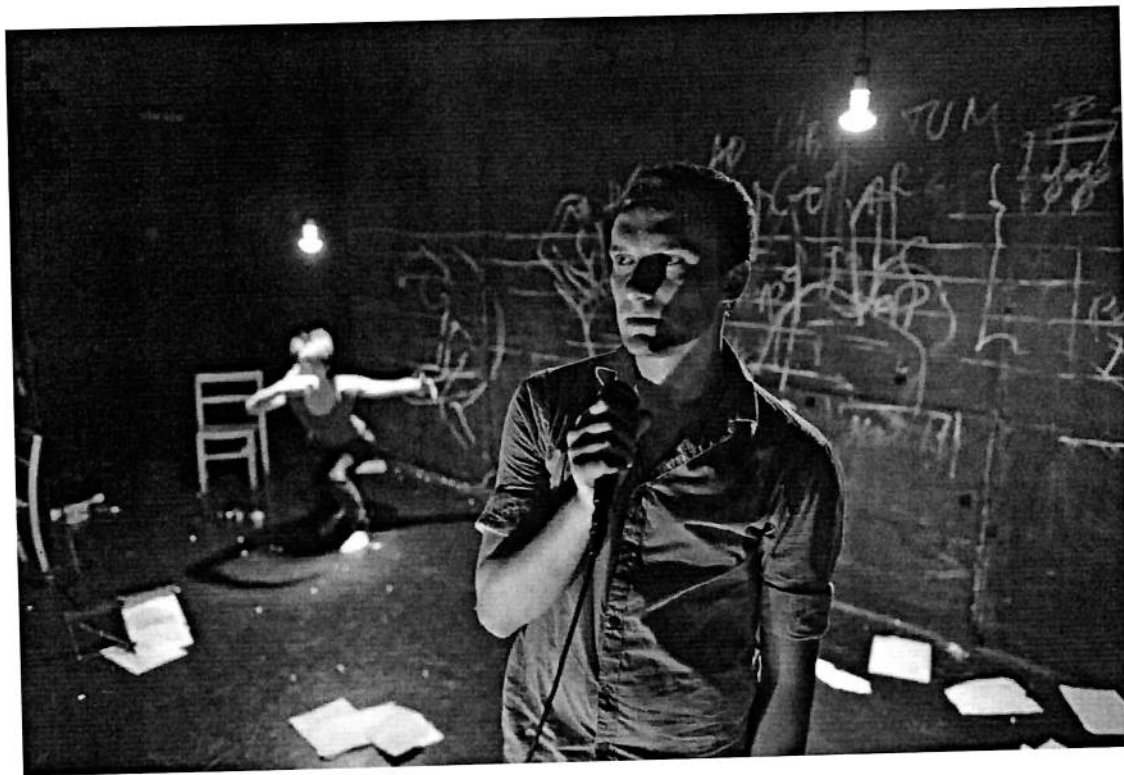


TECHNICAL NOTES

VINCENT DANCE THEATRE'S *IF WE GO ON*, SPRING 2010 TOUR



I thought it might be useful to have some kind of reference points to start from in Cambridge in January 2010. So here are some basics and some not so basics re the production of *IF WE GO ON*.

CAST

CARLY BEST dancer
JANUSZ ORLIK dancer
HARRY THEAKER dancer
SCOTT SMITH musician / actor
ALEX CATONA musician / composer
PATRYCJA KUJAWSKA (PK) musician / actress
AURORA LUBOS dancer / actress

We are on tour with Aurora's Polish family – her partner MARTIN, 2 year old son JOSEF and 6 month old baby KONSTANCJA. Martin drives the performer's MPV for the Sheffield based contingent (Alex, PK, Aurora and family, Janusz) on tour.

COMPANY OFFICE

CHARLOTTE Artistic Director / Designer / Technical 07778 813399 / charlotte@vincentdt.com
JANE WHITEHEAD – General Manager / contracts / USA liaison 0114 2210369 jane@vincentdt.com
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LIGHTING DESIGNER

Jim Harrison

Technical Manager, Leeds Met Gallery & Studio Theatre

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SCHEDULES

Dom will discuss schedules with each venue technical manager before arrival. Our preferred technical schedule is to have **one full day's get in**, the day **before** the performance date, but in many cases (including the first two weeks of the tour) this isn't possible so we will be hitting the ground running. Please see the TECHNICAL RIDER for schedule details for the following variations-

- a) Full day get in schedule
- b) Night before unload
- c) Same day get in

Dom it is essential that you negotiate at least **2 venue technicians** in each venue to help with the unload of the van, get in, get out and reload of the van. We expect support from **4 venue technicians** in most middle scale venues, at no extra cost to the company. We must try to keep technical contras to a minimum – check with Jane or me when it is looking as if

GET IN

Dom and Nik will generally arrive considerably earlier than the performers to the venue (9am) and are responsible for building the set and stage managing the set, setting up sound and lights with the venue technicians in readiness of the musicians / performers arrival later in the day/next day.



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:

- **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)
- **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)

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)

Width

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

Height

- 4m: 2 + 1 + 0.5 + 0.5 (corner) or 1 + 1 + 1 + 0.5 + 0.5 (corner)
- **4.5m: 4 + 0.5 (corner) PREFERRED HEIGHT**
- 5m: 4 + 0.5 + 0.5 (corner) - only use where sight lines from raked auditorium need this height so the action isn't seen through the truss

ORDER OF GET IN AND SET BUILD

1. Check **sight lines** / set DS edge / lay **dance floor**
2. Lay **truss** out on floor in configuration appropriate to the venue size
3. Fix **truss** together
4. Measure and tension off **wire grid** to truss (dependent on configuration)
5. Feed 9 x lightbulb cabling through wire structure and over top edge of truss
6. Fix parcands onto rods and clamp to truss
7. Attach legs to truss and fly / lift into position
8. Layout **wall** / attach support braces / bolt panels 1&2, 3&, 5&6 / lift into place (4 technicians needed here to lift). *On one day get ins ask a technician to brace the wall sections at the side of the stage whilst the truss / wire grid is being constructed to save time.*
9. Bolt 3&4 and 5&6 together / centre the wall to the floor and 1m from upstage edge of floor
10. Arrange lighting cables and switches / set tables / chairs / TV/ DVD players/props
11. Lay sound cables / set up all sound kit / mend wall if necessary
12. Set birdies / fresnels / patch lights
13. Plot and focus lights
14. Initial sound check
15. Add all other props / safety gear / stage management / cans for clearance
16. Liase with FOH – banner / shop etc
17. Cue to cue/run throughs / sound checks ect
18. Clearance

COMMUNICATION WITH PERFORMERS

Dom please communicate clearly with the performers about get times if they are needed to help, sound checks and cue to cues and whether they will be needed for the full get out. Depending on the agreed schedule, a **sound check will require Alex, Scott and PK**, with **Janusz** turning up for the second half. Because of childcare commitments, Aurora's sound check can be done directly before the show during a stumble through or in the final sound check around 6pm. A **lighting cue to cue** should be done with all with performers whenever possible.

GET OUTS

The 7 performers are used to helping and have a developed system for clearing the stage at the end of the gig (props, cables, musical instruments etc) which they can explain to you in Cambridge. The musicians hep sort out all the associated musical kit and the others do papers, chairs, birdies, mic

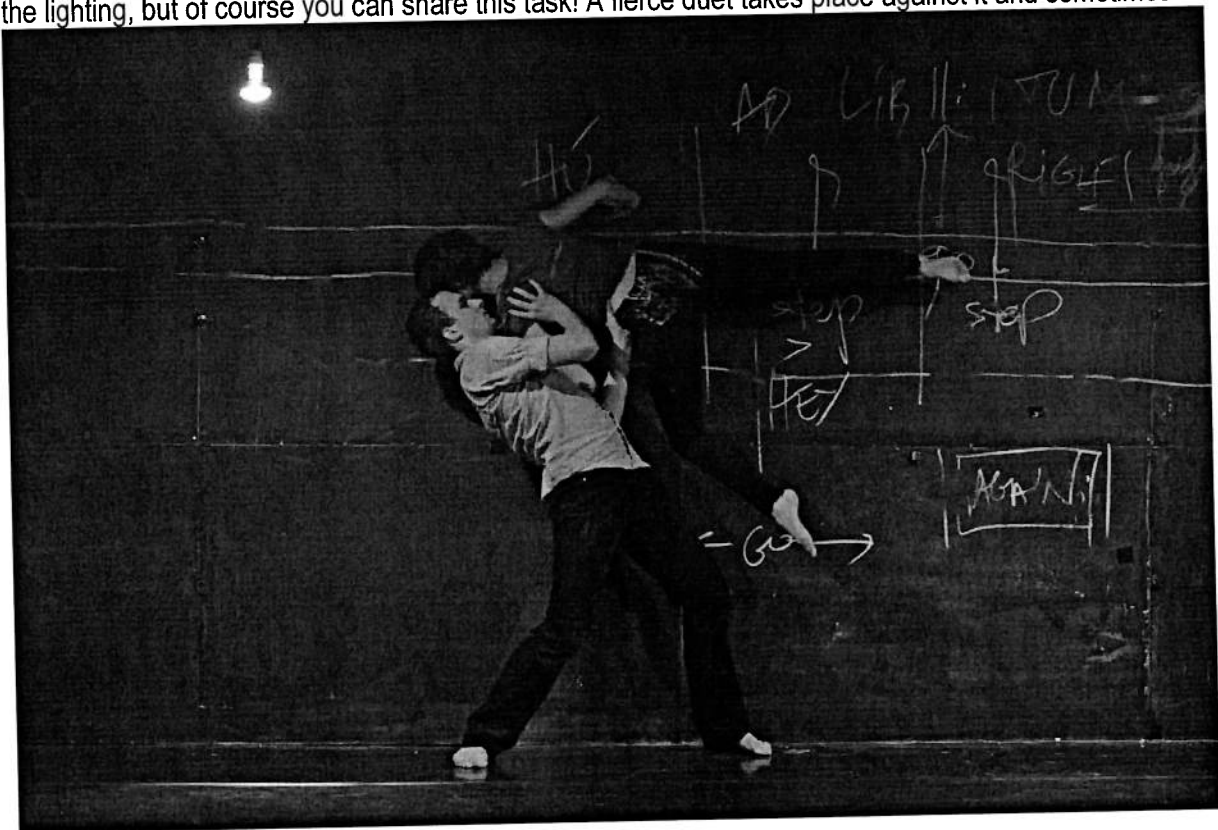
stands and all other props. Once this is done they have often been released from striking the heavier wall, floor and truss stuff although they are used to helping with that too when necessary.

Performers have **safety boots** they are supposed to wear for any heavy duty work. The men do most of the lifting! Performers are also used to helping with loading the van, but if we can limit the times they are asked to do this, then it makes for a happier tour. Aurora has two kids on tour so often has to leave the get out early. Carly has a bad back so should do no heavy lifting.

Because of the lifting and carrying and overhead dangers, **drinking alcohol on stage during the get out is completely disallowed.**

SET STAGE MANAGEMENT WALL MENDING

Dom will be responsible for mending the wall as he will have more time on tour due to the simplicity of the lighting, but of course you can share this task! A fierce duet takes place against it and sometimes



the wood panelling comes loose from the metal structure. Chairs also get thrown at it and they sometimes make holes in the wall, so it often needs patching up – with screws and gaffer – until there is time on tour to remove and replace and repaint whichever lower 1m x 1.5m sections need attention. Chairs also sometimes need a bit of glue.

The wall needs to be washed with water and vinegar before each show or the chalk notations and drawings cannot be seen clearly if the wall is too chalky. Not too much water is used otherwise the wall panels sag and then get more damaged in performance and need more repair. They cannot be made

thicker than 4mm plywood as the wall is used as a sound source with a radio mic attached to the backside of it so it acts as a big vibrating surface which Alex and Nik will manipulate sound wise.

STOCK UPDATE

Dom you are responsible for reordering (via the office) icepacks / lightbulbs / gaffer / chalk and other sundries used for the show.

SAFETY ON STAGE

Earthing the Set

The truss and the wall are made primarily of metal and therefore need to be earthed. We have a cable which earths both set constructions as there is a lot of live electricity on set.

Trip switch for the lights

All onstage light bulbs cables lead to 4/6 gang adaptors, which in turn lead to a SL or SR POWER BREAKER RCD SAFETY ADAPTOR. Always check this before performance.

Lightbulbs blowing

Performers know where the spare lights are hidden on set – one DSC next to the birdie, one under each TV monitor stool SR and SL. They know to replace the bulbs, but if this fails and for instance the fuse has gone and the power breaker has cut everything out (most likely to happen in the aggressive storm section) the Dom you have to adjust the lighting (fresnels and parcands and birdies) accordingly til the ends of the show. There has been an instance where a live cable came out of one of the footswitches and all 6 SR bulbs did not work.

Water on stage

Because of the amount of electrical kit on stage there are two metal water bottle holders – one attached to Scott's DSR table and one attached to the TV stool SR. No other water is allowed on stage. Behind the wall is a tray box for everyone else's water bottles.

Shoes

Should a lightbulb smash – yet to happen- performers know to go back stage and put shoes on to finish the show. There is also a broom there and a dustpan and brush so clearing up would happen as part of the action.

FOH DUTIES

Dom – we tour with a FOH banner which should be put in the foyer with the House Manager's permission. We have free one sheet Programmes which are given to the FOH Manager around tea time. In some venues we have organised selling merchandise – DVD's T-shirts – so this is also your responsibility to manage. We also hand out feedback/ mailing list forms and have a box for returned forms which needs to be placed somewhere obvious (often near merchandise table). Please remember to delegate the collection of all FOH stuff as part of the get out.

VAN / SET / PROPS SECURITY

As we are touring with so much sound kit we cannot risk leaving this over night in the van as **it is not insured**. The 2 sound desks, the FX box, video camera, loop stations and DI boxes and Scott's bag of instruments must NEVER be left in the van unsupervised. NIK - These items be taken or left in the venue or hotel room the night before / after the gig. Alex, Scott and PK tour with their own instruments

in the MPV/on trains. Dom – obviously when the van is in your lock up between gigs this removal of kit will not be necessary.

ENVISAGED TRICKY ISSUES WITH THE SET SPRING 2010

1. For BDE/Birmingham Rep Theatre needs some discussion – here we need to float the square structure of the truss / grid without the upright legs as the sightlines are so steep. We need to find out whether the Rep can provide corner truss without the 0.5m leg attachment (pointing down) and whether they can also provide the rigging cables/strops to fly the structure. They seemed to think they could do that on my site visit in October this year. DO WE NEED TO BUY THE CORNER PIECES OR CAN WE HIRE / BORROW FOR THIS ONE GIG? THE LIGHTBULB CABLES WILL HAVE TO BE EXTENDED WITH EXTRA 4 GANG ADAPTORS TOO WHICH WE WILL NEED TO BORROW/ BUY. DOM PLEASE ACTION BEFORE CAMBRIDGE WEEK JAN 2010.

2. For Montclair in the States - WE ARE ASKING THE VENUE IN THE USA TO CONSTRUCT / SOURCE THE SET FOR US TO SAVE FREIGHT COSTS. DOM PLEASE PICK UP COMMUNICATIONS WITH MONTCLAIR IN JANUARY – WE WILL COPY YOU INTO ANY COMMUNICATION WITH THEM UNTIL THEN. We also need to check that their dance floor is not pristine as we will be chucking things about on it.

3. For Harrogate – there is a raked floor in this theatre so we will have to double weight / screw the wall supports to the floor in some way and work out how to rig the truss so it doesn't look as if it falling over. The parcands hanging from the truss on steel rods may also need to be rigged from the theatre grid so they don't look slanted to the floor.

CAMBRIDGE PRODUCTION WEEK

The spring tour starts with a full day get in to Junction Cambridge with a few days rehearsal. To get to know the show, it makes sense for you both to be there all the week. We can also use this week to address some of the issues for BDE, Montclair and Harrogate. I envisage after Lancaster I shall not tour with the company and you will be on your own!

Mon 25th January

Dom and Nik drive to Sheffield, pick up and load van, drive to Cambridge and stay overnight. Jane will supervise this if I am not there.

Tues 26th January

10am

DM / NK / CV Get-in with AC, JO *plus 2 venue technicians*

2pm Scott arrive Cambridge / Initial sound chat, cable up SS/ AC/NK *plus one venue technician*

LX plot and focus DM

Afternoon Aurora and family arrive and settle in accomm.

Evening Harry / PK train to Cam

Wed 27th January

Carly train to Cambridge for 10am

10- 6pm Rehearsal all cast with sound / NK / DM

Discuss BDE and US – document set photographically for US technical team

Thurs 28th January

10- 4pm LX cue to cue Rehearsal with sound all cast CV/ NK / DM

4-6pm Run through with sound and notes

Fri 29th January

9.30am – 1pm Rehearsal and run-through with sound NK and DM

1-2pm lunch

2-4pm Set and kit etc can be left at back of stage so curtain can be drawn in front of it for comedy gig.

430pm Carly, Scott, Dom and Nik go home (Harry to stay in Cambs?)

Sat 30th January

Day off all

Sun 31st January – crew only (test run of get in without performers)

10a.m Get-in DM / NK / CV *PLUS TWO VENUE TECHNICIANS*

Wall mend, sound, lighting plot and focus etc

Harry travels to Cambs (if he has gone home – he will probably want to stay down)

Mon 1st February – all cast and crew

10 – 12pm Cue to cue with whole company

12-2.30pm Tech run – stumble through with sound and lights

2.30-3.30 Lunch

3.30-7pm Dress rehearsal with sound and light and notes

Tues 2nd February

11am – 12.30pm Sound check /warm up

12.30-2pm Dress rehearsal

2pm notes

2.30 – 5pm rehearsal if necessary or off til 5pm

5-7pm warm up and last sound check

8pm Performance

The office will be sending you a provisional SCHEDULE before Christmas and any scheduling/ accommodation/ travel issues should be discussed with the team in the office.

Very glad to have you both on board.

Best wishes

Charlotte