

IF WE GO ON

ORDER OF SCENES

PRESET – state for audience to enter in

PUNK RANT- PATRYCJA / AURORA DSC mic manifesto

'WHAT ARE WE GOING TO DO' - PATRYCJA text USL

5 STEP DANCE – ALEX/ JANUSZ – Janusz stops and starts / Alex tries to keep up – ends Janusz hitting back wall with his feet – “ow”

ENIGMA - AURORA plus musicians – Aurora's list of people she wishes she had worked with and her homage to Pina Bausch with help from her musical colleagues / Scott Enigma text DSR table

MESS – HARRY enters for the first time, chinks the wall / Scott makes sound / PK and ALEX join making sound / Ensemble scene / Carly & Harry dance/ Janusz copies / PK big speech downstage centre into mic / PK retreat / melody ends scene

PAUSE 1 – SCOTT short text then big pause with all performers looking at audience, waiting

HESITATION SONG – ENSEMBLE acoustic harmony scene into

GO GO GO - PK demands action DSC, all six dance under their spotlights on and off

RULES OF REST TEXT - SCOTT long / halfway through Alex starts to play cello and Carly starts to sign/move USL

WALL DUET – JANUSZ / CARLY (with feedback from wall) / the duet separates / Carly repeats a phrase as Aurora flashes her light on and off

STORM – Ensemble scene of chaos lights swinging, crazy music etc

PAUSE 2 - SCOTT text from floor and pause looing at audience

DRAWING DANCE - AURORA sketches dancers on back wall / fragmented dances and Janusz “I might just not do anything” text runs into **JANUSZ “I might just not do anything” text scene** runs into **PATRYCJA's “Put your foot there” text**.

PAULA RADCLIFFE - PATRYCJA text to audience from table with AURORA on chair USL

ELEGY – ALEX centre stage playing beautiful cello

LOOK AT US SONG with Patrycja text over the top

CLEAR UP OF STAGE – resets for re-entrance of

PUNK RANT REPRIESE – “No more...” - Black out

monitors for Rep.

SET

VDT travel with everything needed on set, **except 12 stage weights and 2-4 sound monitors/speakers/wedges**, which the venue must provide for us. Please both bring your own **TOOL KITS TO CAMBRIDGE** until we work out what we need / what we have.

The **IWGO** set consists of:

Banner

- 10m x 8m black dance floor
- 10m x 8m truss structure (this configuration varies sometimes – see below) on which the parcands and the cables for the pendant lights hang
- a steel cable grid across the truss at 4m height (to hang lightbulb cables from)
- 4m high x 9m wide chalkboard wall at the back of the space
- six sandbags (to weigh down the wall) plus 12 stage weights (provided by the venue)
- nine lightbulbs hanging over the space (cables running up to a steel wire cable grid attached to the truss)
- 8 parcands on 1.5m wire rods with safety chains and caribinas (4 hanging from truss equidistant US to DS on SR, 4 hanging equidistant from truss SL)
- 4 fresnels on stands (set across DS along front of dance floor)
- two tables
- two table mic stands
- 5 SM58 mics
- 3 loop stations (one DSR table, one next to CSR chair, one on CSL table)
- a sound desk
- fx box
- multiple DI boxes and cables (as part of set and running down the outside of the dance floor)
- 2-4 sound monitors (set offstage and provided by the venue)
- two TVs (one SL, one SR)
- two DVD players with remotes
- two speakers on stands (one SL, one SR. These are dummy speakers– no sound goes through them due to feedback)
- 9 chairs (mostly positioned along sides of the stage SR and SL) — take B chairs?
- three full height black mic stands (one used DSC, two to be thrown around)
- three chrome music stands (one used two to be thrown around)
- multiple pieces of paper (on Patrycja's SL desk)
- a cello attached to a pick up mic (Alex)
- a clarinet and stand (Scott)
- various toy instruments on DSR table (Scott)
- a drum (Janusz)
- violin and stand (Patrycja)
- a box of chalk
- two water bottles in holders (Janusz and Scott)
- six birdies on stands (4 with two lights, 2 with one light)
- three spare light bulbs for overhead pendant lights
- 9 x floor based foot switches for overhanging lightbulbs (& associated cables / junction boxes)
- an earthing wire that earths both the wall and the truss for safety
- multiple reeled / 2 gang / 4 gang electric socket adaptors
- 2 surge power breaker / reset switches (for the lightbulb cables for safety)

SM 5.55 *

Unseen, but set **behind the wall** in performance are:

- **Dancer's shoes** (in case a bulb smashes)
- **Yoga mats** (for warming up when behind the scenes)
- **a bucket and two cloths** (for wall cleaning as part of show)
- **Dustpan and brush** (in case a bulb smashes)
- **Water bottles** (in a tray to avoid spillage)
- **fire extinguisher** (plus venues must provide one either side of the stage suitable for electrical fires)
- **Icepacks** (in case of injury)
- **Broom** (for final clearing up scene)

We also tour with

- **Tea and coffee making facilities**
- **Tool Kit**
- **Box of Gaffer / LX/ Dance floor tape**
- **Box of yoga mats and icepacks**
- **Box for costumes / shoes** that the performers don't want to cart about

SET CONSTRUCTION

We tour Prolyte triangle truss in the following lengths:

- 10 x 4m lengths
- 6 x 2m lengths
- 8 x 1m lengths
- 4 x 0.5m lengths
- 2 left down corner truss sections (0.5m x 0.5m x 0.5)
- 2 right down corner truss sections
- 4 bases
- 2 truss hammers and pins

Our favoured **truss size** exactly mirrors the size of the **dance floor 10m wide x 8m deep x 4.5m high** (4 metre section plus the 0.5 metre corner section) standing directly on the downstage corners of the floor and the upstage corners of the dance floor. Where the floor area is smaller than this the truss has to be reconfigured accordingly.

The **4.5m height** (4 m leg plus 0.5 corner section) can only be achieved if the truss is flown in and suspended whilst the upright legs are inserted, otherwise the truss structure has to be lifted into position (2 legs at a time with 3 technicians on each leg) in a different configuration (and can usually only reach 4m height, *including* the 0.5 corner section when constructed via lifting).

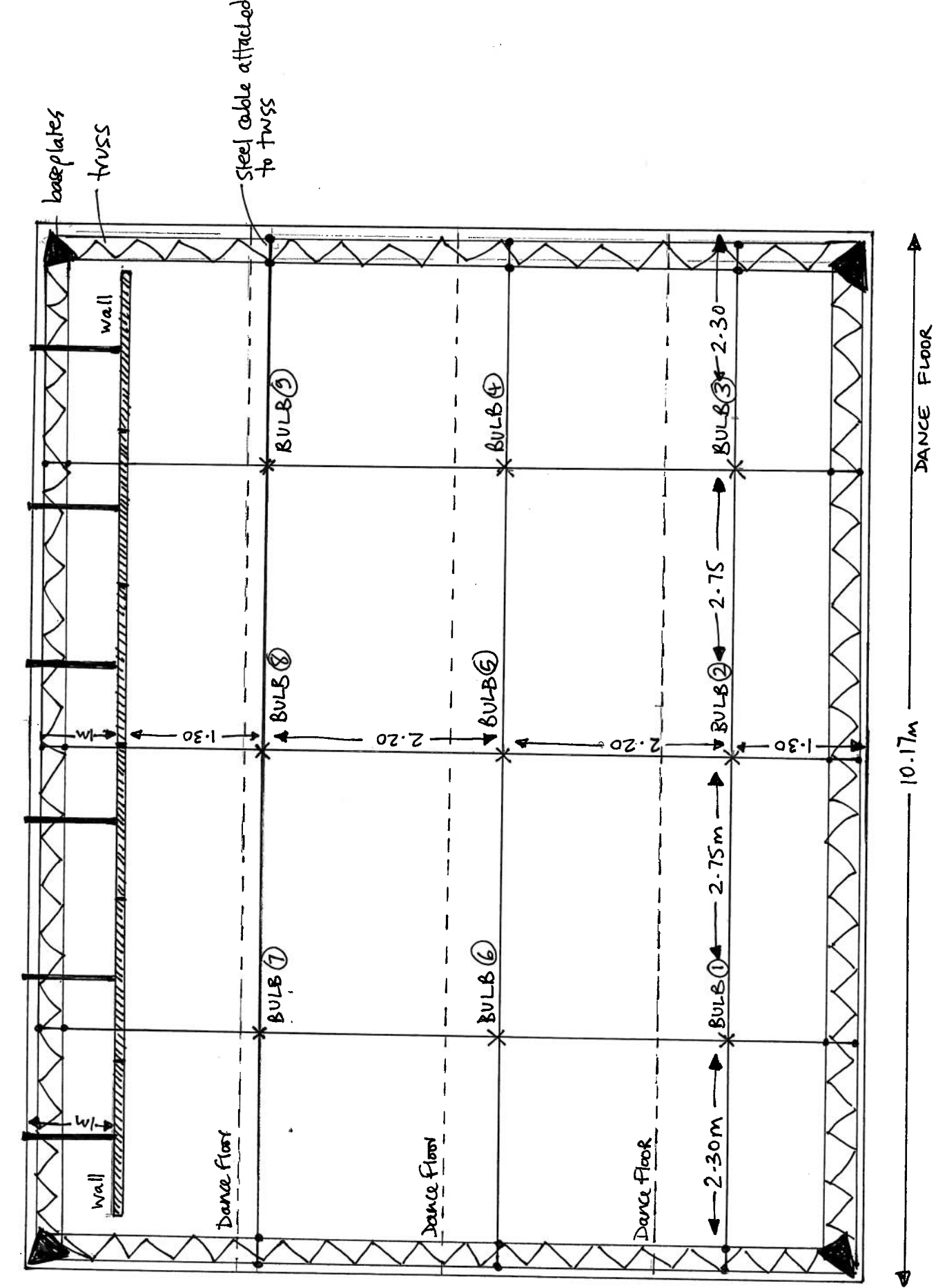
TRUSS CONFIGURATIONS

Depth

- **8m: 4 + 2 + 1 + 1 (2corners) PREFERRED DEPTH**
- 9m: 4 + 4 + 1 (2corners)
- 10m: 4 + 4 + 1 + 1 (2corners)

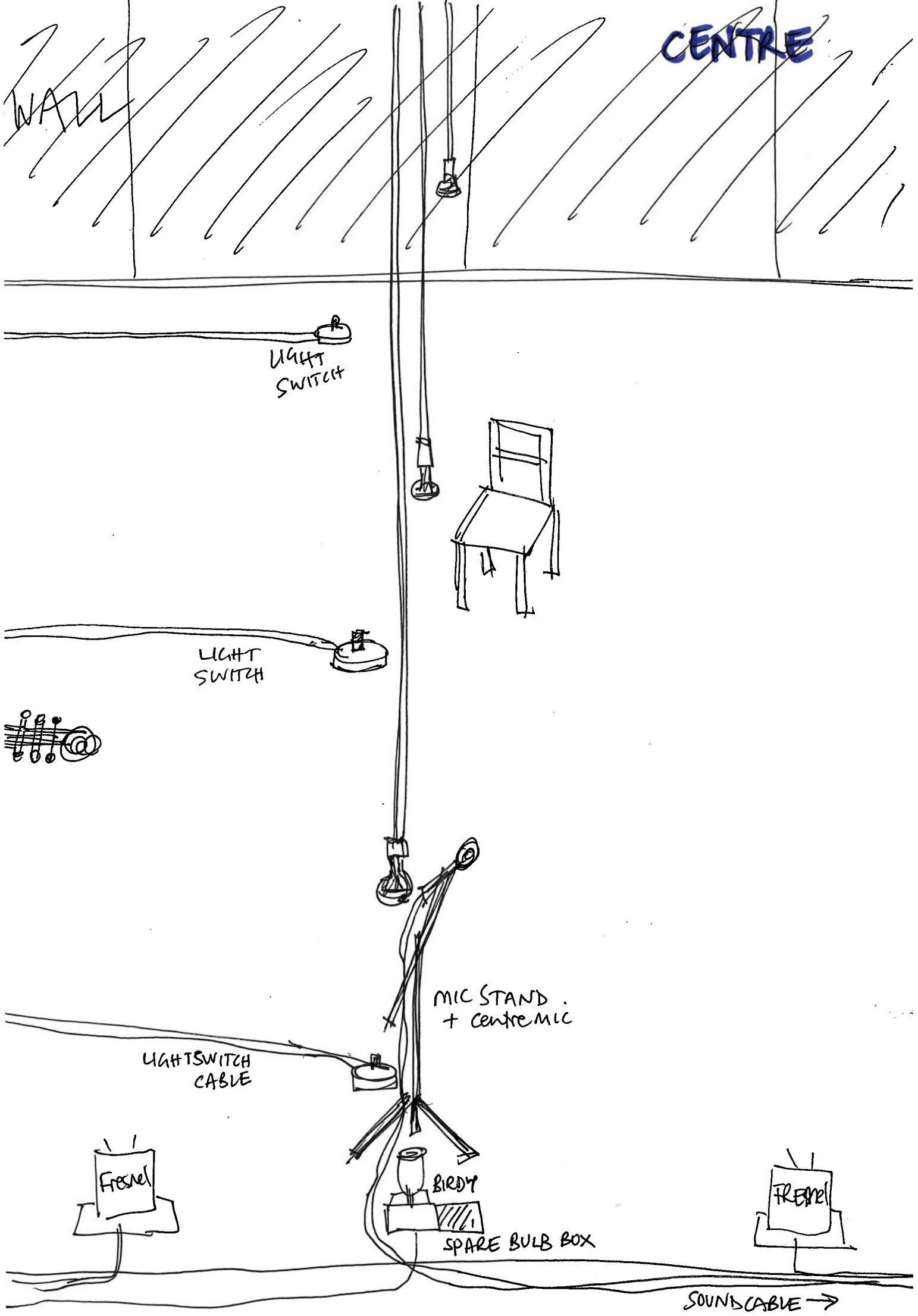
VINCENT DANCE THEATRE FLOOR PLAN, IF WE GO ON

4 x 2m 5mps dance floor 8m



WALL

CENTRE



LIGHT SWITCH

LIGHT SWITCH



MIC STAND + CENTRE MIC

LIGHTSWITCH CABLE

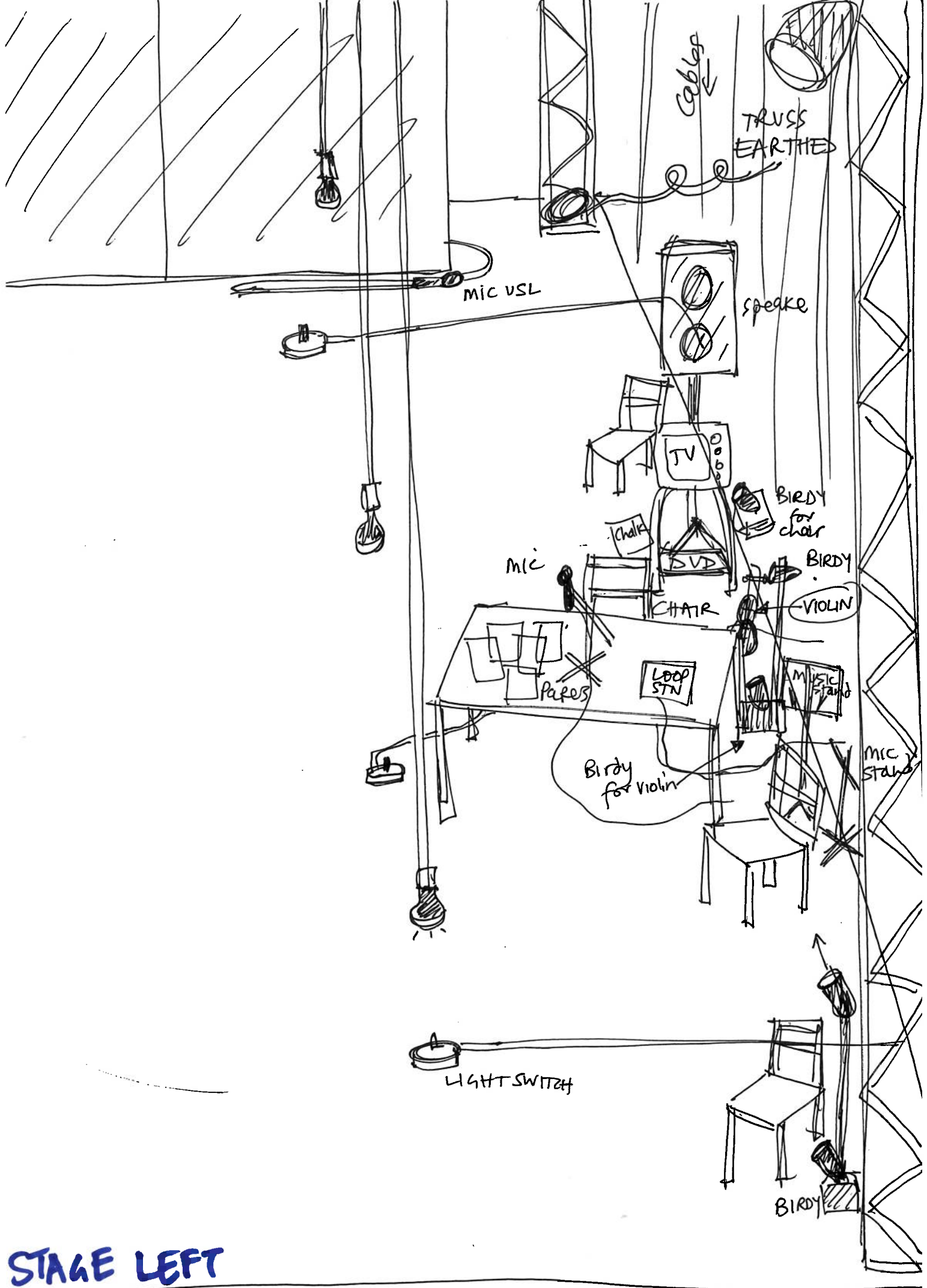
Fresnel

BIRDY

SPARE BULB BOX

Fresnel

SOUNDCABLE →

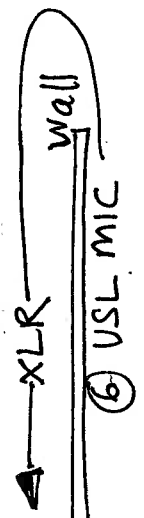


STAGE LEFT

SOUND CABLING MAP

IF WE GO ON - VDT

MIC POSITION ON WALL



STAGE RIGHT

CELLS TRACK - TRACK

CABINET MIC

XLR → J

LAPSTEEL TRACK TO JACK

D.I. JACK TO JACK

BOSS (MAND) OUTPUT JACK

TABLE MIC

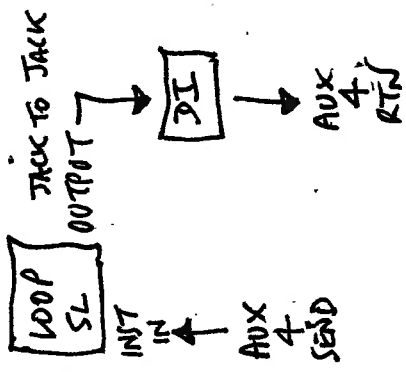
OUTPUT

XLR C MIC

MINI TRACK - TRACK ipod

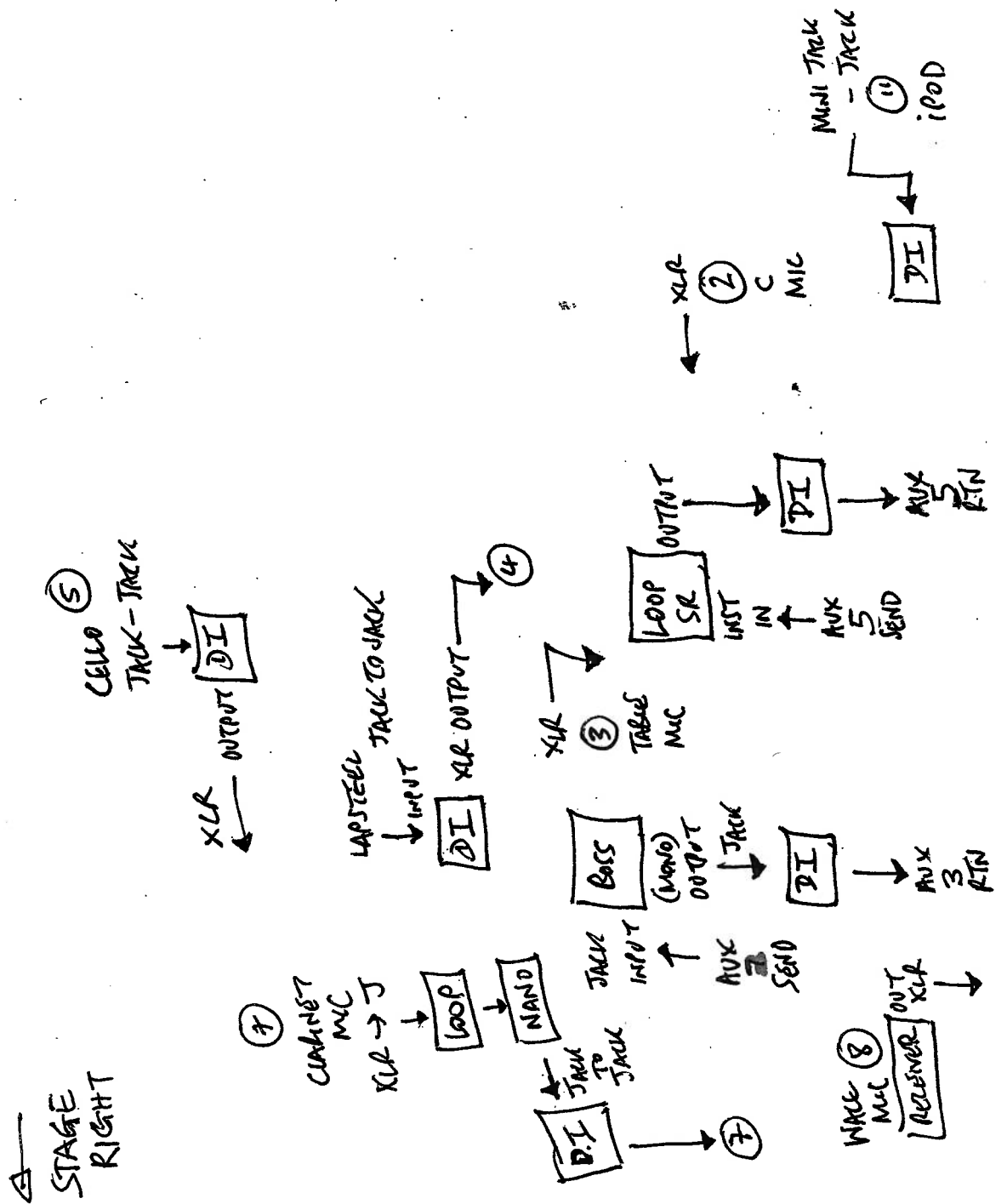
① SL MIC

XLR →



STAGE LEFT

AUDIENCE VIEW



	1	2	3	4	5	6	7	8		iPod	VEIB PTN	Loop SR	Loop
SL MIC	C MIC	TABUE MIC	LAP GUITAR	CELLO	USL MIC	CABINET MIC	WALL	WALL FX					look SL

OPENING TEXT UNMUTE MIC 2 + IPOD II WHEN THEY WALK ON

⊖ -12

⊖ -NO REVERB!

⊖ OVER: TAKE IPOD ↑

-10

MUTE

• DURING MUSIC AURORA TAKES OVER: USE IT

• END OF IPOD MUSIC:- LEAVE AS MIC ↑ UNTIL AFTER AURORA REPLACED BY JANUSZ...

⊖ -10

• ALEX PICKS UP CELLO. LEAVE AS MIC ↑ UNTIL AFTER AURORA REPLACED BY JANUSZ...
PIECE FOR AURORA
UNMUTE

⊖ 10

• CELLO RESTARTS WITH JANUSZ -5 then ↑ -2 if nec.

-2

• JANUSZ AT WALL CELLO

• AURORA TO C MIC FOR ADMIRE LIST

⊖ -20

LEAVE IN UNTIL END OF SHOW.

⊖ -10 ADD REVERB

⊖ -10

• CELLO COMES IN -

• SCOTT ON, ADD TABUE MIC,

⊖ -5

⊖ -5

⊖ -5

⊖ -5

STANDBY " I DON'T KNOW + I DON'T KNOW "
 Q-LINE " TRUST THE PROCESS, TRUST THE "SLOW FADERS UP WALL FX
 PROCESS"

70
 -10
 → keep wall FX down until his talk line

THEN INC. SCOTT + CELLO

① 0
 +5

→ keep wall FX SECTION!

INTG WALL FX SECTION!
 (+ MONITORS OUT)

WHEN LIGHT OUT: MUTE WALL FX

"STORM": WATCH CLARINET IS UNMUTED

① -10	① 0	① 0	① 0	① 0	① +2
SL MIC	TABLE MIC	CELO	USL MIC	CABINET MIC	

0 -10

- INC = INCREASE!

INCR. USL MIC IF NECESSARY FOR JANUICE - DON'T KNOW WHAT THIS MEANS ANYMORE?! - INC = INCREASE!

WHEN HE SAYS FOR SECOND TIME "WHAT IS MAKING YOU MOVE?"

FADE OUT MONITOR MIX FOR 13 & 15 FX RETURNS!

AS HE SAYS FOR SECOND TIME "ARE YOU COMPROMISED BY THIS? ARE YOU APPEARING YOURSELF?"

FX LOOPS SHOULD'VE COME ~~BY~~ WHEN JANUICE STAYS MIC BANDER

THEN DROP THE USL MIC LEVEL

NOTE MUTE

STANDBY FOR 'RECALIBRATION' - JANUICE SAYS "DON'T JUST STAND THERE, DO SOMETHING"

1 SL MIC 4 CMIC 3 TABUC 2 LAP 1 CMLC 7 WALL FX 11 (10) 12 VERO 13 LOOP 14 LOOP 15 SR 16 SR 17

WHEN CARLY FIRST ELECTROCUZON STARTS ADD WALL FX
 LOWER TURN PREVIOUS WALL * WHEN CARLY 'DEAD' SLOW FADE OUT WALL FX.

READY FOR SCOTT PAUSE TEXT ON CLARINET MIC / MUTE USL MIC

MUTE ① -5

2ND TIME:

WHEN SCOTT SAYS 'JUST HAPPENED' - MUTE FOR / MONITORS

WHEN UNMUTING FOR - BRING EVERYTHING BACK UP TO 0

END OF PAUSE SET FOR NEXT PIECE - STEPS

① ① ① ① ①
 -17 0 -8 -5 -5

VIOLIN JAN
 CELLO
 CLARINET

END OF MUSIC: DROP C MIC A BIT, SL MIC ↑ A BIT, WALL MIC ↑ WHEN... ALEX AT DESK - MUTE CELLO / WAIT 5 SECS THEN WALL FX ↑

① ①
 -4 -23

DENEBB !!

LOJE WALL MIC + FOR PATRIZIA'S SPEECH? WHEN LET'S GET OUT OF HERE UNDE WE STICK! PATRIZIA JAY HAVE THE CHANCE - 3RD WHOOSH!

ALEX CELLO SOLO / MUTE SL MIC / MUTE DRY WALL

THEN MUTE WHEN FINISHED

TS

SCOTT'S PAUSE TEXT ENDS WITH "LOST + THEN KE-ERED"
WHEN LIGHT OFF - MUTE F.O.H / ALL CHANNELS

ACOUSTIC SONG

TOY UP

AURORA & PATHEIA BACK ON - UNMUTE CMC / F.O.H.
(Central mic)

①

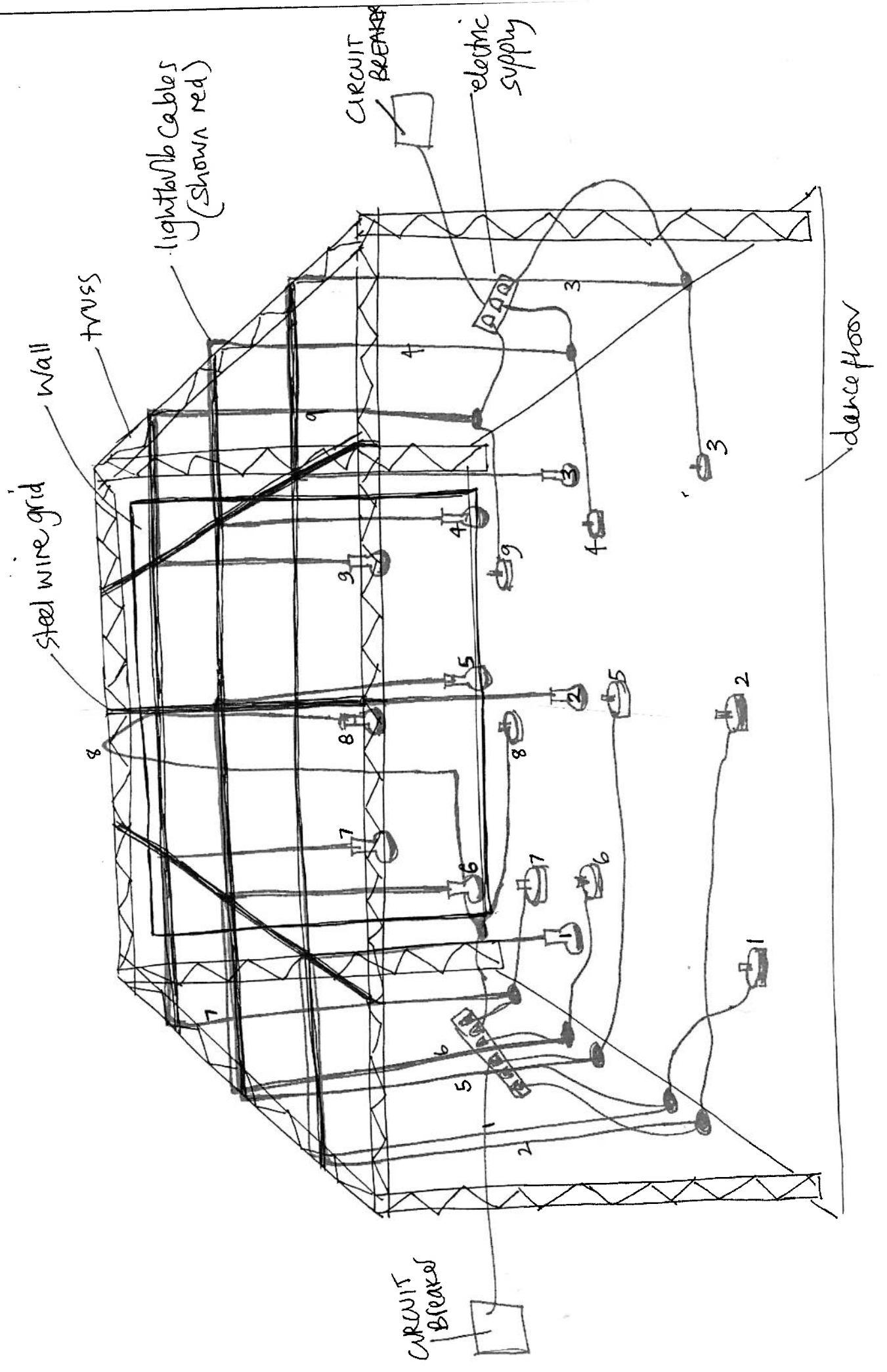
ON "NO MORE" BRACKET & MUTE ALL

AFTER SONGS : Part Show Music - iPod Shuffle - Re-tives

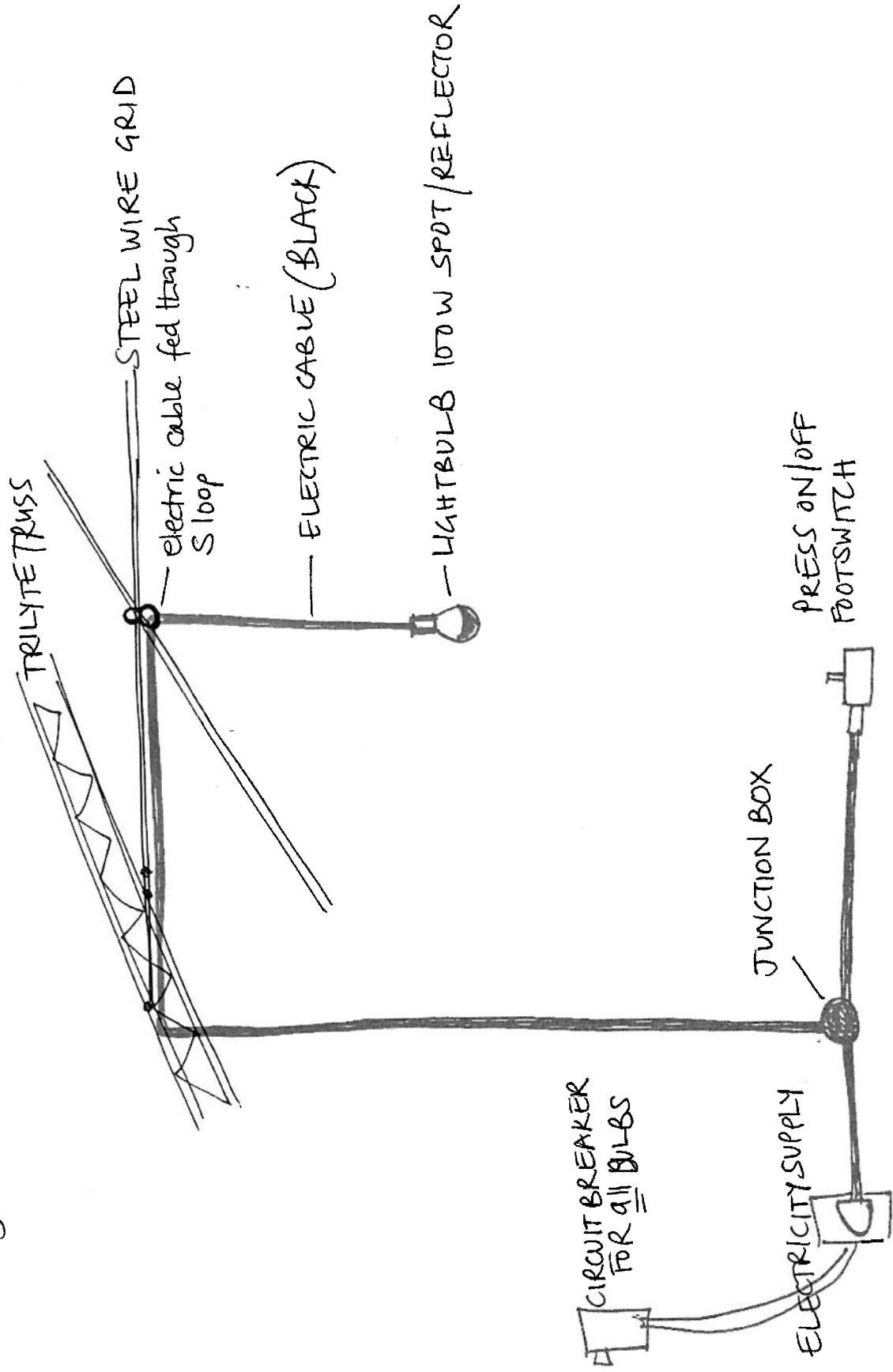
SK3

Don't forget → ①

MAP OF CABLE FEEDS FOR LIGHTBULBS, IF WE GO ON

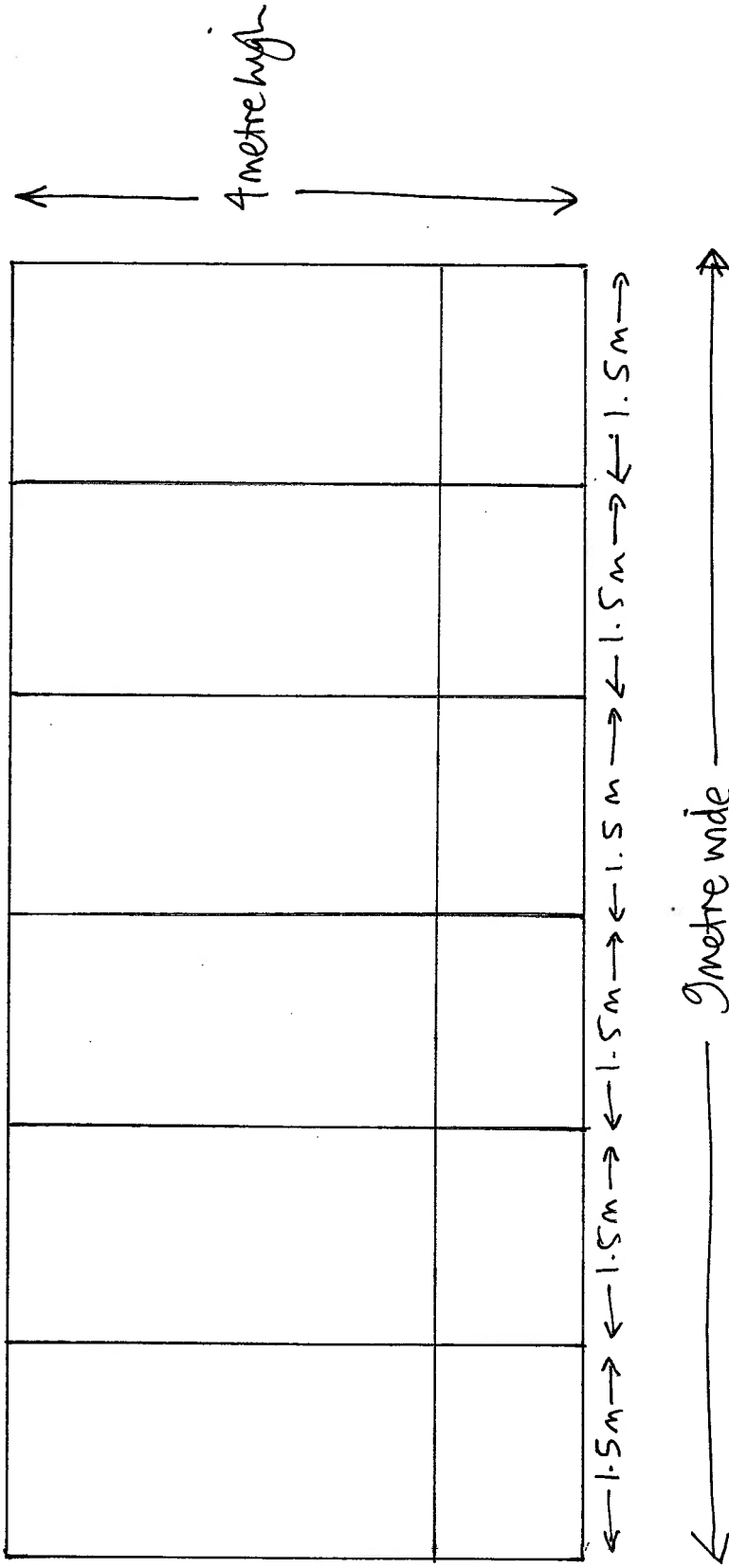


ONE ELECTRIC H4TBULB SETUP
(x 9 for if we go on)



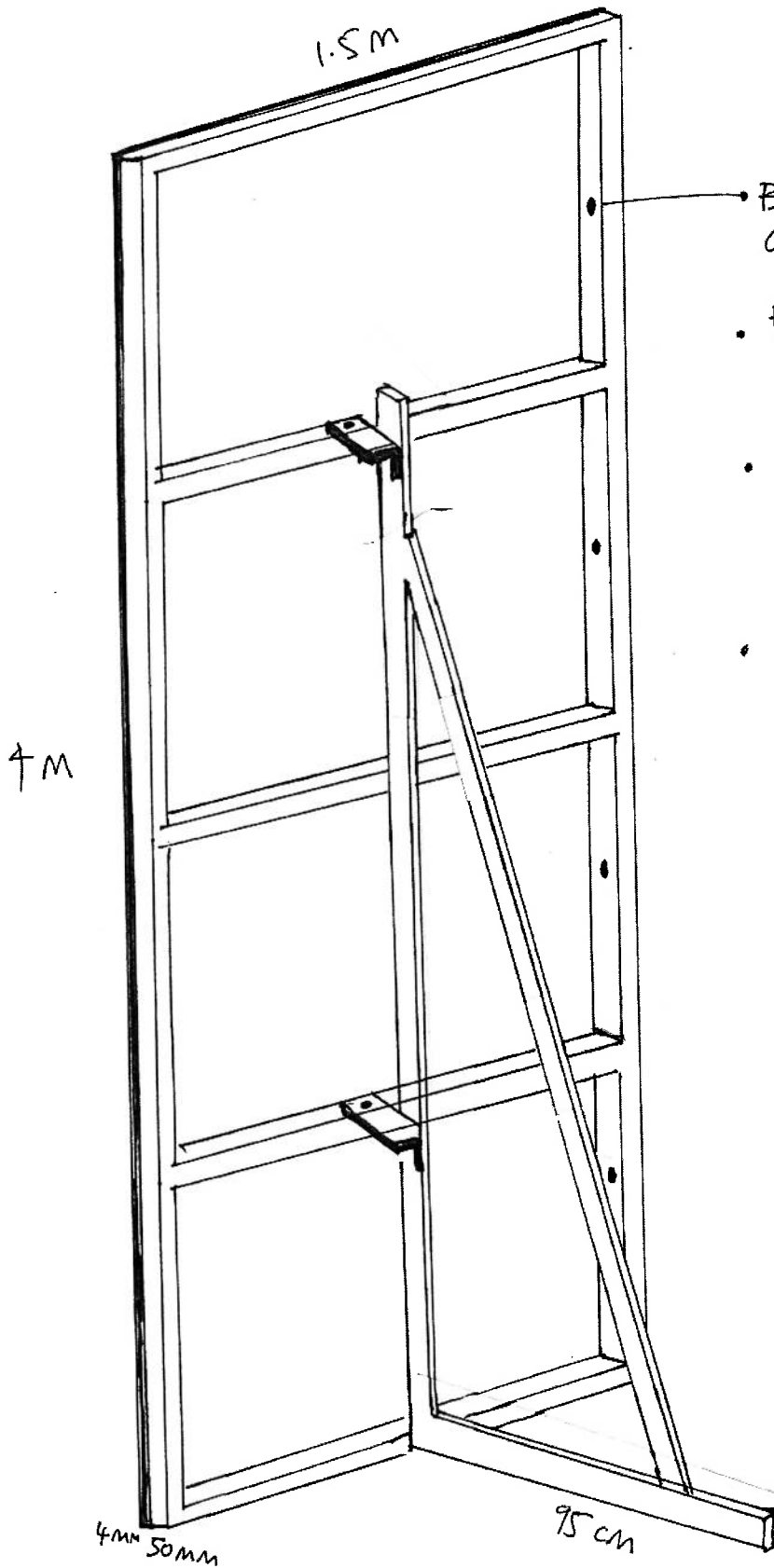
VINCENT DANCE THEATRE WALL FOR 'IF WE GO ON'

FRONT VIEW OF WALL



- 6 PANELS OF 50mm x 25mm 16 GAUGE BOX SECTION STEEL, CLAD IN 4mm PLYWOOD WITH SELF TAPPING SCREWS PAINTED WITH BLACKBOARD PAINT (OR BLACK (WATER BASED) EMULSION PAINT)
- SIX PANELS ARE BOLTED TOGETHER SO SEAMS ARE LESS VISIBLE
- APPEARS TO BE SELF STANDING FROM FRONT VIEW
- ORIGINALLY CONSTRUCTED AS ABOVE - each panel made of $\begin{matrix} \text{hatched box} \\ 3.0\text{m} \\ 1.50\text{m} \end{matrix} + \begin{matrix} \text{hatched box} \\ 1\text{m} \\ 1.50\text{m} \end{matrix} = \begin{matrix} \text{hatched box} \\ 4\text{m} \\ 1.50\text{m} \end{matrix}$

BACK VIEW SUPPORTING BRACE FOR WALL - VST - IF WE GO ON



- EACH PANEL HAS ITS OWN SUPPORTING BRACE
- SANDBAGS AND STAGE WEIGHTS USED TO WEIGHT WALL BRACE + WALL
- 6 PANELS OF WALL = A 9M STRUCTURE.

WOOD FASCIA

STEEL WALL FRAME

BOLT

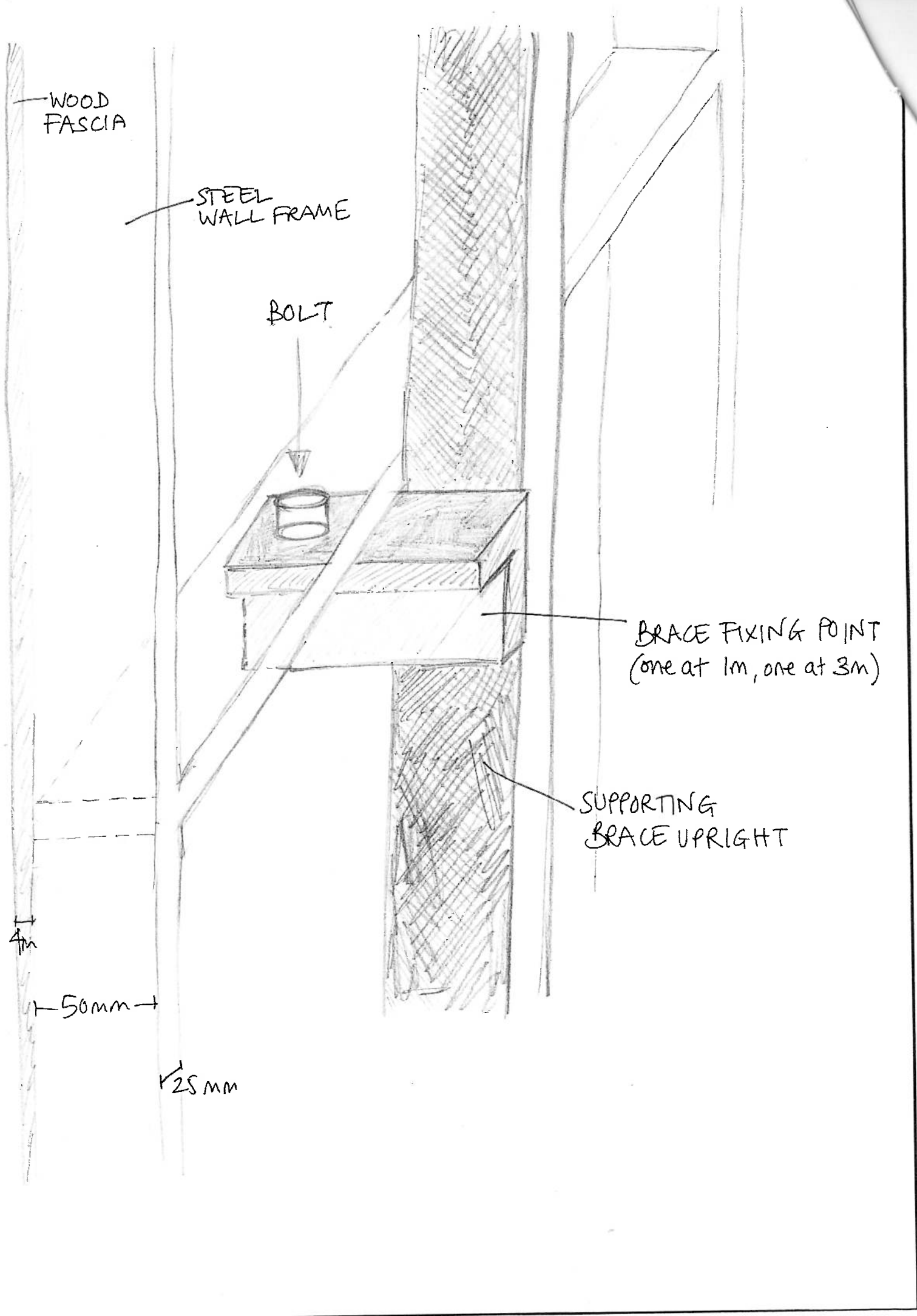
BRACE FIXING POINT
(one at 1m, one at 3m)

SUPPORTING
BRACE UPRIGHT

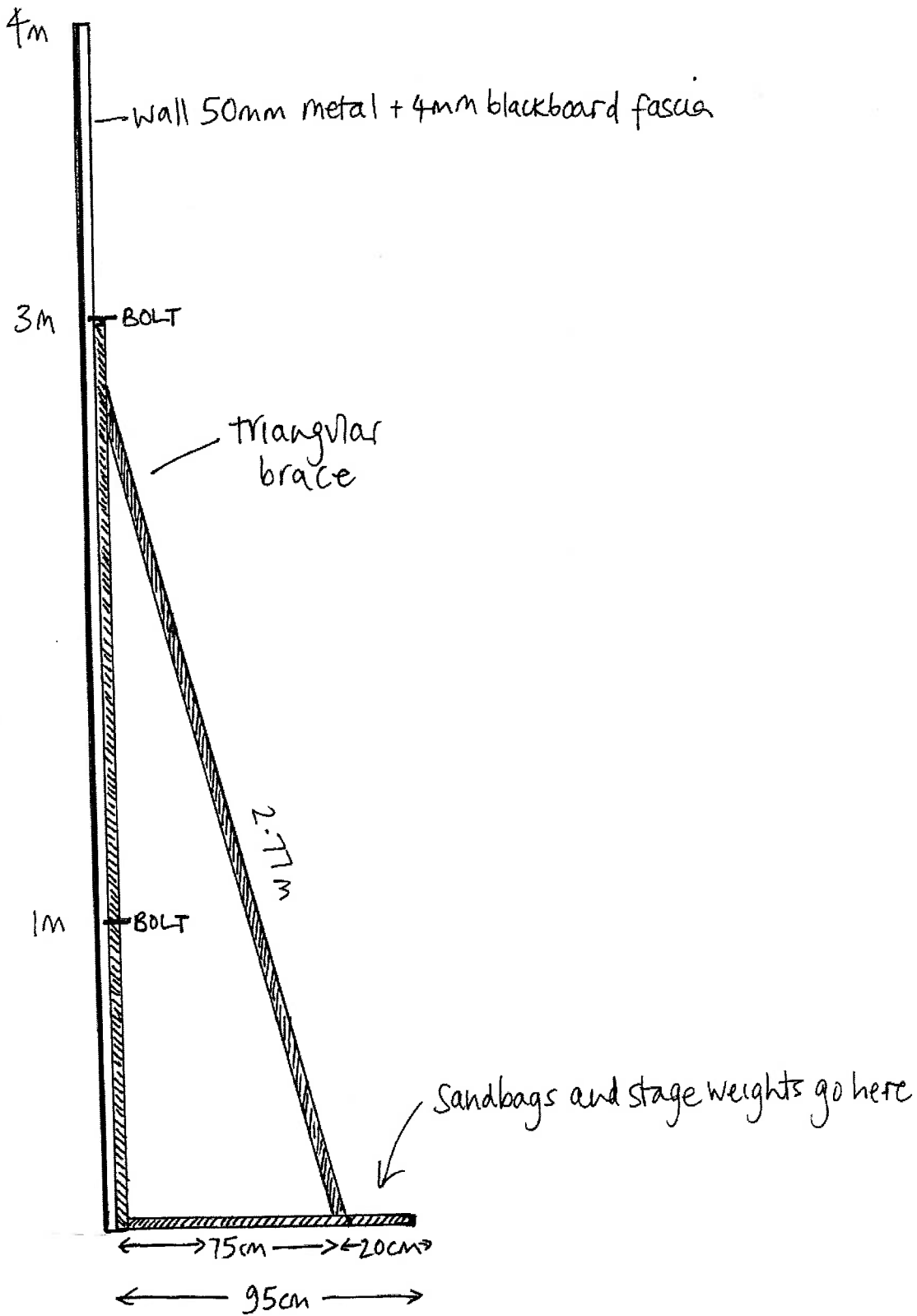
4m

50mm

25mm



SIDE VIEW SUPPORTING BRACE FOR WALL - VDT - IF WE GO ON



To scale - 1cm = 20cm