

# [Before & After, Joshua] JUNE 11/12

*There are sound cues for the show, in stereo.*

*Sound Files are [Here](#)*

*Working Script with Lighting/Stage, Sound and Music cues [Here](#):*

***Nikita: Backline CENTRESTAGE, DOWNSTAGE CENTRE***

## **Vocals**

2x beta57 vocal mic w/ boom stands – an equivalent of this mic that can be wireless

*Placement* 1x on CENTRE Riser, 1x DOWNSTAGE CENTRE

## **Nylon String Acoustic Guitar with pick-up**

1x DI

1x small guitar stand

*Placement* CENTRE Riser

## **Monitoring**

3x floor wedge monitors

*Placement* 1x on CENTRE RISER, 2x DOWNSTAGE CENTRE

***Arahi: Backline CENTRE RIGHT, Slight angle facing towards the centre***

## **Drums**

Vintage Ludwig preferred

Otherwise good quality modern Ludwig, Pearl or DW

1x 22" Kick Drum

1x 12" or 13" Rack Tom

1x 16" Floor Tom

2 x snare stand (*one to mount the rack Tom*)

2 x boom stand

1x quality hi hat stand

1x quality drum throne - *i.e Pearl Roadster*

*Remo powerstroke 3 coated heads where available*

1x small percussion table (*with mic for percussion*)

## **Synth Bass**

1x DI

1x single tier keys stand

1x power outlet

**Vocals**

1x SM58 vocal mic w/ boom stand - an equivalent of this mic that can be wireless

**Monitoring**

1x floor wedge monitor

*Dave: Backline CENTRE LEFT – slight angle facing towards CENTRE*

**Vocals**

1x SM58 vocal mic w/ boom stand - an equivalent of this mic that can be wireless

**In-house Baby Grand Piano**

Appropriately mic-ed

**Guitar**

Fender Deluxe Amp appropriately mic-ed

1x guitar stand

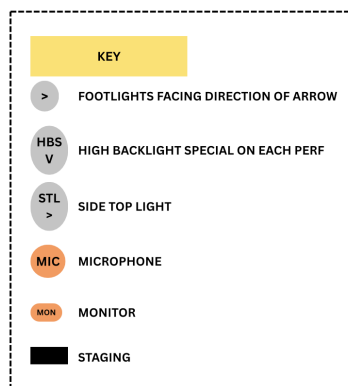
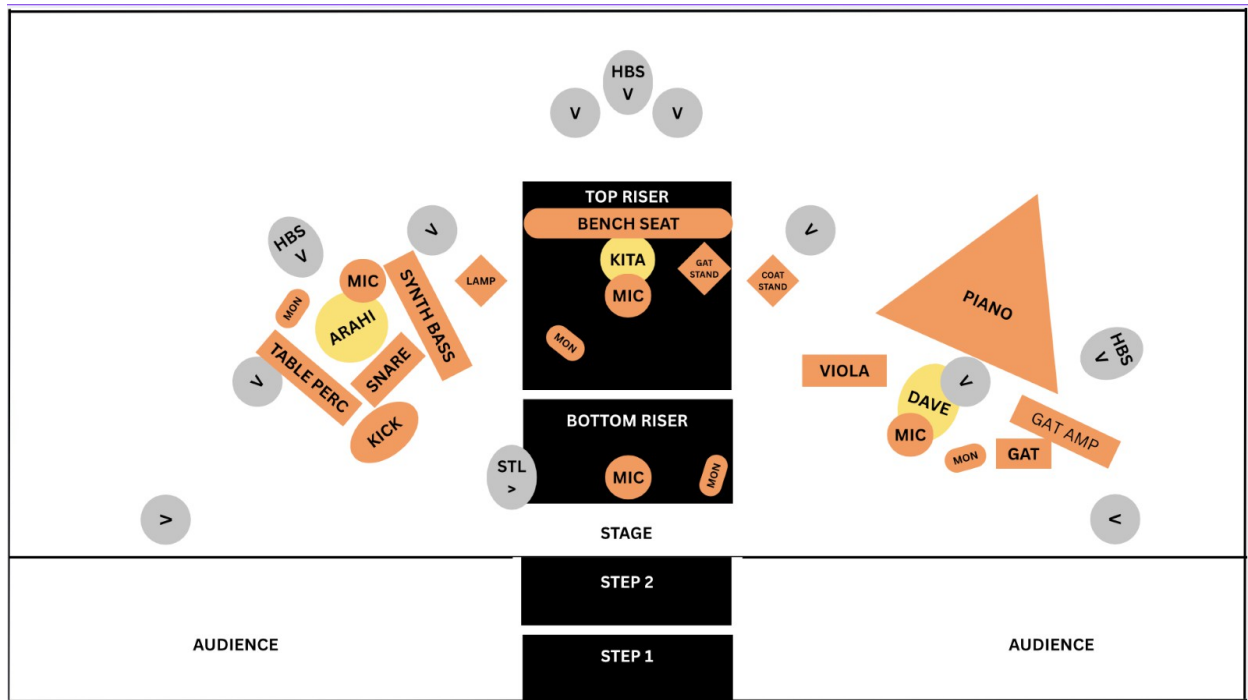
**Viola**

1x DI

**Monitoring**

1x floor wedge monitor

[BEFORE & AFTER, JOSHUA] Working document - *Changes have been made in PURPLE 11:08am WED*



*Lighting Notes – Yes to Haze!! (LIGHTING CUES IN BROWN IN SCRIPT) - please note add Haze where you think is appropriate, we want it to be MOODY AF as soon as the audience step in, I've put in a couple that I definitely want!*

! Mostly orange/yellows - keep in the feel of Old Country Western, simplistic Japanese style theatre – with only a couple of moments of colour\* specified in script below

! when in moments of music, moody, and sometimes quite dimly lit

! 2 rows of footlights on either side of the stage, in a V (apex of the V upstage centre) shape, shining inwards (as side lights)

! 3 high backlight specials, one for each of our performers (1x on CENTRE RISER, 1x CENTRE LEFT, 1x CENTRE RIGHT)

! Lighting on the audience to bring them into the “inside the train” feel of travel for both NIGHT TRAIN PRELUDE, and NIGHT TRAIN

! top side lighting downwards for the lower riser sections

! follow spot for intro to Nikita through audience – **until Nikita takes the microphone off the stand**

! 1 working tall standing lamp

### *Staging*

Centre Steps that lead to the front of stage from audience - that lead to 2 levels of elevated platforms Centre stage, the 1<sup>st</sup> is 1m x 2m **with monitor**, the second riser is 2m x 2m (with the bench/seat at the top, monitor and guitar stand)

Piano Stage Left with seat, electric guitar and amp, and viola – **gat stand, and monitor**

Drums Stage Right with seat, synth bass, and percussion instruments small table – **and monitor**

**Potentially an extra monitor slightly off centre downstage**

### *Props*

Bench

Coat stand

Tall lamp

Suitcases

Instruments

### **Sound Cues (UNDERLINED AND BOLD IN SCRIPT)**

Train 2 Ext

Train 1 Ext

Airport ambience then add on Airport final boarding over the top

Train 1 Int

Waterlaps 1

Wolves/howling

Waterlaps 1

Wind

### **Song/Music Notes**

Nice verb on all the vocals – but not during dialogue

Nice verb on nylon string acoustic

Live music and sound to be big, and immersive (even though it's mostly acoustic)

Specific note on song: , - nice swimmy long verb on all the vocals and nylon (more than the other songs – long delay effect)

### **HOUSE LIGHTS UP.**

A FEW INSTRUMENTS ARE PRESET ON STAGE. A DRUMKIT, AND A SYNTH STAGE RIGHT FACING IN ON A DIAGONAL (ARAHİ). PIANO AND VARIOUS OTHER INSTRUMENTS STAGE LEFT FACING IN ON A DIAGONAL (DAVE). BOTH BLOCKS OF INSTRUMENTS HAVE SEATING. IN THE CENTRE, BETWEEN THE TWO BLOCKS OF INSTRUMENTS IS A WOODEN BENCH (THE KIND WE MAY SEE AT A PUBLIC SPACE, A PARK, OR A BUS STOP) AT THE TOP OF THE RISERS WITH A NYLON STRING PRESET NEXT TO IT (ON GAT STAND), WITH A SMALLER RISER ACTING AS A STEP UP TO IT.

VARIOUS OTHER THINGS, SUCH AS A COAT STAND, A TALL LAMP ARE ALSO PRESET. THERE ARE SOME STEPS DOWNSTAGE CENTRE, THAT LEAD UP TO THE STAGE IN LINE WITH THE BENCH.

### **SOUND CUE: Train 2 (Start, Run, Stop/Arrive) EXTERIOR – track played beneath the action below**

[Dave Khan enters (1 minute into the track) upstage wearing a hat, a suit, carrying a viola case and his suit jacket over his shoulder. He moves towards the piano unhurriedly. He puts his cases down and places his hat on the suitcase. He walks over to the coat stand and hangs his jacket up to reveal a slightly dishevelled white shirt and dark pants held up by suspenders. He takes his seat by the keyboard and starts tuning his instruments (guitar first) then he opens up his viola case and starts tuning his instrument.

Arahi enters upstage left also wearing a hat, a suit and carrying an umbrella and one large suitcase. As he **enters he passes Dave** - Dave pauses his tuning, Arahi stops in his tracks and they both acknowledge each other with a nod. Arahi continues to his drum seat, places his case down by the drumkit and walks to hang his jacket on the coat stand. He turns the lamp on, on his way back and then takes his seat by the drums **SOUNDCUE: Train fade out, HOUSE LIGHTS DIM TO HIGH BACKLIGHT SPECIALS ON ARAHI AND DAVE** He opens up his case taking out various percussion instruments. As he does so, he strikes each one (as if doing a demonstration) in a very dry manner.

Arahi and Dave transition from tuning their instruments into the beginning of SONG: **NIGHT TRAIN PRELUDE.**

Dave will start with screeching viola sounds to start off the beginning of the soundscape, then jump to distorted electric guitar, Arahi setting groove and bass along with the soundscape of the train.

### **SOUND CUE – Train 1 (Start, Run, Stop/Arrive) EXTERIOR**

**ONCE THE TEMPO OF NIGHT TRAIN HAS BEEN SET; VIOLA, SYNTH BASS AND PERCUSSION ARE ALL IN - THE HOUSE LIGHTS SWITCH OFF TO THE SIDE LIGHTS EMULATING THE FEELING OF TRAVELING AT NIGHT BY TRAIN, THE LIGHTS 'PASSING THROUGH THE WINDOWS'. DIM LIGHTS ON AUDIENCE ALSO FLICKER TO THAT OF THEM INSIDE A TRAIN, IN TIME WITH THE MUSIC, THE HIGH BACKLIGHT SPECIALS**

## ON DAVE AND ARAHI DIM, LEAVING THEM IN SILHOUETTE.

[**FOLLOW SPOT ON** Nikita is walking/running frantically through the audience to the music (a stark contrast to Arahi and Dave), apologising as she bumps into people. She makes it up the centre stairs onto the stage. We do not see her face yet. She is wearing a large dark cloak, with the hood over her head, carrying a **suitcase and an umbrella**.

Finally, she turns around facing the audience at the top of the riser **HIGH BACKLIGHT SPECIAL ON NIKITA** Nikita begins singing NIGHT TRAIN, still holding her suitcases.

### SONG: NIGHT TRAIN PRELUDE

**Soundscape / viola / synth bass / percussion / electric distorted guitar (DAVE)**

"I took a night train

to meet a boy

Though my heart belongs with another

though my heart resides with another

I took a nigh -"

[Halfway through singing NIGHT TRAIN - ]

"Wait...wait...stop the train. Stop the train! [She runs down to the bottom riser carrying the cases, puts them down on the ground lifting her arms up like a mad conductor] Stop THE TRAIN!!"

THE DRIVING MUSIC COMES TO A HALT IN ALMOST A COMICAL FALL-APART FASHION. **THE LIGHTS ALSO FLICKER AS IF IN A CRASH - FOLLOW SPOT REMAINS ON NIKITA - OTHER LIGHTS ON DIM** [Both Dave and Arahi look at each other. Dave shrugs. They rest their instruments. Nikita turns and addresses the audience using the mic at the bottom riser.]

"I think the only way this is going to make any sense, is if I start from the very beginning. Don't you think?

[Dave stands and rolls his sleeves up. He slowly walks around, hands in his pockets, pacing his part of the stage as she tells her story, sometimes pausing, to lean on the piano. Arahi gets up also inspecting his drum kit/or pulls his hat over his head leaning back, feigning a nap, arms crossed.

**THE FOLLOW SPOT REMAINS ON THE CENTRE WHILE** Nikita walks her suitcases down on the ground (close to Dave) and removes her hood. She uses the microphone on the first riser - wireless mic].

**HOUSE LIGHTS SLOWLY DIM TO LIGHT ON NIKITA, VERY DIM SIDE FOOT LIGHT ON REST OF STAGE (Silhouetting Dave, Arahi and Instruments) - NO LIGHTS ON AUDIENCE**

"So, I've just spent a good 7 to 8 weeks in New York, it was my first time there. I travelled with no phone - well actually what happened was my phone fell out of my pocket into the sea the day before my flight - I decided not to replace it. Honestly it was the best decision - I had an adventure. It was like being in the wilderness, the urban wilderness. We were explorers long before these things we're attached to. There were long stints where nobody back home knew where I was. And I really liked it. I was young, and very naive. It was both freeing and fucking terrifying. It meant I really had to follow my nose, get

lost, talk to strangers, just BE there in my own skin and most importantly – I had to develop instincts and learn to trust my gut. **FOLLOW SPOT ENDS HERE, MORE OF THE STAGE IS LIT, DAVE AND ARAHI ARE MORE VISIBLE**

I also had no idea just how much of a hustle city New York was [Arahi cymbal scrape or vibraslap], and growing up in little old Aotearoa as well as being born in another island nation – Taiwan - I entered the big apple bright-eyed bushy tailed, wanting to talk to everyone on public transport. Yea, I was that person. Very quickly I learnt that a lot of the people that move to New York and are there to make their mark, to be seen, and a lot of these people want something from you, well - a lot of these people wanted something from me.

**LIGHTS SLOWLY TURN TO A DARK RED ACROSS THE NEXT BIT OF DIALOGUE, WITH FOCUS ON NIKITA (MAKE HER SMALL)**

When I first got there, oblivious - talking to strangers led me to some unpleasant, unwanted dark places. As a result, by the end of my trip, I had become jaded, UNTRUSTING. Apart from the people I was making theatre with, I found myself not wanting to engage - headphones on, eyes down, wearing all black.

I became the most guarded version of me. “

**LIGHTS TURN BACK TO THE WARM HUES OF YELLOW AND ORANGE ACROSS THE NEXT BIT OF DIALOGUE**

[Nikita puts mic back on stand, takes off cloak holds it]

“Today I’m leaving New York to fly to Santa Barbara (there’s a stop in Phoenix), and today I’ve made a promise to myself as I leave the hustle city - I don’t want to be untrusting. I want to open my heart up again, believe in the kindness of strangers, I want to remind myself just how wonderful people can be. Today was the day - I met you.”

**HOUSE LIGHTS UP**

**SOUND CUE - Airport Busy Ambience**

[She walks up the step and hangs her cloak on the coat stand.]

[On top Riser sitting]

**HIGH BACKLIGHT SPECIAL ON NIKITA**

“You were wearing Chuck Taylors. I was wearing Chuck Taylors. Yours were gross, they were scuffed and dirty, and they matched mine. We sat across the aisle from each other, and it was a 5 and a half hour flight. Once we were in the air, we couldn’t stop talking.”

**SOUND CUE - final boarding call for Phoenix layer on top of previous sound cue.** [Nikita grabs guitar]

**HOUSE LIGHTS DIM DOWN TO JUST THE HIGH BACKLIGHT SPECIAL ON NIKITA FOR FIRST PART OF THE SONG, THEN HIGH BACKLIGHT SPECIALS ON DAVE AND ARAHI WHEN THEY START PLAYING THEIR INSTRUMENTS DURING SONG**

**SONG: PHOENIX/COLLISION** nylon string / **harmonies** / viola / synth bass / percussion

**HOUSE LIGHTS UP AT END OF SONG**

“Our flight was late taking off. We both sprinted for our prospective flights – you didn’t make yours

home, and I didn't make mine to Santa Barbara. We both ended up at the airline desk. They put us up in a hotel, our rooms side by side. It was innocent. We talked films, books, art, music – all night. Really it was innocent. You - a Horror filmmaker living in LA – me; researching for my play – living in little old Wellington.

Worlds apart, yet we collided.

The next morning, we exchanged emails, said farewell and shared a very loooong niice embrace. I didn't think I'd ever see you again.

In the last two weeks of my trip before coming home to Aotearoa, I left Santa Barbara early, and I decided to go inland."

**SOUND CUE: Train 1 (Start, Run, Stop/Arrive) INTERIOR fade in and fade out when the vocals begin**

**HUGE HAZE CUE - THINK STEAM TRAIN**

**(SAME AS NIGHT TRAIN PRELUDE) HOUSE LIGHTS FLICKER SWITCH OFF TO THE SIDE LIGHTS EMULATING THE FEELING OF TRAVELING AT NIGHT BY TRAIN, THE LIGHTS 'PASSING THROUGH THE WINDOWS'. DIM LIGHTS ON AUDIENCE ALSO FLICKER TO THAT OF THEM INSIDE A TRAIN IN TIME WITH THE MUSIC.**

**THIS TIME WITH HIGH BACKLIGHT SPECIAL ON NIKITA AS WELL, DAVE & ARAHI REMAIN SILHOUETTED AS IF COGS OF A MACHINE**

**SONG: NIGHT TRAIN nylon string / **harmonies** / viola / synth bass / percussion**

### **HOUSE LIGHTS UP**

"You met me at Union Station in LA. We couldn't stop smiling when we saw each other. I was very nervous. After a PG evening, the next day we packed your 4wd and we headed for JOSHUA TREE NATIONAL PARK. Me with you, a complete stranger I met on a plane, headed inland to the middle of a desert. (fuuuuck) Don't tell mum. Long stretches of dirt roads up ahead, you tell me how much you hate country music and all the stereotypes that go with it, and we wrote this together."

### **STAGE LIGHTS - NO HOUSE LIGHTS**

**[Dave and Arahi whoop and holler into:]**

**SONG: DIRT ROADS nylon string / **harmonies** / viola / percussion**

**[Lean into classic country, whoops and hollers.**

**All in from the beginning.]**

**HIGH BACKLIGHT SPECIAL ON DAVE AT THE END OF THE SONG:**

**- Dave continues with some violin in the background for the next dialogue before Deep Spring Creek**

"We follow our noses, we talk to strangers, we trust strangers. All the things I wanted to reclaim. I could feel my cold little heart thawing out and opening up – you by my side - and it felt good! It's a long drive back to LA and a local man tells us of a hot spring we should check out.

He's given us really strange directions though, follow a dirt track after the turn-off, and by foot it's about a 30 minute walk to the spring. **Dave fades violin out by this point**

**HIGH BACKLIGHT SPECIAL ON NIKITA**

'Don't follow the obvious pathway, follow the river until you see the giant rounded rocks - they will lead you to the hot spring.'

Said the local man standing on top of the mountain - naked. But amidst all this, I look over at you - my fingers through your brilliant dark head of hair. Magic brought us together. We're in love. What could

possibly go wrong?

We almost became a statistic that day. Carrying just one bottle of water, and one towel - By the time we realised we were lost, **HOUSE LIGHTS SLOWLY DIM TO SIDE FOOT LIGHTS ONSTAGE OVER THIS DIALOGUE** , **SLOW HAZE INJECTION** by the time we realised that the nice naked man on top of the mountain was probably most likely - very high - the giant rounded rocks we were told to follow were casting shadows taller than us. In the fast-dimming light the air temperature dropped (**NIKITA CLICKS HER FINGERS - ALL LIGHTS TO A COLD BLUE OF THE NIGHT**) - we reluctantly decided to give up and follow our tracks back. As the night slowly descended we realised we had been following animal tracks. Hoof prints. Not ours.

We never made it to Deep Spring Creek, we were lucky to make it out. You promised, you would meet me there one day.

**HIGH BACKLIGHT SPECIAL ON EACH THREE - BACK TO WARM ORANGES/YELLOWS**

**SONG: DEEP SPRING CREEK** nylon string / **harmonies** / viola / percussion

**SOUND CUE - Waterlaps 1 occasional waves fade in - (soundscape of water fades down during the next song ALREADY , then fades back up over the dialogue after)**

“While I was here with you. Escaping dangers of the wild, conjuring magic and loving in a way I never thought possible - It did mean I was closing a chapter with someone, a someone who had been by my side blessing my pounamu the day before I left, a someone who was patiently waiting, hoping for my return home.

This was my letter to him.”

**HIGH BACKLIGHT SPECIAL ON NIKITA, slowly side foot lights dim up as Arahi and Dave play - melancholic.**

**SONG: ALREADY** nylon string / **harmonies** / viola / synth bass / percussion / piano / whale elec gat

**SOUND CUE: Wolf and Coyote Howl Compilation Various - play first 20 secs of track beneath:**

“You know, the universe works in mysterious ways. Can I get a bit of delay on that? Let’s do that again - **SOUND CUE: delay on vocal “you know the universe works in mysterious ways”** No but seriously, the universe works in mysterious ways. As I closed the chapter with the 'someone' back home with a farewell and 'I'm sorry' - yep - that was riiiiight about the time when you and I started seeing the cracks. This song is called Lunatic.”

**APART FROM HIGH BACKLIGHT SPECIAL ON NIKITA ALL LIGHTS MAKE A HARD CHANGE TO DARK REDS AS THE MUSIC STARTS (NIKITA COUNTS IN 1,2,3,4,5,6)**

**SONG: LUNATIC** nylon string / **harmonies** / viola / synth bass / percussion / piano

**SOUND CUE - Waterlaps 1 occasional waves fade in: soundscape of water eventually quietens during the next song , then fades back up over the dialogue after**

“So turns out our cracks couldn’t be mended. It wasn’t like a Leonard Cohen song, it didn’t let no light in. When I first came up with this next song, it’s called Ren, meaning; people. The images I had on rotation in my mind were of walking through a bustling City with the hundreds of faces that pass you every day, in a slow-motion blur. All of the possible encounters, all of the potential love stories - if our hearts be

willing. The feeling I had when I wrote this alongside that image, was the dissonance of the world happily chugging along even as I was experiencing so much heartache, so much sadness. The learning that came with this was that this happens to each and every single one of us every day with whatever we are going through as individuals. As the main character of our own stories – We are all carrying something. And knowing that, we should always let the traffic through here friends, especially in Tāmaki Makaurau.

Ryan and I - You and I, we let each other go. Despite what our young hearts wanted. And like my mum had said to my disbelieving ear, (in Chinese first) “Sometimes, Love -, just isn’t enough”. This was a hard lesson to learn. It was more like a Jeff Buckley song - I heard my young heart break as we said our last goodbye.”

**APART FROM HIGH BACKLIGHT SPECIAL ON NIKITA ALL LIGHTS CROSS FADE SLOWLY TO BLUES/GREENS - THAT OF WATER**

**SONG:** nylon string / harmonies / synth bass / percussion / heavy delay/echo electric gat (Dave)

**HOUSE LIGHTS UP**

**SONG: The Art of Getting Over Something Pt 1 DIALOGUE + live soundscape from Arahi**

[DAVE TUNES THE NYLON DOWN A TONE DURING THIS DIALOGUE, NIKITA WALKS DOWN TO THE BOTTOM RISER AND OPENS THE UMBRELLA AS SHE SPEAKS]

“The art of getting over something pt 1

When you first hear the news

It’s a really sharp sensation

A sudden realisation

When you are first hit with it

It’s a giant peak

**LIGHTS CUT to DARK RED – HAZE INJECTION**

Like climbing up a volcanic mountain

covered in scree

It’s loose rock

but you dig your heels in

it’s two steps up and three steps down

And you scramble

It is slow

travel.

**LIGHTS FADE BACK TO ORANGE AND YELLOWS**

Something as little as waking up the next morning

remembering all over again

the grief hits you

all over again

You get that sinking feeling in your stomach all over again

[Dave and Arahi leave the stage 1 by 1]

This will keep on for a while – CUE THE WIND!

**HIGH BACKLIGHT SPECIAL ON NIKITA**

**(SOUND CUE: Wind fades up to loud – N will shout over the wind)**

[She slowly makes her way in the wind back up to the top riser]

This will keep on for a while

this up

Down

Up

Down

Gradual journey

Of repairing

And mending

very slowly

you are making strides

Even if it does not feel like it.

Over time **(SOUND CUE: Wind fades down beneath the voice)**

**LIGHTS SLOWLY TURNBACK TO ORANGE/YELLOWS OVER THE NEXT BIT OF DIALOGUE**

This deep ache

will not be as overwhelming as the ache before

eventually these giant peaks turn into

Soft hills

Then into mole hills

Then into dimples in the footpath

Time passes

Slowly

Time passes - but never when we are watching

you'll gently unravel

repair

you will mend

And you will feel better

The Art of getting over something pt 1."

**SONG: The Art of Getting Over Something PT 2 – Just Nikita playing – nylon / vocals**

**HIGH BACKLIGHT SPECIAL ON NIKITA – LOW LIGHT**

[Arahi + Dave come back on in interlude of song, before the final vocal "The clouds and the blue come into view" Arahi comes back on stage grabs some percussion instruments for ROAMING HEART (to preset) places it on bottom riser as he walks up, him and Nikita exchange places, Arahi now on the top riser grabbing the acoustic, Dave comes back on stage and takes his place to play slide elec. Nikita walks and sits on the bottom riser using the bottom mic for BVs]

**LIGHTS TURN BACK TO ORANGE AND YELLOWS**

**SONG: Nothing But Us – Arahi guitar + vox, Nikita vox, Dave slide**

[Arahi comes down to the podium next to Nikita with mic, hands Nikita the guitar, Dave brings his mic, Nikita stands centre of the bottom podium with Arahi + Dave either side]

"Introducing Dave Khan. Introducing Arahi Whaanga.

Here's to loving being in love, here's to new love, and here's to love that stands the test of time.'

**HIGH BACKLIGHTSPECIALS ON ALL THREE DOWNSTAGE CENTRE FOR FINALE**

**FINALE SONG: Roaming Heart - Nikita acoustic + vox, Dave + Arahi on vox and percussion instruments**

**"One Day a young girl boarded a flight, and unexpectedly collided with a boy with kind eyes.  
This is Our Story. And Ours Alone."**

**FIN.**