which is more immersive, so maybe the audience can. Maybe the stage is in the middle of the room and the audience come around and said 3D experience.

Or and we're we're exploring the idea of it being in a gallery and that's why we wanna bring in a soil scientist who can give provide scientific grounding information, photographs of actual soil and fungus to really give it like a scientific context. So they know what it's about and it's rooted in reality, no pun intended.

And also the idea of having multiple stages perhaps. I think that's gonna be too complex. That might be too complex, but the idea of separating the world so we're really we know that we're in the plantation and we know what the issues of

plantations are, what's good, what's bad about them. And so we understand the different worlds that we're trying to convey.

**CL** **Clint Lesch** 24:33

I'm.

So do you want to have a literal separation of the worlds depicted in the how you're going to?

Or traders.

**RK** **Roxanne Korda** 25:00

I what that was? I mean, that was an idea that we would that we had wanted to try and do for a really long time, but it just doesn't. I don't really think it's feasible. I mean because we would need like different areas of the audience.

**CL** **Clint Lesch** 25:11

OK, but you need to also one thing that you need to be clear about is, OK, this is one of the questions that if this is not clear about the production, you need to distill it further is?

**RK** **Roxanne Korda** 25:22

Yeah.

**CL** **Clint Lesch** 25:23

What? What is this? If you could give this a genre, what would you what would you say?

**RK** **Roxanne Korda** 25:32

I think it's.

I think it's up for us for me.

**CL** **Clint Lesch** 25:37

OK. Yeah.

**RK** **Roxanne Korda** 25:38

Yeah.

But it's like.

**CL** **Clint Lesch** 25:39

So is it contemporary opera?

**RK** **Roxanne Korda** 25:42

Yeah, it's a bit like immersive opera, a bit like how the Birmingham Opera company do these immersive operas, where on the stage is where the audience is standing. That's what I'd like to explore further with this, and that's why gallery space is good for it.

**CL** **Clint Lesch** 25:58

So you don't want it to be specifically.

Theatrical in this in its treatment, then in in the sense that.

It's going to be on a stage with theatrical conventions.

**RK** **Roxanne Korda** 26:14

Yeah, we don't.

**CL** **Clint Lesch** 26:15

See, you're saying that you're not going for that?

**RK** **Roxanne Korda** 26:19

Yeah, we're not tied to that. And I think the next venue that we want to explore is going to be probably a gallery. We would like to do it in.

**CL** **Clint Lesch** 26:27

OK, so then it becomes then it be, then you're starting to deal with the piece that that becomes a site specific piece that has to obviously undergo.

**RK** **Roxanne Korda** 26:34

Exactly. Exactly. Yeah.

**CL** **Clint Lesch** 26:39

Incarnations depending on where ever it's going to perform.

**RK** **Roxanne Korda** 26:44

Yes, that's it. And that's why, yeah.

**CL** **Clint Lesch** 26:45

But.

Before you can do that, you have to have something that has a base that is adaptable to various spaces and then needs to be versions of it. You have the idea has to become something that has a structure that is implemented and that is rehearsed and then applied to various physical spaces.

**RK** **Roxanne Korda** 26:48

Umm.

Different. Yeah. Yeah, this is always.

That was the idea and we were for this version of the costumes that they were portable and that it could be basically chucked in a car and driven to any location, whether it's outdoors, in a tent, in a gallery, that is still at the core of what we want to this show to be about. So that's why gallery is interesting because it doesn't have the like, the resources that theater has.

So yeah, so yeah, we're thinking of getting like not using that terrible mixer, which decides an amazing mix, then stop.

**CL** **Clint Lesch** 27:45

Did OK, but this is the other thing I say you so would you then still use electronic equipment? Of course, because your music will still be electronic the accompaniments, and I'm assuming the singing you'd make it.

**RK** **Roxanne Korda** 27:59

Yeah, we would. Exactly. So that's something we need to. Yeah. Figure out how to afford the and you can rent them.

**CL** **Clint Lesch** 28:04

So in terms of the the, the in terms of the costumes, the set pieces, the props and it's changes, obviously you'd still have to solve how you if you still want to incorporate.

 **Roxanne Korda** 28:06

Yeah, yeah.  
Umm.

 **Clint Lesch** 28:17

As much of or any of those elements like will you have the the the performance change, their costumes? And if so, is it going to be? Are you going to have a an A, find an area or a way that you can block that off? Is it going to be just one general costume? Obviously that's up to you to decide.

 **Roxanne Korda** 28:36

Yeah. Yeah, absolutely. Yeah. I think that there's still work to be done on the development of the costumes in the sense that maybe like for instance, the string could be velcroed on.  
Strengthening of of of that and yeah, like you say, maybe it could all be on the body. So all we have to do is remove.  
An item and then we have our other costume. So that is also portable element rather than going to addressing room and taking it off and putting a new one on that would be.  
Helpful I think.

 **Clint Lesch** 29:12

Yeah. So it's it's just about clarity as to what it is that you want to create and then you have to go about setting out how do I achieve that.

 **Roxanne Korda** 29:21

Yeah, yeah.  
Yeah, I think.

 **Katherine Evans** 29:24

Can I can I ask about?



**Clint Lesch** 29:24

But if you if you yeah.



**Katherine Evans** 29:28

And with the gallery I I love the idea of the gallery. I can see that working somehow. I can't quite visualize yet how you reconcile the the kind of narrative because it's quite a long piece. It's, you know, with the the more gallery style.

Kind of experience where people will kind of drop in and out in a gallery. You you know, you don't traditionally go to a gallery to watch something for 7080 minutes. So at with with a narrative structure where they need to kind of watch it in with a chronology, how are you imagining that to work?



**Roxanne Korda** 30:03

Well, um, I think.

Maybe. Why don't you can also answer this, but I think we were thinking to have it as like an exhibition set up in the space and then we would maybe have like a couple of times during the run of the exhibition where we would come and do the performance as well.

So the costumes and the information and all like all of that would be something that anyone could visit, dropping in and out anytime. But if you want to visit and see the whole work and see the whole piece in action together, then you can book your slot on either Tuesday or Friday.

To to see how it works.

Umm.

So it's like a, it's like a happening in the in the exhibition space, which is something that like I know I've been involved, I've been involved in that twice in exhibitions.

Yeah, it was like half an hour each time. But it wasn't also, like a full narrative piece.

Like, it was just the the both times I did it, they were like responses to the exhibition.

So that I think that makes sense. It would only be like half an hour. But this is what the exhibition is is also partially built around as like the narrative and like the concept of it. So I feel like it can work.



**Dalma** left the meeting



**Katherine Evans** 31:13

Yeah, I can almost imagine the scenes as tableaux. Like maybe more. Yeah. Yeah.



**Roxanne Korda** 31:20

Yeah. Yeah. And that as well.

Yeah, absolutely. I I would like to think also about like Tableau within it. That's something another conversation, but yeah.



**Katherine Evans** 31:34

I'm talking about my connection. It's terrible.



**Roxanne Korda** 31:37

And that's alright.

So yeah, be interesting to talk about your experience of the the narrative and the story. And um, I clean. I know you mentioned about like refining the the story in some way or making it.

Uh, yeah, I'm. I'm interested in hearing a bit more on that as well because I obviously that's the important thing that the story is understood and it's conveyed. And I don't know if there's any other suggestions that anyone has.



**Clint Lesch** 32:04

This is why I was asking you so much about. Like what? What, what style, what genre? Because that informs a lot of how it's executed. And for instance, I a lot of. A lot of what makes.

Especially when.

When sung through pieces like opera, what makes it challenging for an audience is is to actually get the the the sense of what they are saying and if.

If there's anything that makes it unclear, for instance, I think there is sections where there is so much.

I want to have a conversation about why there's so much repetition in in certain sections, or why what how are you applying certain musical sections or interlude that are of any form of length. If you can justify why anything is there, that's 100% fine, but then the next step is from if I'm standing from an objective point of view, looking or listening, am I getting at all what this is about?

I think what we should do is we should. I'm sure you've had like thousands of listening sessions and this has had many incarnations, but if one goes through peace, if one goes through piece by piece.

And and go. Is everything clear here? Or if I feedback to you this is what I think is happening in this number or in this scene. If I'm really, really off, it could be because I'm, you know, I'm not really focusing or whatever it is, but like to get to what? How if I say the word distill, it's just to make like in its purest form and if there's anything to trim that is extra.

And then it can either be used in one of those scene change moments, which is nice, which is really, really good. And if you're thinking of something like music, theatre or musical theatre and even opera, there's a lot of.

The work that as motifs either return or there's a version of it that often used for underscoring or scene change music.

**RK** **Roxanne Korda** 34:15  
Yeah.

**CL** **Clint Lesch** 34:15  
So maybe maybe some of that will help clarify certain things.

**RK** **Roxanne Korda** 34:21  
Yeah, we get to painful those. Yeah, yeah, maybe just with a bit of space. We can come back and.

**CL** **Clint Lesch** 34:21  
But I.

**RK** **Roxanne Korda** 34:28  
And do that, yeah.

**CL** **Clint Lesch** 34:29  
Yeah.

**RK** **Roxanne Korda** 34:32  
Yeah, I think I'm cause the the the video we've got that really was the fastest we



could do. The scene changes, right. I think just that I mean I mean I mean like at this stage, so we we can gauge from that.

**CL** **Clint Lesch** 34:39

No.

No, no.

**RK** **Roxanne Korda** 34:48

We can figure out what where we can fix them.

**CL** **Clint Lesch** 34:52

I really disagree with that. I could not disagree with that more because this is not a realistic depiction. This is not a realistic indication of how much time there is. There is for us to get a realistic sense of that is we we have to base that off of a slick scene change.

That is what I and I think we we might have to work at the other way around. I think you might have to distill and clear the pieces and we.

We make the pieces clear and and and you know how much music there will be, either in surplus or what what has been shifted, not cut and and that will often.

Dictate how long you have to do a scene change and that will determine how many people must be involved in it.

**RK** **Roxanne Korda** 35:38

Yeah.

**CL** **Clint Lesch** 35:39

And who is it? Who's who must be involved in it, and how quickly it can be done.

Other people involved on stage. Are they doing it? Is there one more person helping with that as well? And that will make it tremendously quicker. But I think it's such an unrealistic indication of some of it. It was also it was so new to us. It was so new to us that also sometimes are like oh, I have to do the box or whatever it is that all adds to, which is understandable.

**RK** **Roxanne Korda** 36:02

Yeah.

Oh, absolutely, yeah. I mean, we really threw have run in.

 **Clint Lesch** 36:08

Understandable. I I I I think those those kind of things must be sorted out in rehearsal scene changes.

 **Roxanne Korda** 36:15

Well, yeah. Well, I was trying to say was looking over the video and trying to pinpoint how we can arrange the music and like the the sequence of events to support, you know, to basically cut time. And that's what.

Now we've got a video of that it we can maybe next time, uh, reshuffle the the sequence of events to reduce that time. Do you see where I'm coming from? I'm not sure if.

 **Clint Lesch** 36:43

So when you say when you say sequence of events.  
What is? What is that mean?

 **Roxanne Korda** 36:48

Like you say, there's there's moments when there's a narration, so we can maybe figure out well if that's happening then.

Like, well, it's like what you said. Um, making it 1 long continuous piece rather than triggering each scene. This is obviously it might be that also like I mean I I will send off the audience feedback phones after this conversation I think I'll ask them about the narration. It might be that the narration is not for the necessary.

Uh, maybe there are ways in which you know we're already depicting what's happening, and I just put the narration in in case people don't understand, but perhaps that's not really necessary for some scenes, so there might be some things we can just remove in that respect. If we were to have the exhibition, then the the narration might not be necessary at all because.

 **Katherine Evans** 37:35

I really disagree with that.

**CL** **Clint Lesch** 37:36

Because there will be information.

**RK** **Roxanne Korda** 37:37

You pace disagreeing, not being disappearing.

 **Katherine Evans** 37:40

Yes, sorry. Yeah, because I I just as a complete non scientist for me, for me personally I'm, I'm. I'm just clinging on to what's going on and the narration really really helps and is a kind of bare minimum but that's just for me personally.

**RK** **Roxanne Korda** 37:40

Ohh.

OK. We don't want just bare minimum that we want them to understand it really easily and like I'm just wondering, I mean this is the thing if it's maybe never gonna be really easy, but that's also why we're presenting it as a story, right, with like an emotion. Yeah.

**CL** **Clint Lesch** 38:08

That's the. That's the thing that's key. That's the key. When you're not, you're not. What? What we don't want as an audience is an encyclopedia. Sang out, you know. I mean, there's there's a different there has to. You have to think about the theatrical story, narrative element of what it is that's going to take place in the performance. What makes that different. Different to what we're going to see in the excitement. It's obviously connected, but if there is if we wipe perform it there's some.

**RK** **Roxanne Korda** 38:19

Yeah, exactly.

**CL** **Clint Lesch** 38:39

You've done a beautiful theatrical treatment of it, and now it's heightened. So the narrative is gonna hold the the audience member together.

**RK** **Roxanne Korda** 38:48

Umm.

Yeah. And the following the character. And like the trauma, I guess, of the rainforest in this moment. And then so understanding how to develop that that story.

**CL** **Clint Lesch** 38:56

Yeah, I only.

Yeah. Can I know she can? I just say like, I was in this right. And I only started.

I only really start once we started putting this all together and really.

And and.

Staging it more what then? Only? Did I say that it is there an opportunity? The more you do the scenes also for to realize what the connections are and what the dynamics are and what's the implication of this character encountering this character that must that must be clear.

**RK** **Roxanne Korda** 39:27

Yeah.

**CL** **Clint Lesch** 39:31

And So what I'm saying is maybe we should just.

Make sure that as we go through from the beginning, that's clear to us, that's that point already made. But then does it come across to like whoever is watching and listening? But you're right, Roxanne. You'll see what you can see what the form says. Well.

**RK** **Roxanne Korda** 39:39

Umm.

Yeah, exactly.

**CL** **Clint Lesch** 39:50

Knit different people you know just different things as well.

**RK** **Roxanne Korda** 39:53

Yeah, exactly.

Yeah. Kate, did you have anything you wanted to add?

Because Umm, if you can.



**Katherine Evans** 40:04

You you mean about narrative?



**Roxanne Korda** 40:06

Or is that anything?

It can be about narrative, but whatever you can.



**Katherine Evans** 40:11

Anything. Can you even hear me? Because it's really robotic at my end.



**Roxanne Korda** 40:15

Oh yes, we can hear you. Yeah.



**Clint Lesch** 40:15

Umm.



**Katherine Evans** 40:17

OK. Yeah. I don't know about narrative. I mean, I for me, it's certainly I'm you. You didn't send me a program actually did you? Can you send me the program?



**Roxanne Korda** 40:27

Yeah, sure. Sorry. I just, I looked for it and then it wasn't on my phone. So yeah.



**Katherine Evans** 40:31

It's OK, just I wonder to an extent if you are both so immersed in it that you and I I'm not. I'm not accusing you. It's very easily done. You're so immersed in something that you, it it can be hard to imagine being an audience member, but it's really quite niche stuff and and it's kind of I I completely get what Clint is saying is that it doesn't wanna be, you know, a clunky and education or, you know, it's art and it and it is.



**Chasse (来宾)** left the meeting



**Katherine Evans** 40:56

Beautiful and a bit opaque and strange and and I completely agree with preserving

that at the same time. The narrative for me is really not coming across at all. So it's a case of how you reconcile those, those those two things, which is a huge challenge in it. But if you can pull it off it's an overly satisfying challenge and it's that with the narrator, I don't know. Is it? Yeah. How do you get your exposition across? That's the question.

 **Roxanne Korda** 41:23

OK, well I find it tricky because I feel like it's a very simple narrative. This is like.

 **Clint Lesch** 41:28

But this, that's that's why it should be so that's why it should come across. But what is construing it? I'll tell you. What's construing it?

 **Roxanne Korda** 41:32

Yeah.  
What is stopping it? Because it's.  
Yeah.

 **Clint Lesch** 41:37

And it is. It is at times if I if I if I the first time I listened to the music right, I just wanted to listen to it just to me, not even read it, or notepad that I just wanted to get a set of set here in this very room and listen to it after I listen to the first one. I'm like, what is going on? Like I didn't know what I was listening to. And it was all stunning and interesting. And I'm like, yes, give me more, but I instance of story. I didn't know what was going on. I didn't like. Is this an encyclopedia at that has been set to music.

 **Katherine Evans** 42:07

Yeah.

 **Clint Lesch** 42:09

And then I'm like, OK, wait, never wait. There's like lyrics here. Like, craft. It just took me also something because it is so rich. It's a lot of the of the material is so rich and complex that the brain needs just some processing time as well. So how is that packaged?



**Katherine Evans** 42:09

He said.



**Clint Lesch** 42:29

And to just make it as clear as possible, because I did for a while and then it creates like what is this about like just give me a minute. I don't know yet. I don't know what this is yet. I can't tell you what this is about yet. So if the audience has one opportunity to hear it and see it.

I I want for you.

And for this show I went then to get it.



**Roxanne Korda** 42:55

Yeah.



**Clint Lesch** 42:55

Not only you'll never get everything in any show, but like I just want people to experience it in and hear it and understand what it's about because it's it's important to hear.



**Katherine Evans** 43:06

Can I just say though that I really don't think you're that far away from it? Like, don't despair. I think you're really so close. It just it. It's almost as if it gets harder the closer you get to the to the end, you know?



**Clint Lesch** 43:12

The green.



**Roxanne Korda** 43:18

Umm.

No thanks.

Yeah. Maybe I will.



**Clint Lesch** 43:22

I.

Be with that. I agree with that.

**RK** **Roxanne Korda** 43:23

It.

Like maybe it's the case of reading the libretto before they actually view the show. No, I don't think you can do that because they won't do it. You know, it's you can't make the audience do extra work. I mean, it's not like as homework, but if it's integrated into the the gallery space, it's happening. You know, the librettos happening on the third titles already. What I'm trying to say is if it was an exhibition, if you could integrate that story into the into that so that they go to view the gallery and they they get.

**CL** **Clint Lesch** 43:31

No, that's not how you do it. That's a cheat.

 **Katherine Evans** 43:37

That they'll just be like what the actual work.

**RK** **Roxanne Korda** 43:55

They get a story delivered to them just by interacting with the space. Then they want to show.

**CL** **Clint Lesch** 43:59

OK, but OK, but only you need what you need to hear is that what's making the narrative difficult to come across is not the program. Note, it's the piece in its current incarnation that needs, as Cape rightly says.

A bit of refinement to make it clearer, so writing a program note which you can read and anyone can write a blurb a write up about what the show is about. But still if someone walks in there they didn't read it and they watch the show that you'd still get a sense of what it's about. They still, if there's a narrative, they should still get it.

**RK** **Roxanne Korda** 44:25

Umm.

Yeah, you're right.



**CL** **Clint Lesch** 44:36

It has to be like that. Doesn't with you can't fix fix the fundamental issues, not something that can help supplement it. I think that's the best bet. The best bet for its longevity as well, because then you forever just covering your whole.

**RK** **Roxanne Korda** 44:52

Yeah, yeah. And we also want it to be.

**CL** **Clint Lesch** 44:52

That will manifest itself in different ways. I think it's the best for you for the for you.

**RK** **Roxanne Korda** 44:58

Yeah, we want to fix it at the source and the gallery like Band-Aid solution that I just suggested that would only work if we had a gallery or if you know exactly. But we also want to do in, in attend in a forest, in a theater. So.

**CL** **Clint Lesch** 44:58

For the piece.

And so right?

Yes, yes.

That's that's exactly it. What I was saying earlier about it having a base that you can adapt to various spaces. That is it. That's it.

**RK** **Roxanne Korda** 45:23

So we need to we need to like dissect that. We need to figure out next steps to to achieving that. Yeah, that's.

**CL** **Clint Lesch** 45:30

You need to work with someone that that that is not as involved in the show as you are that even if you work on do you like two or three consultations with a person like spread out so that you can like someone who who's like a who has an overview, someone who has a directorial dramaturgical head that can that has a good sense of story that can just help you go through it and read what you have and then go have conversations with you.

**RK** **Roxanne Korda** 45:55

Umm.

**CL** **Clint Lesch** 46:00

And not go against what you want to say, but help you find a way to theatrically make that more clear. If that makes any sense, because then you go OK, we already have everything, but if we just tweak this and this and this, what we have will come across. It's like opening the window all of a sudden, but everything was already there.

**RK** **Roxanne Korda** 46:08

Yeah.

**CL** **Clint Lesch** 46:20

So I think that's your best bet and and however, that manifests itself even if the person does come up with.

**RK** **Roxanne Korda** 46:20

Yeah.

**CL** **Clint Lesch** 46:27

Some or other trick or device that doesn't change really what you have on paper, but helps contextualize it for an audience that may be the window, but it could be. It could be musically. It could be a combination of text and music. It could be OK. Keep that as it is, but we take this section of it and put it over there. Or why don't you why don't you do no narrative here. Just use music and the scene change happens, whatever it may be.

**RK** **Roxanne Korda** 46:55

Yeah.

We've got video. Once you wanted to say something, yeah.

**CL** **Clint Lesch** 47:00

I'm sorry.



**Wanshu Li** 47:01

Oh.



**Roxanne Korda** 47:01

No, no, sorry.



**Wanshu Li** 47:03

That's fine, I think. Sorry. Sasha can help us to make the story maybe clearer as a theater director. So maybe it can help us. And also we can get feedback from the audience. Like what? To what degree. They understand the stories. So we get the feedback data from the audience. And as the audience and not English native speaker, I went to some kind of musical shows. To be honest, I don't understand.



**Roxanne Korda** 47:10

Yeah, he's not Sasha.

Umm.



**Wanshu Li** 47:33

The whole thing, but there are some scenery quite clear to me, so I grasp the feeling of the show, so probably we need to work on that.

I mean, the show can be.



**Clint Lesch** 47:43

Yeah.



**Wanshu Li** 47:46

Not that clearer to anyone, but it can be something to experience to reflect when they get back home. So what? That is as audience, like when I attend to other musicals and theater shows. So.



**Roxanne Korda** 47:56

Yeah.



**Katherine Evans** 47:56

Yeah.



**Wanshu Li** 48:04

Probably we can simplify a little bit about the story. I don't know or make what a few of the things quite strong to present the strong strongest part of our story.

But I think the gallery will be that our next step, so we can arrange the text and the performance in a yeah in a proper way, yeah.



**Roxanne Korda** 48:27

Yeah. And then the non theatrical space, so that we know how to make it now or somewhere which isn't giving us all of this equipment already as well.

Yeah.

Yeah.



**Clint Lesch** 48:41

Lovely.



**Roxanne Korda** 48:43

Cool.

Thanks so much. That's really that's so useful. Yeah, really useful.



**Clint Lesch** 48:46

Alright, remember the the the the very great Stephen Sondheim said.

And musicals are not written, they are rewritten.



**Katherine Evans** 48:55

Can I ask about? Sorry, I know you're winding down.




**Roxanne Korda** 48:58


Yes.


Yes, Kate. Yeah.


Catherine Evans.


 **Clint Lesch** 49:06  
No.


 **Katherine Evans** 49:08  
Sorry, I've got a terrible delay. Can you hear me?


 **Roxanne Korda** 49:11  
Mm-hmm.

 **Katherine Evans** 49:12  
So it's it's really, really difficult trying to chime in because I've got to be able to lay on what you're saying. I I I know you're finishing. I just wanted to ask about the actually more to kind of contribute my my my \$0.10 worth in terms of the tech.  
Umm so I I just think it needs to be it. It can be so so much simpler as I think you've you can see so and it especially if you're thinking of going into a tent. I think the idea of kind of outdoor spaces that connect you to nature are gonna be really really smart.

 **Clint Lesch** 49:47  
Yeah.

 **Roxanne Korda** 49:48  
Oh yeah.

 **Wanshu Li** 49:48  
Like the bottleneck.  
Botanic Garden is like that.

 **Roxanne Korda** 49:51  
I think.  
Yeah.  
I don't know if you may be dropped out, Kate, or if that was the end of what you were saying. Yeah, ended on smart.  
She's gone.

 **Clint Lesch** 50:04

She down.

 **Roxanne Korda** 50:05

Yeah, shy, say something.

Yeah.

 **Katherine Evans** 50:12

I have no idea what I was trying to say though I I don't know if I can actually talk as I don't know if you can hear me.

 **Roxanne Korda** 50:19

We have now.

 **Katherine Evans** 50:19

I wanted to.

It's just about cause. It's a very technically, extremely simple and we were running through such a complex thing and and the Conservatoire obviously turned off the machine.

Which was almost lucky in a way, because it showed us that it would be better to streamline and like, if you're gonna be in a tent, for instance, you just need quite a simple mixer and a PA system.

 **Roxanne Korda** 50:47

Umm yeah. And the head mics.

 **Katherine Evans** 50:51


Yes, they could work. That would be great.

 **Roxanne Korda** 50:53


Dead ones, yeah.


Ohh, was thinking we could maybe buy a set of head mics and then try and make the money back by renting them out because it's really expensive to rent them to mics.


Yeah yeah.


 **Clint Lesch** 51:02  
Very expensive, very.


 **Roxanne Korda** 51:07  
Yeah. So Umm.

 **Katherine Evans** 51:07  
Yeah.  
Yeah, but the idea of kind of sorry.


 **Clint Lesch** 51:09  
All right, I'm going to.  
I'm going to pop off now. Love lies.

 **Roxanne Korda** 51:13  
Yeah. Thanks, Clint. Thank you so much. Yeah. And you'll see you Merry Christmas.

 **Clint Lesch** 51:14  
Right.  
Get to see you all. All the best.  
Have a lovely Christmas. Bye. Goodbye. Bye.

 **Roxanne Korda** 51:20  
Yeah. Merry Christmas.

 **Katherine Evans** 51:21  
You too.

 **Wanshu Li** 51:22  
Thank you.

 **Roxanne Korda** 51:24  
Now.



**Katherine Evans** 51:25

Bye.



**Wanshu Li** 51:25

I.



**Clint Lesch** left the meeting



**Roxanne Korda** 51:27

Kate, did you wanna say what you were just saying or are you are you leaving?



**Katherine Evans** 51:33

Umm, I need to go at 7:30, but I'm happy to kind of hang around for any any if you wanna ask me anything or whatever.



**Roxanne Korda** 51:39

I just thought you were about to say something and couldn't. Said he was leaving.



**Katherine Evans** 51:42

I'm always out to say something.



**Roxanne Korda** 51:46

Yeah.

No, that's that's great. Yeah, we need to think about that. There's a lot that we need to put in a funding application, but I think so exciting. Yeah. Separately.



**Katherine Evans** 51:57

Having having dedicated equipment would be great. I mean, I will literally just send you a list of the things that for this incarnation anyway. I mean, it sounds like you might change it quite a lot, but for this incarnation what you would need is just really quite simple like, but it would be great to have to own it, like to have four mics and a mixer and it really wouldn't be an expensive mixer. You know why? Why complicate things? It doesn't. It sounds like the show you're going towards is perhaps not a big black box show. It's a show that happens, perhaps more of a gorilla show that



happens in.

Tents and kind of interesting places. I think the idea of connecting to outdoor spaces is really, really cool. Something that gets the audience closer to the experience of nature maybe.



**Roxanne Korda** 52:31

Yeah.

Yeah, definitely. It could be a pop up event.

We just need like even my interface which has 12345678 inputs, we could just use my interface, couldn't we?

Is that is, imagine you actually mixer. You need a mixer.

Well, you need to use the computer.

Amazing mixer that is a mixer you I guess you'd use the would just be a digital yeah mixer.

Yeah.

Well.

Cool. That's great. Thanks so much. It's really helpful if thusly and yeah, we maybe we should let you go. OK. For you or whatever it is. You've gone at 7:30.

If you can hear us.



**Katherine Evans** 53:29

I can barely hear you. I'm. I'm gonna leave you with you, OK?



**Roxanne Korda** 53:32

Alright, thanks Kate. Thanks. So I'll send you the program now so.

You'll have it. Yeah. I don't know. OK. Bye. Thanks, Kate. Bye.



**Katherine Evans** 53:36

Yeah, please do. That would be great. Cool. Thanks everyone. Bye now.

But.



**Wanshu Li** 53:42

Trying.



**Katherine Evans** left the meeting



**Roxanne Korda** 53:46

Cool, I got your. I got your questionnaire questions, aren't you? So I'll. I'll put those in and send it all out.



**Wanshu Li** 53:52

Oh, perfect. So we get some feedback from the audience about understanding the materials here.



**Roxanne Korda** 53:53

Yeah.

Exactly.

Yeah, exactly. And I'll, I'll just keep on hassling everyone to give me feedback cause a lot of them I know, so I can just.



**Wanshu Li** 54:05

That's great, yeah.



**Roxanne Korda** 54:06

Yeah.



**Wanshu Li** 54:07

Yeah, think today the discussion was very, very good.



**Roxanne Korda** 54:12

It was really helpful. Yeah, yeah, definitely. If you I've got, you know, recording of this on my OneDrive as well. If you want to hear any of it back.



**Wanshu Li** 54:13

Yeah.



**Roxanne Korda** 54:22

So.



**Wanshu Li** 54:22

Yeah, think it's automatically uploaded to some somewhere, yeah.



**Roxanne Korda** 54:27

Yeah, exactly. Yeah. So if you wanna access it, let me know, because I can probably send you a link or something.



**Wanshu Li** 54:33

OK. Yeah. Thank you.



**Roxanne Korda** 54:35

Yeah.

Good. Thank you. Yes.



**Wanshu Li** 54:40

Thank you. Yeah. So we catch up again probably.



**Roxanne Korda** 54:42

Yeah.



**Wanshu Li** 54:44

Next year, yeah.



**Roxanne Korda** 54:44

Yeah. What are you next? Yeah, yeah, exactly. Just just add quickly. What do you think about the idea of making the costumes like one on the body at all times? So. I don't know how we would do that was as a as a way of reducing the need for a changing room. Make it literally just like remove.

And.

She think that's possible so that so that the costume is also. So we start with like 5 T-shirts on.

Yeah.

And then just take them off for each scene, you know, so it adheres to the mobile, the portable.

Um aspect?

Of the you know the concept.



**Wanshu Li** 55:31

Yeah, I think that's the challenging part because we have so many like details for each thing. So we want to present and make things clearer. So yeah, we have to think about maybe use some well, Chrome to.



**Roxanne Korda** 55:48

Yeah.



**Wanshu Li** 55:49

I was also thinking if it is in a big space we present maybe some of the means scenery so so the so the performer can like travel.

Travel through the space that can also be interesting as installation and performance.



**Roxanne Korda** 56:02

Yeah.

Yeah, like that.



**Wanshu Li** 56:06

Yes.



**Roxanne Korda** 56:08

Like the sea.



**Wanshu Li** 56:08

Yet the trouble.



**Roxanne Korda** 56:10

Like the underwater exhibition, the Turner Prize on.

Because if we had a long space like that and you could set up a whole installation with all of the world and we all move through it, just walking down the space.



**Wanshu Li** 56:13

Yeah.

Yeah.

Because.

Yes. So for example, the the barrels or the the frames are already there just to give the lights.



**Roxanne Korda** 56:30

Exactly, yeah.



**Wanshu Li** 56:31

The problem was enter that space, so probably it can be more smooth between the thing the thing changes.



**Roxanne Korda** 56:35

Yeah.



**Wanshu Li** 56:39

Yeah.



**Roxanne Korda** 56:40

So the the frame is always on this. This part of the stage. Yeah, exactly. Yeah, that's it. Depending on the space that we're in.

Yeah, yeah.



**Wanshu Li** 56:48

Yeah, I think it would be smart like to deal with the same changes. Just play with the lights.



**Roxanne Korda** 56:55

Yeah, exactly. He's the light to help us. Yeah, yeah.

Anyway, yes, it's.

Umm, a lot to think about. Yeah. Yeah. Because if we can get the scene changes.

Uh, like, really slick. I think that's gonna.

Really help the audience with the flow and understanding the story.



**Wanshu Li** 57:20

Yeah.



**Roxanne Korda** 57:22

Maybe it's just a way to cleverly delight, cleverly illuminating different parts of the space, illuminating different objects like the frame or the box.



**Wanshu Li** 57:23

Wait.



**Roxanne Korda** 57:34

You know, so, so the scene happens on a stage, but like, maybe different parts, a scene. One happens here. Scene 2 happens here, Scene 3, scene 4. Different parts of the stage.

Yeah.

And how we're going to achieve that? Yeah, have to make a plan.

Yeah, but we can do some experiments like we said before, you know, in between now and your vivor, maybe we can do like one or two different little experiments where we just have an idea like maybe we can bring all of the scenery into one space and try and set it up and see how you could move between. Yeah. With magazines like, not just with ourselves, you know, I think and like, but that could be something that we test out in the next few months or something. I wonder that actually we're quite static so.

If we use mannequins in.

It's a bit like opera, where people that we have, they're quite static in opera, right?

And mannequins are expensive or just, you know, like, brain that we can hang the costume on and then design. Actually, I think it's about designing the blocking, the position of the performers at any given moment during the whole piece. So we know exactly where the performance must be.

Umm.

In every section.

And then we can design the lighting around this.

And we could be very, very like.

Slick and detailed about that, you know. Umm.



**Wanshu Li** 59:07

Yep.



**Roxanne Korda** 59:11

Oh well, I think I'll probably time for dinner now. Maybe it's OK. I'm getting in touch with them.

Not director versus stage. Something like a.

It like lighting design. That's what we're gonna do. And is it a lighting designer that we need? Yeah.

Yeah, yeah.

And that's where it is.

Yes, but I think we should wrap it up now. Yeah, yeah.

So.



**Wanshu Li** 59:39

Nice to see you guys and hopefully we catch up very soon. We get all the feedback so we can discuss how to move on to the next.



**Roxanne Korda** 59:43

Yes.

Exactly, yeah. Yeah. Looking forward to it.

Yeah, cool.



**Wanshu Li** 59:53

Yeah. OK. Have a lovely evening. Yeah, you too. Happy New year. Also very soon.



**Roxanne Korda** 59:55

We'll have you holiday, yeah.

Yeah, yeah, it's happy New Year. New year, yeah.



**Wanshu Li** 1:00:01

Yeah, yeah.



**Roxanne Korda** 1:00:04

Hope you have a nice time, yeah.



**Wanshu Li** 1:00:05

Yeah, you too. OK. Bye. Bye. See you soon.



**Roxanne Korda** 1:00:07

Fine.

Why won't you? Why aren't you?



**Roxanne Korda** left the meeting



**Roxanne Korda** stopped transcription