**The Last Testament of Lillian Bilocca**

**Creative Team Notes**

**Date: Friday 20th October**

**Attendance: SF, BP, SG, IK, JB, DB, VC, AS, LA, PM, CD**

1. **Test Event Notes:**

**General:**

* Felt very disjointed.
* We need a run through with FOH teams**.**
* Can SM please have they key to unlock doors so that we have full control of them during production weeks.
* We will need more radios for the next walk-around. (We had a few but some didn’t work which made it much harder).
* Can we confirm if and how the Hull Truck FOH teams are rotating, they will need training?
* Can we confirm how many ushers/stewards from Hull Truck we will have each performance.
* We will need to make a briefing pack for ushers. Who will coordinate this?
* There will be another test event with 100 audience volunteers (hopefully Weds 25th).
* BP - Please can we clarify how many doors are useable along both corridors.
* Please can we confirm which of the tables are stood on by cast so we can reinforce them during Fit up week. (Will rehearse on site and confirm).

**Design**

* The Hessel Road settings have been cut.
* There will be boxes over the microphones in the council chamber.
* The candles will be on top of these boxes.

**Sound**

* The Ballroom had good acoustics.
* The use of headphones in the Ship corridor will not be needed and will be replaced with a sound track and other speakers installed.
* PM feels confident with the headsets and they work well.
* The range of the headsets decreases in certain spaces, so the headsets will now only be used in the Council Chamber scene, they will be placed on the backs of the benches.

**LX**

* We may need some more lx support for the scene in the Council Chamber.

**Other**

**FOH:**

* Can we confirm how many volunteers/guides we will have per performance?
* Volunteers/guides will be wearing ponchos they will be at the front and the back of the two groups.
* Guides:   
  - Do not open doors  
  -They walk with the audience knowing the pace and the routes.
* FOH team:  
  -Responsible for managing the space.   
  -Should feel empowered to move the audience.   
  -They are responsible for evac and emergencies.

**NOTE:** The roles of volunteer guides and Hull Truck FOH team to be discussed in a meeting on Monday.

SF will talk to Lin A about this meeting to confirm a time.

1. **Running Order & Routes from SF:**
2. The beginning and audience exiting is taking too long.

Action: Unison Building will no longer be used.

* The audience will now enter the venue from the main entrance.
* The audience will no longer be given headphones.
* Wristbands will be given to audience members in the tapestry room as they exit the cloakroom (still C1).
* The audience will make their way to the bottom of the stairs, collating in the hallway using all available space.
* We need to hear some music from the Ballroom when we are at the bottom of the stairs.
* There will be benches lining the sides of the Ballroom as seating – this may improve sight lines.
* The band has been repositioned and will now be diagonally opposite the bar – allowing access to the archway between the Ballroom and Banquet room.

1. Meeting Lil:   
     
   Lil will now be using the booth in the reception area, opposite the main stairs, this will be made to look like a cloak room, the action will begin from there. Brinsley and wife will walk through the crowd from the ground floor, the rest of the stairway action is as before. We will need to plant a blue raffle ticket on an audience member. CD we will need a small light source such as an angle poise to light Miss Carter while she is in ‘Lil’s Booth’
2. The corridors are too tricky.

Action: Ship corridor and Shore corridor have swapped sides. There will be no actors on Ship corridor.

* The trawlermen choreography will be worked into a new sequence involving the community cast and main cast in the men’s bathroom – situated in the walkway between the council chamber and both corridors. It should feel cold and wet. The men will also slowly invade the scene in the Council Chamber.
* The line of women will be placed on Shore corridor and they will be interacting with the audience. Shore corridor is now more about people and about lighting existing rooms in guildhall so that we get a tiny glimpse into each room. The women will be set back in the doorways along the corridor.
* The Ship corridor or the ‘watery version of hell’ will also have music in the adjoining rooms, doors are likely to be wide open and dark. This is the most immersive bit of the show, it will be trying to replicate below deck. It will be noisy. There will need to be extra thought put into slowly preparing the audience for this part – opening doors slowly, lights ahead slowly darkening etc. The audience will be led through by a poncho volunteer/guide, and a member of SM team.
* The Hessel Road settings have been cut, as has the fish gutting.

1. The Ending:

After the Silver Cod Ball scene has finished in the Banquet room the audience will re-enter the Ballroom via the arch steps. They will be ushered into the middle of the room, where they are surrounded by cast members who will be standing on the wooden benches from Guildhall.

The Unthanks will sing a sea shanty acoustically. Prior to this all band equipment, staging, bar set up and the mirror will need to be struck by stage management and potentially contained in the kitchen area that is off limits to cast and audience. It will feel like a funeral or service for Lillian. The actors will reach out to the audience members while singing. The cast will exit and the Guildhall lights will come back on.

1. The Pram Race:

The Pram Race will now be happening on the roundabout immediately opposite the Guildhall main entrance. It is likely that the community cast will use the fire exit doors in the Banquet room for quick access to the street. We are creating a final ‘picture’ as opposed to an actual pram race.

1. **The Banquet Room**

**a) Top Table:**

**General**

* There will be no community actors clearing tables.

**Design**

* There will be 2 raised areas on each side of the room to accommodate the band and the top table.
* LA is drawing up plans for the rostra.
* Please can we confirm if we can use a top table from Guildhall. The table will need to be 15ft.
* Please can we confirm how many performers will be seated at the top table. (We think its 6, tbc in rehearsals).
* The raised platform will be 8x4 steel deck, fitted with a carpet and a fabric skirt.
* There will be a 150mm step for access.
* The top table will need to be half way into the archway, if it travels much further down into the room it will affect the table placement.
* AS has a sample of the red/burgundy carpet to be used to cover the deck.
* The top table and other tables will be dressed to resemble the aftermath of dinner.

**Sound**

* PM is researching a 1960’s microphone, to be used by Mr Popplewell.
* In addition, it is likely that Miss Carter and Mr Popplewell will have radio mics for this scene.
* There will be separate speakers on the left and right sides of the room, most likely in the corners.
* The PA is sourced from Hull Truck.

**LX**

* Characters will be back lit from an external fixture through the glass window.
* The actors will be cross lit with minimal side stands.
* Can we confirm if we have three pronged bases?
* Fixtures for this area are to remain below the wood line on the walls and will stay as discrete as possible.
* The fixtures will be rigged by the left and right speakers that are there already.

**SM**

* Only soft dressing/napkins to be on the tables that the cast stand on.
* Guildhall have provided the tablecloths we will just need to source the extra crockery.
* We will need a raffle prize to be won by an audience member each performance. Details tbc.

**b) Band End:**

**General**

* The band will only be playing in the Banquet room and in the Ballroom.

**Design**

* LA thinks a T-Shaped deck would be best to accommodate the band.
* The area needs to fit the piano on.
* LA has sent an email to check if the band are happy for this platform to be carpeted, if not the deck will be painted to resemble the carpet.
* AS and BP to look at band spec.
* The follow spot op may need to be costumed.
* We will need to find a slash curtain/some sort of dressing for the tower. There are also some red plush velvet curtains in the rehearsal room.

**Sound**

* We will have 2 speakers which will be stacked on the deck.
* This will need to be on the stage with the band.
* There will be delays by the existing Guildhall speakers.
* There will be a sound op assigned specifically for the Unthanks, is this Guy Coletta?

**LX**

* Lamps here are old pars that match the period.
* There will be a wide bar, which means there is space for gelling these to put colour on the band members.
* The positioning will mirror the Top Table side for positioning.
* There will be a lx tower with a follow spot.
* The op position will be where the piano is currently.
* We will need a follow spot operator for this scene, probably SM, who may need to be costumed.
* We will need to find a slash curtain/some sort of dressing for the tower, CD says this will be off the shelf, probably Rosco (who do silver or darker grey options). Tbc.

**SM**

* A member of SM team may need to follow spot.

Thank you.