

THE
TELEPHONE
J MISS
FORTUNE

Crew Welcome Pack

Guildhall School of Music & Drama
Silk Street Theatre

Opera 2 – Spring Term 2022

28th February – 7th March 2022

Directed by Martin Lloyd Evans

Designed by Anna Reid

Production Manager: Hayden Gurney

Stage Manager: Emma Peace

Welcome

Hello All,

Welcome to The Telephone and Miss Fortune, the spring opera for 2021-2022.

This welcome pack will contain all the information you should need to get start working on this opera, it contains photos of the creative team, you should get to know these faces ready for stage and piano, what your daily routine should contain, key upcoming dates for the production, the members of your production team, a summary of the plots, the equipment you will need and the design of the opera.

We hope this welcome pack should help shed some light to what your role on the upcoming production will entail, what is expected of you and ways you can gain support throughout this process. If there are any questions with anything here or any queries surrounding the production, feel free to contact anyone on the production management team.

Looking forward to working with you all,

Opera 2 Production Management team

Contact Info

Emma Peace (She/Her)
Stage Manager



Hayden Gurney (He/Him)
Production Manager

Jamie Hulme (He/Him)
Production Assistant

Covid-19 Precautions

We request that all members of the production team follow the advice of the school's gold group for covid-19 precautions. This means all crew members of production crew will be expected to test twice a week for covid-19. Lateral flow tests can be obtained from Silk Street front desk and Milton Court Stage door. We request that all government guidance for self-isolation and PCR testing, if you have any symptoms or a positive test, please do not hesitate to contact production management and drama admin to discuss how we will move forward. All Crew will be expected to wear a face mask at all time when working in close contact with others, and at all times in the space during stage and piano, dresses and performances

The Creative Team

			
Martin Lloyd-Evans	Dominic Wheeler	Anna Reid <i>(She/Her)</i>	Anthony Doran <i>(He/They)</i>
Director	Conductor	Set & Costume Designer	Lighting Designer

	
Rachel Wise <i>(She/Her)</i>	Joseph Beesley
Assistant Director	Assistant Conductor and Chorus Master

Daily Routine:

A call sheet will be sent out daily via email, this will tell you both where and when you will start for the day, you should arrive **15 minutes before** the start of your call so that everyone is ready to start at the specified call time, **your attendance will be registered** throughout the day, from fit up onwards. If for any reason you are running late, please ensure you contact your relevant head of department, if you are in doubt contact anyone on the production management team and we will convey your message. For any absences for a session or day, please ensure both production management and drama admin are aware so that cover can be arranged.

From fit-up through till opening night please expect and plan around calls starting at 09:00 and ending at 21:00, We will hopefully be able to finish earlier than this where possible and this may change with daily call structures, however we ask that you do not make plans within these hours as we cannot guarantee you won't be called. Please ensure you bring a water bottle and any food needed as these ours will be long and it is important that everyone stays healthy and safe. Eating will likely not be allowed in the space; however, you will be given a locker that you can keep and personal belongings and things you may need in between sessions.

During show week, your call times should become much later, as you will likely not be called until an hour/ an hour and a half before the performance (Department specific). However, please considerer that the performance may not go down until 22:00-22:30, so please taken into consideration that you may not leave Guildhall until 23:00. We know the hours are long and we will all be tired, but please remember that everyone is working and learning together, mistakes will be made, please ensure you treat everyone with respect and do not take your mood out on others. This is a no-ego show, there is no place for disrespect or bad attitudes. Everyone on this show has the right to feel safe, if you do not feel this is being upheld, please do not hesitate to talk to the production management team, or a member of staff.

Key Production Dates:

Please reference your daily calls and the latest version of the schedule for more info.

	DATE:	TIME:
Pre-Production Day	Friday 04/02/2022	09:00 - 21:00
Start Of Fit Up	Monday 07/02/2022	09:00
Seating Banks Out And Pit Drop	Thursday 10/02/2022	AM / PM
Studio Run 1 (Toynbee Studios)	Thursday 10/02/2022	14:30 – 17:30
Studio Run 2 (Toynbee Studios)	Friday 11/02/2022	14:30 – 17:30
Lx Movers Session	Friday 11/02/2022	14:00 – 17:00
Lx Focus	Friday 11/02/2022	18:00 – 21:00
Lx Focus	Monday 14/02/2022	18:00 – 21:00
Stage And Piano Start	Tuesday 15/02/2022	10:00
Stage And Orchestra Start	Friday 18/02/2022	14:30
Piano Dress 1	Tuesday 22/02/2022	14:30 – 17:30
Piano Dress 2	Wednesday 23/02/2022	14:30 – 17:30
Orchestra Dress 1	Thursday 24/02/2022	14:00 – 18:00
Orchestra Dress 2	Friday 25/02/2022	14:00 – 18:00
Performance 1	Monday 28/02/2022	19:00 – 22:00
Performance 2	Wednesday 02/03/2022	19:00 – 22:00
Performance 3	Friday 04/03/2022	19:00 – 22:00
Performance 4	Monday 07/03/2022	19:00 – 22:00
Strike Start	Tuesday 08/03/2022	9:00

Production Team:

Production Manager <small>HOD</small>	Hayden Gurney (He/Him)
Production Assistants	Jamie Hulme (He/Him) & Ben Mills (He/Him)
Technical Manager <small>HOD</small>	Ben Tinniswood (He/Him)
Technical Assistant	Finley Brown (He/Him)
Stage Manager <small>HOD</small>	Emma Peace (She/Her)
Deputy Stage Manager	Andrea Støier Andersen (She/Her)
Assistant Stage Manager/ Book Cover	Tom Licence (He/Him)
Assistant Stage Managers	Jack Garner-Greene (He/Him), Iben Bering Sørensen & Beri Valentine (He/Him)
Props Supervisor	Emily Nellis (She/Her)
Production Electrician <small>HOD</small>	Guy Knox-Holmes (He/Him)
LX 2/ Lighting Programmer	Ashe De Waal (They/Them)
Production Sound Engineer <small>HOD</small>	Anja Urban (She/Her)
Costume supervisor/ Wardrobe manager	Livvy Meeks (She/Her)
Props Coordinator <small>HOD</small>	Em Dethick-Jones (She/They)
Props	Fran Johnson
Construction Manager <small>HOD</small>	Robbie Lynch (He/Him)
Scenic Carpenters	India Mills (She/ They) & Jess Wilson (She/They)
Construction	Isa Ford (She/Her) & Stanley Olden (He/Him)
Scenic Art Coordinator <small>HOD</small>	Allegra Totaro Wainwright
Scenic Artist	Charlotte Cross (She/Her)
Scenic	Kyra Coppini (She/Her), Issy Jordon & Ema Cunha (She/Her)

Plot Summaries:

The Telephone

Ben, bearing a gift, comes to visit Lucy at her apartment; he wants to propose to her before he leaves on a trip. Despite his attempts to get her attention for sufficient time to ask his question, Lucy is occupied with interminable conversations on the telephone. Between her calls, when Lucy leaves the room, Ben even tries to cut the telephone cord - unsuccessfully. Not wanting to miss his train, Ben leaves without asking Lucy for her hand in marriage. But Ben makes one last attempt: He calls Lucy from a telephone booth outside on the street and makes his proposal. She consents, and the two join in a romantic duet over the phone line, at the end of which Lucy makes sure that Ben remembers her phone number.

Miss Fortune

DARK LOOMING SHADOWS: Tina checks her horoscope; her parents Lord and Lady Fortune host a fabulous party, during which, their vast wealth suddenly vanishes in a financial catastrophe. Tina declares she will find an honest job in the real world. Fate hovers in the background.

NOCTURNAL: Tina finds herself in a sinister street and makes for a brightly lit building.

STITCHED: The building is a garment sweatshop. The tired workers offer Tina a job sweeping the floor, which she accepts, believing it will be her entrée to the fashion trade. The workers finish their shift, leaving Tina to guard the premises. A mysterious gang of intruders enters, and the workshop is destroyed. Alarmed and helpless, Tina escapes.

AUBADE: On waste ground, Hassan tends his kebab van and sings a poetic Aubade. Tina rushes in, distressed; Hassan calms her, and they watch the dawn together. Tina is briefly left in charge of the van, which starts to shake, as a gang of attackers break it to bits; Tina rushes away to escape the violence. Fate's voice is heard again.

THE MYSTERIES: Donna, in her laundrette, ponders the mysteries of the universe. Hassan bursts in, distraught; meanwhile the sweatshop women leave town, after the meltdown of their workplace. Tina appears, stunned, and lost. Donna offers her laundry work; Tina sadly accepts; Fate sarcastically urges her on. Simon, a wealthy customer, calls to collect his shirts. Tina turns pale and tells Donna about her troubles. Donna suspects the involvement of Fate. She tells Tina to confront him, near a wasteland at the edge of town. Tina makes her way there.

IN ANOTHER DIMENSION: At the deserted location, mystical words emerge from the ruins. Tina calls out to Fate; he replies. They reach an uneasy truce.

FINALE: Several months later. Hassan begs in the street outside the laundry. Tina does all the work, Donna relaxes. News comes of a huge unclaimed lottery win in the next town. Fate arrives, incognito, as a customer in the laundry. He gives Donna a ticket which she can't match to any item in her shop. It is thrown away, and Tina picks it up absentmindedly. A positive atmosphere arises. Simon enters to compliment Donna on her exquisite laundering. A ray of light strikes Tina, and Simon is captivated by the sight of her. He recognises Hassan from his youth, and presses money on him. The elegant women from Lady Fortune's party arrive, depressed at the collapse of their own fortunes; the male party guests, also desperate, hope to find the missing ticket for the unclaimed lottery win. Lord and Lady Fortune return, ragged and unkempt, from a frightening foreign exile. Tina emerges from the laundry with Fate's ticket. All the numbers on it match the lottery win - except the final number, which is one digit out. Tina, moved by everyone's despair, calls on Fate to re-run the last few seconds, and for a moment, the action moves backwards; after which, her ticket is found to be an exact match after all. She throws it to the crowd and leaves with Simon for her unknown future. Everyone celebrates, watched thoughtfully by Fate.

Equipment needed:

Fit Up, Strike & LX Focus

- Full PPE – Steel Cap Boots, Hi-Vis Vest, Hard Hart
- Gloves (Recommended)
- Quad Spanner
- Adjustable Spanner
- Tool Lanyards for any work at height
- Headtorch (For LX Focus)

Stage and Piano, Dresses & Performances

- Laptop
- Head Torch
- Notebook
- Pencil Case with pens, pencils, sharpies, etc.

A small tool case:

- Adjustable Spanner and/or quad spanner
- LX tape
- Scissors
- Hard hat
- High vis
- Multi tool/Stanley knife/Leatherman

All crew on this Production must wear **full show blacks**, regardless of your role:

- Black steel toe capped boots.
- A black, long sleeved, high necked, plain (without logos) top.
- Full length, black trousers.

All items must be stored in the lockers located in the running room when not in use, to avoid messy wings and avoid trip hazards. We are extremely tight for space in for this production and need as much space as we can get.

The Design:

The design for The telephone & Miss Fortune is a large scale and complex one with multiple levels and moving scenery both flown, tracked and manual trucks. The hazards and specifics of these elements will be detailed in Daily Toolbox Talks, Health & Safety Briefing and Walk around.

Set base state with all hoarding panels and Bayview sign in



The Telephone interior



Miss Fortune – Sweatshop Interior



Miss Fortune – Hassan’s Kebab Van



Miss Fortune – All Hoardings and Bayview sign out



Miss Fortune – Laundrette Interior



Crew Info Sheet:

Personal Information |

Name: _____ Preferred Pronouns: _____

Telephone number: _____

Medical Information |

Please could you details any relevant medical conditions / allergies that you would like to production management to know about to ensure your personal safety and the safety of others working on the production. Please let us know if there is anything we can do to help with these. All information provided will remain private

Availability |

Please let us know if there are any dates that you have any conflicting events/ activities, any dates you may need to arrive later than the call or any dates you may need to leave early. We will try our best to accommodate these.

Resources |

Samaritans: 116 123 or <https://www.samaritans.org/how-we-can-help/contact-samaritan/>

London Nightline: (+44) 207 631 0101 or <https://nightline.org.uk/contact-us/>

Mind: 0300 123 393 Theatre Helpline: 0800 915 4617 or advice@theatrehelpline.org Backup (support for industry technical professionals): 0800 464 7068 <https://www.backuptech.uk/wellbeing-support/>

Music Support (support for those in the music industry): 0800 030 6789 (Mon-Fri 09:00-17:00)

Student Affairs: student.affairs@gsmd.ac.uk How to raise a concern: <https://myguildhall.gsmd.ac.uk/sites/how-to-raise-a-concern/SitePageModern/19915/how-to-raise-a-concern/>