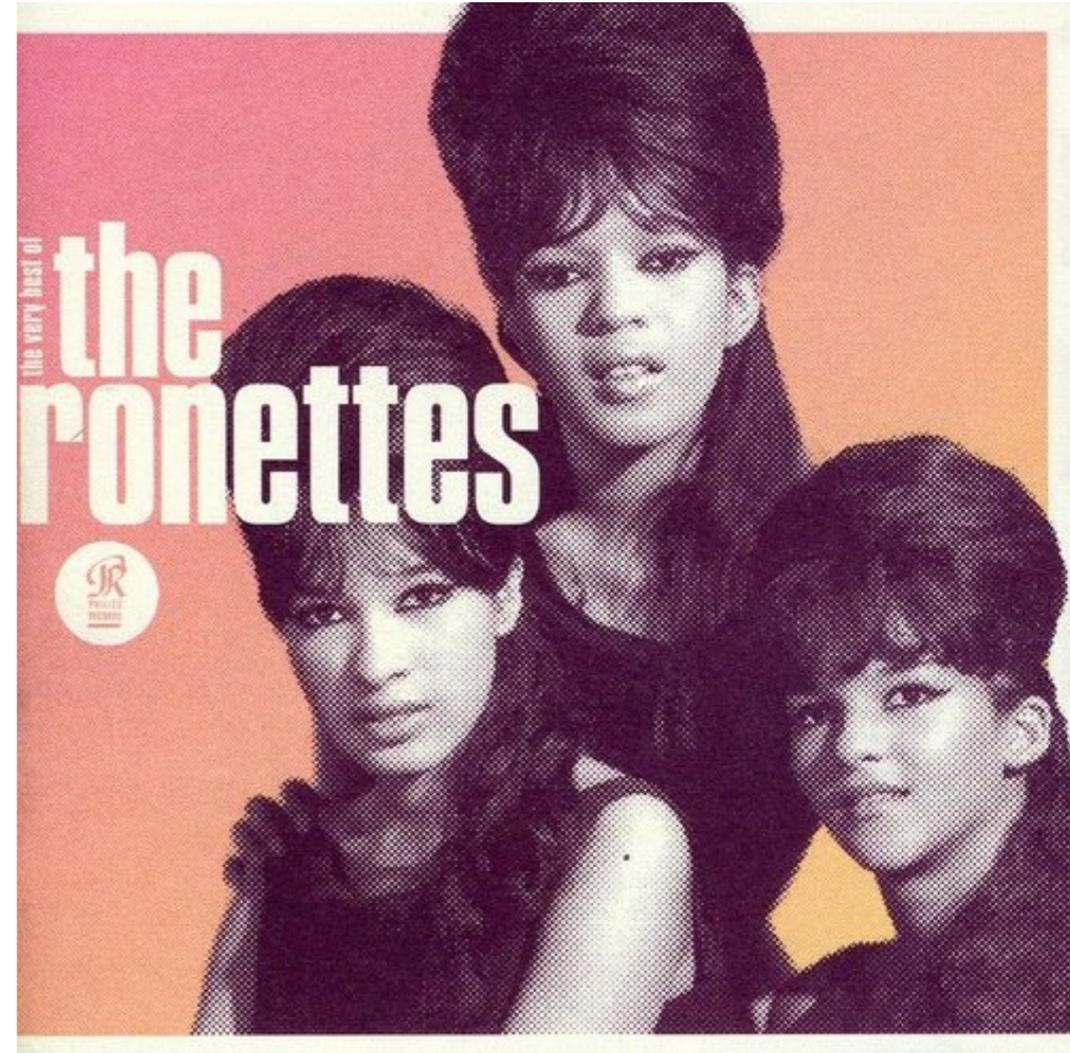
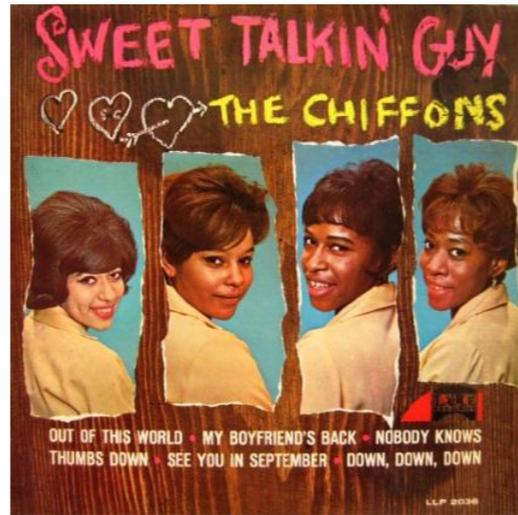


Visual Research Package

Alex Meyer, Scenic Designer

Beehive: The 60's Musical, Okoboji Summer Theatre '19

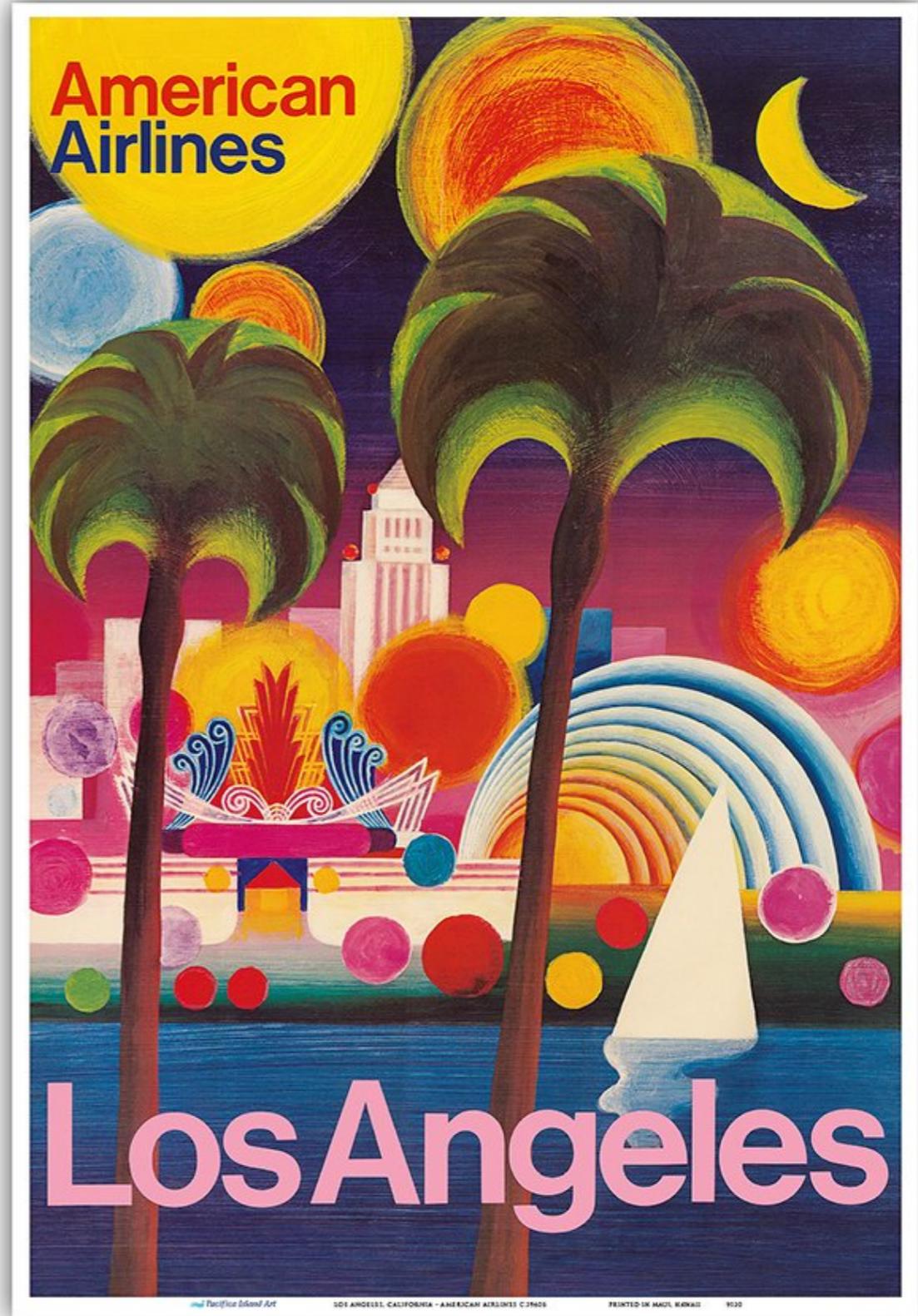
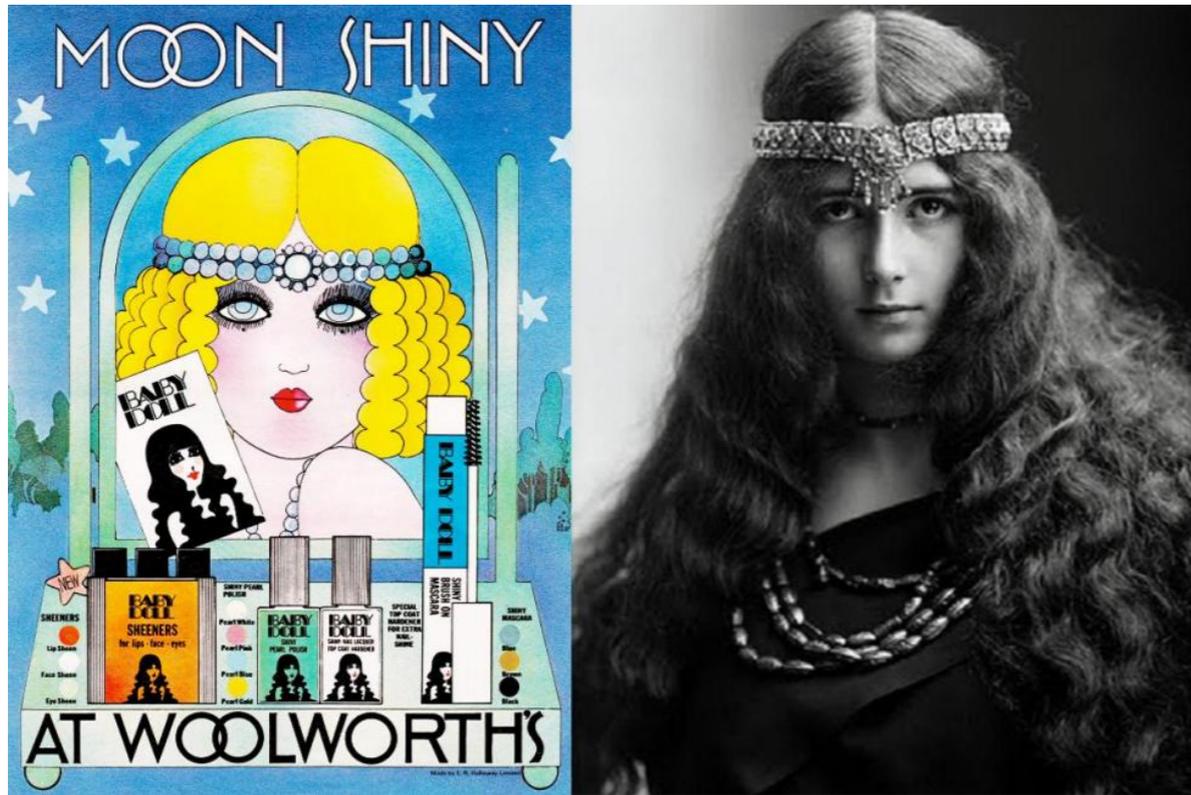
This is an initial look at my research process - based heavily on period artwork, materials, recording practices and performance styles. In our initial conversation, Katie and I began troubleshooting the context we can give to the script scenically. Grounding the show within the framework of a soundstage or recording studio seems to allow us the flexibility to span the breadth of the changing decade.



Combing through the album covers of each of the artists represented in the show was the first step in my process. Finding how style in advertisement and art morphed throughout the 60's gave the beginnings of visual significance to each song in the revue.



Additional artwork representative of the period and its singer/songwriters.



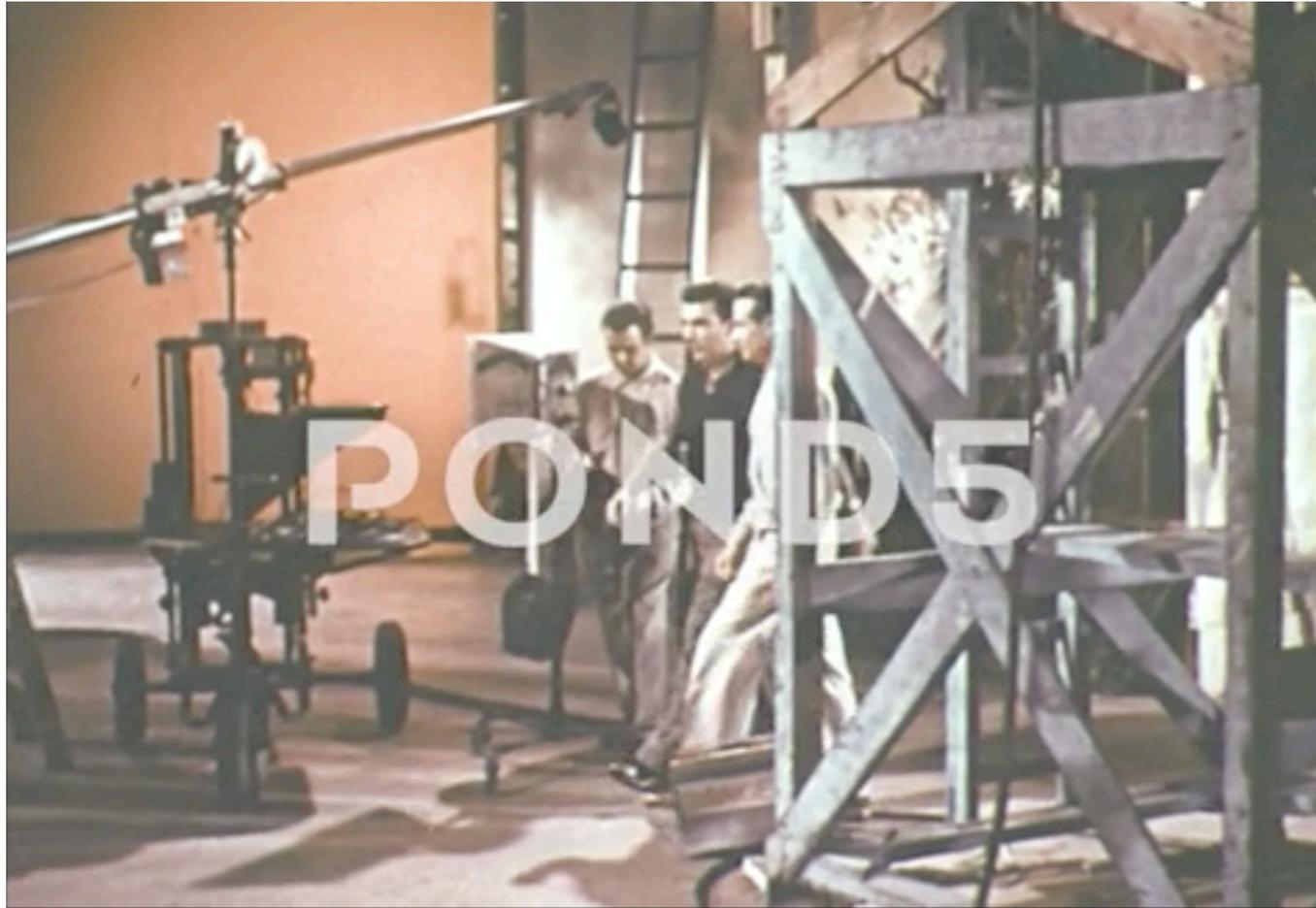
This is a sampling of artwork shared by Katie. As a pair, we're very interested in the color and shape in these ads.



The inclusion of the audience in the production made me think of what a live audience would see on a soundstage - passing through layers of cameras and lights to see what a television audience would see. These images play with that perspective. The left image is of American Bandstand.



More images of artists recording (Aretha at the piano, the Beatles playing on rugs upon rugs) give insight to how performers might use the space. The bottom left image is of Sun Studios in Nashville, where Elvis predominantly recorded, and exposes us to how the space may be cluttered with album paraphernalia and recording equipment.



These stills from sample film footage play with light in a very intriguing way. I am drawn to the oversized lighting equipment, the criss crossing of the scaffolding, and the shadows of spinning audio tape reels. This is a strong group of images in dissecting the stage/backstage relationship.



This is a continuation of the stage/backstage relationship, with interesting texture, color, and lighting, and emphasis on the soundstage.



These three images have particular elements I'm drawn to. I think the lettering in front of the band is very fun, and I enjoy seeing things taking place in front of the 'backstage' side of scenery and studio.



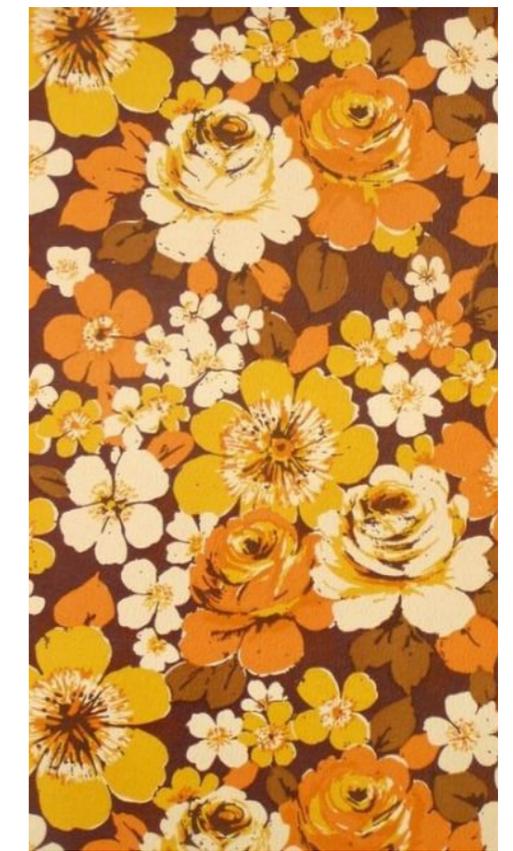
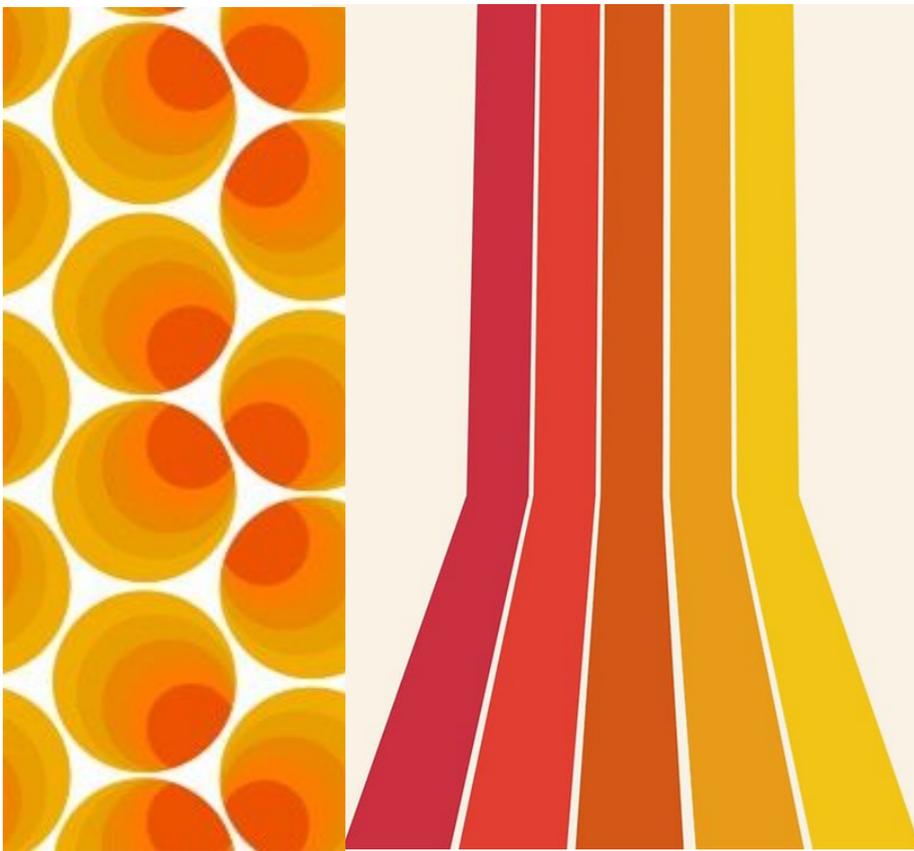
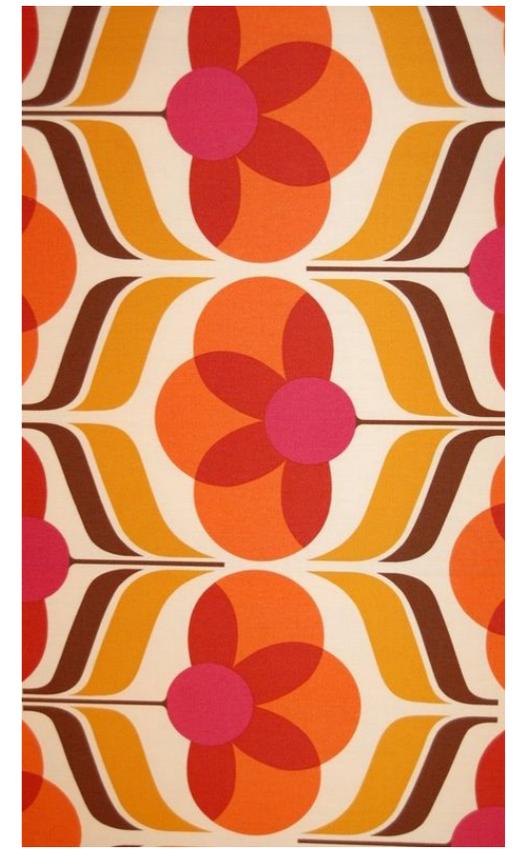
This image of the Supremes is particularly striking, and I love the purposeful intersection between the soundstage design and its equipment.



This image of the space on the other side of the recording studio glass is framed so well. The architecture of the portal could be manifested in some way on stage.



More visual research into music performance features a 1999 Woodstock anniversary stage, the soundstage of the Carpenters, and a performance by The Doors.



As we look at working our way through the decade, pattern becomes incredibly important. It can also become quickly dated, so I don't want to pinpoint ourselves in a given point in time. At the very least, the color inspiration is very exciting.

