

Ice Road – Production Manager

Present: Sharon, Emily, Conor, Tim, Tom M, Tom & Alex (Limbic), Kate (on skype), Hannah and Rebecca.

Apologies: Claire, Ben P,

Tom Metcalfe – Creative Technology

Totems:

- No longer apples.
- Speaker boxes (around 150/150/50) that the audience will collect.
- The speakers might be in a parcel or on shelves like in a factory.
- Instructions to 'wear it close'.
- Hung around audience member's necks.
- The speakers can play 6 tracks around 15 seconds each (via a doorbell)
- The speakers and the sound that comes from them represents the sound of Leningrad – the people next door, the rest of the building.
- The speakers comment on things that have just happened "these children are little shits, they'll steal anything" "the one with the blonde hair's the worst" or they are fragments of conversations e.g. 'a woman singing to her baby.' They are a conduit to the rest of the city.
- 15 seconds wouldn't be enough at the moment for what is written in the script.
- Sounds can be triggered anywhere through the performance.
- Probably some kind of 'speaker desk' which one of the TSM's will operate.
- All 60 boxes are programmable to play sound. 40 is maybe more feasible? Tom would prefer to do less than 60 – 35/40.
- The sound will play through MP3 files.
- We don't want them all coming on at the same time.
- The large speakers that will be places around the space will omit ghostly, Nazi propaganda/stonky music/Stalin/we are reminded we are in a totalitarian state – THE MACHINE.
- The style is Soviet 1940's domestic speaker.
- Leatherette.
- Russian logo detail.
- Speakers no longer need to have an identifier that links with an audience member.
- The 30 speakers that do something will need to be identifiable.
- There should be a Russian script or detail on it.
- Sharon thinks the speakers are quite bat like and ominous – and really like that!
- The speakers will be made from high density foam.
- Sound quality is pretty good – but Tim will play around with it and test.
- We need to be led by what the capability of the speakers are rather than planning it now – lots more testing needed.
- Sharon is happy to write in a solution for the speakers if needed.
- They could vibrate using a bass frequency.



Size of speakers hung around neck



Possible design of speakers



Large speakers

Totem Actions:

- Colin and Tom to meet w/ 14th to discuss design of the grill and material.

- Could the speakers play to orchestra layered sound? Decision to be made.
- **Tom M** to provide 2 prototypes for the sound meeting on 31st August at JWB – Kate, Sharon and Tim present (Tim needs to leave at 10.30am).
- **Sharon** and Tim to discuss the lengths of tracks and what is possible.
- **Tom M** to give **Tim** a doorbell to play around with.
- **Tom M** will provide a matt black speaker for the design team to finish.
- **Sharon/Kate** to decide how audience collect the speakers.
- **Tim A** to send **Tom M** some music so that he can test.
- **Tim A** to email **Tom M** to move forward thinking on speakers – testing them somewhere and imagining a massive reverb.
- **Kate and Sharon** to make a decision about instrument cases.
- **Kate and Sharon** to discuss light and speakers with **Tom M**.
- **SOUND TESTING DAY IS NOW 31ST AUGUST.**

Sound:

- Orchestral moment – ghostly and haunting as opposed to orchestra at full pelt
- The totem speakers sound will point out of chests
- The person wearing the speakers won't realise the sound is coming from them
- Moments where audiences look at 1 person
- 6 tracks means we can get some kind of development in the composition
- JWB is a challenging space sonically which means certain things have had to be ruled out
- We will have 1 speaker at each corner of the room mounted as high up as we can get it and angled down slightly towards centre – quad system.
- Another couple of speakers at mid way point (might not be within budget)
- Base bins under the floor (hollow space)
- Base bins to be mounted on scaffold under dance floor so that it is almost touching the floor.
- It's important that the sounds are away from the 'noisy' road end of the building.
- We want the floor to shake when the bombs drop.
- Need to think about where the 'Stanalist' speakers are going to be mounted.
- 3 types of speakers/3 sound systems
 - Totem Speakers – around neck
 - Stanalist Speakers – round speakers
 - Sound Speakers (the modern tech)
- 6 Sound Speakers
- Conor asked – is it better to find an old speaker and fit what we need in it or the other way around.
- The sound quality of the archive material – such as Stalin won't matter too much
- Tim is happy to work to whatever 'looks good' as long as sound isn't incomprehensible.
- If we do have music omitting from cases – this will be a mini rig – they could be on wires.
- Does the sound continue beyond the show? A musical epilogue.

Actions:

- ☐ To decide exactly where the speakers will go
- ☐ Tim/Conor to talk about how the speakers will look like
- ☐ Tim needs speakers reasonably close to where the audience will be for clarity of sound (especially detailed orchestral music)
- ☐ Sharon - We need a Russian speaker to make sure that any Russian sound/voice is correct.

Design:

- Images of the model box attached to email and in dropbox.
- The design is still open to change
- Where the audience is located will influence design
- Where will certain scenes play out
- Basic scaffold structure which will be filled out by the snow scape
- We can flatten out certain areas
- Tunnels/corridors through to entrance
- They could exit the space at the other side of the building to have a longer exit
- Area underneath which could be a playing scene or could be where the dolls appear at the end.
- Props sticking out of snow – an old bed, an upturned wheelbarrow,
- Some of the ladders could have connecting wooden platforms
- To have performance spaces underneath might be too much for budget
- How do we get humanity into the design?
- Decompression of audience
- Might they come through a warmer space?
- Falling snow?
- Is the space the city of Leningrad or 1 building with a courtyard which has been filled in by snow?
- Could the underneath playing space have increased voices?
- Could the instrument cases be dug out the snow rather than uncoiled from a height?
- Leah – up high at times separate from the others.
- Stalant speakers attached to the ladders.
- Ladders are climbable
- Is dropping of dust/shrapnel possible?
- Fans – if we have snow machine or fans they can be attached to ladders.

Actions:

- ☐ Kate and Conor meeting at JWB on 31st August
- ☐ Kate to look at props list

Projection/Animation:

- Tattoos – if Leah is high up this affects sight lines, shadows etc.
- The closer the wall Leah can be the better.

- Limbic are quite keen to make natural continuations e.g. if there is a water pipe and it was a water projection or a real crack that is an animation then follows...
- What items do we need?
- Limbic and Ben P will need to work closely together to mitigate against shadowing etc.
- Tattoos could be projected out of Leah's fingers.
- Getting the position of the projection rig right is the most important bit.
- How does the projection engage with the set?
- Haze is not possible.
- Gauze not happening
- Where Leah plays the flute she is in an isolated space
- Leah could be midway up not too high
- Leah could have basic blocky tattoos that are either painted on or slightly move so that as she moves her hand the animation might come out of her fingers
- Projection for bombing scene to be onto floor
- The projection could add to shaking during bombing scene
- As there will be quite a lot of kit up high we could look at cladding/hiding it

Actions:

- ☐ ~~Sharon & Alex to discuss animations throughout script~~
- ☐ Decision to made about whether the horse animation can happen.
- ☐ Sharon to chase Bath Spa for spec of projectors
- ☐ Sharon to share images of horses

Lighting:

Ben's notes which were read out:

I presume the walkway which Conor describes is UNDER the decking structure which is supporting the snow?

And presumably, this walkway under is part of the world? (And thus effectively a third space to light, along with the bar and the main space?)

In response to the main space. I think there's an aspirational and a practical approach. All subject to further thinking, and a chat with Kate about her thinking about 'how the audience will be' in the space, etc.

The aspirational approach -

We'd rig lights (ideally bright LEDs) to illuminate the space *through* the skylights.

So the lights themselves would, most likely, be in the void space between the actual glass roof and the lower insulated ceiling which the skylights are cut out of.

These lights would do big soft atmospheric work - cold whites, dark of night etc.

Supplemented by MANY rusty practical lights, bolted to the ladders etc, which would do all the definition of acting areas, pulling our focus around the space.
We can't see a 'theatrical lighting rig' in this version.

Some obvious questions here about feasibility, safety, etc ...boiling down to, is this at all a possibility?

The practical approach (which is probably still a bit aspirational given the budget) -
We'd rig two long trusses, pretty much the length of the space, along each side of the room, perhaps 1 or 2m "in" from each long wall, perhaps a little higher than the point where the curve of the roof beams meet the wall.
Would these trusses meet or interfere with the ladders?

These trusses would carry theatre lights to do the atmospheric stuff, and other lights to do acting area definition. Effectively, this would be a "theatre rig".
We'd supplement this theatre rig with as many rusty practical lamps as we're able to source...

- Everybody unanimously agreed that the aspiration approach sounded amazing and was what we would like to try and achieve.
- It was suggested that we could add broken/slatted boards to specific areas of the roof so that we can see the lights coming through.
- Limbic asked what ability there would be for the light to cover specific areas of the projection – i.e. hard edges?
- From the height of the rigging would the light be directable?
- The lighting will need to hide shadows of the animation

Actions

- ☐ Emily and Ben to catch up after holiday
- ☐ To gain further understanding of kit needed in order to secure budget
- ☐ Sharon to determine how many lamps we have from The Stick House and share with Ben