

## **IMPACT DRIVER - PRE-SHOW INFORMATION**

This document explains helpful information about the Impact Driver show

### **The performance will be photographed and filmed**

*Audiences are welcome to tic, stim move and make noise during this performance. You are also welcome to leave and re-enter the Theatre space if you need; there may be moments of silence or darkness where this might be harder to do so. If you think you might like to leave during the performance, we suggest sitting near to the entrance.*

### **Content warnings:**

- This performance contains partial nudity, strobe, loud live sound and live welding.
- Welding creates a smell that can be detected in the space.
- Welding curtains are used during the performance, which allow you to safely watch the welding with no additional eye protection.
- A limited number of ear defenders will be available; if you have your own, please bring them into the space.
- This performance includes very loud noises. The music, industrial sounds layered with guitars is loud and interspersed with welding sounds and metals scraping.

### **Access information:**

- The performance is 60 minutes long.
- There is no interval.
- The Theatre space has step free access, please see other Tramway access information on our TMS Access page.
- Please ask at our Accessibility information table (under the stairway) or approach an usher or Front of House team member for support entering the performance Space, if required.
- Ear defenders and foam ear buds are available inside the performance space for anyone who might find these useful.
- You can exit and enter via the Theatre main door; we only use our fire exit routes in the case of an emergency.
- You will be able to get water at the cafe bar which is just outside the Theatre.
- Please feel free to bring sensory equipment with you and stim as much as you Need.

## **What to expect:**

The performers:

Concept and Choreography

- Eve Stainton

Performance

- Tink Flaherty

- Romeo Roxman Gatt

- Imani Mason Jordan

- Mica Levi

- Eve Stainton

- Leisha Thomas

## **Lighting and Sound:**

- There are some moments of complete darkness.
- Some moments of strobe lighting and moments of intense located light.
- Sound varies from moments of being very loud to other times being very quiet.
- Sound is made by electric guitars and metal.
- Some actions will be amplified through localised microphones.
- There is also 360 surround sound.

## **Participation:**

- The performers might ask the audience to make more space, depending on where they choose to sit in the performance space.
- There are no other interactions expect via audio Description
- The performance will be Audio Described by Soundscribe.
- SoundScribe are a global majority collective of audio describers with a wealth of knowledge spanning dance, theatre, moving image and live events, committed to creating innovative audio description designs that offer blind and visually impaired audiences more exciting, bespoke and personalised experiences.
- Audio description (AD) is live voiced commentary that explains what's happening in the performance. AD describes body language, movements, interactions, space and visual design, making the performance accessible through audio.
- The Audio Description will be accessed through headsets provided by the venue. In

this instance, there will be two audio describers creating a live AD that is conversational and dynamic in nature.

### **Content notes:**

- We expect (and hope) that audiences will move around the space. There will be seats available. There are 200 tickets and 80 seats.
- The performance has been designed to be viewed from all angles. The audience are welcome to adjust their position in the room if they wish to see it from a different perspectives.
- There may be parts of the performance you may not be able to see, this is how the performance is designed, wherever you are sat in the space gives you a different perspective of the show.

### **The sounds of Impact Driver:**

- This piece has five atmospheres of sound. It works with suspense building throughout, and is a metaphorical reference to the world building in the piece, encompassing industrial backdrops and invoking both strength and care.
- It begins with the sounds of the audience entering alongside workshop sounds, metal clamps clanging, chatter, machines being set up, clatters, scrapes, bangs.
- Black out.
- The second atmosphere holds machines being switched on, one by one. We hear hums, fans, the sounds of welding, short bursts, buzzy, fizzy.
- The word 'eyes' is said by performers as a warning to prevent injury. It's repeated as and when it's needed.
- A loud creaking door signals atmosphere three. And then silence.
- Healed boots thud around the space followed by the sound of hot metal being plunged into cold water. Tzzzzzzz.
- Amps switch on, electric and feedback sounds echo around the space. Distortion pedals are clicked..guitars begin, low notes, and elongated hums.
- The suspense builds as the guitars build over each other, two separate songs are played, loud melodies and resonances. It is a stereo experience as the two amps are on opposite sides of the room creating a mirroring effect.
- Bangs on the door, metallic thuds. The door opening signals a sudden drop in volume, the amps cut out but the guitars continue, fainter. The extremes between the volumes builds suspense, someone is coming out of the structure and being given space to do so. This alternating between loudness and quietness is signalled each time by a bang on the metal door, signalling somebody is ready.
- Again footsteps, and the water fizzing as hot metal enters it.
- We move into the fourth atmosphere, very loud sounds and jarring feedback builds

suspense throughout. Higher squeakings and woos, droney electric guitars build on top of each other.

- Metal clunks emerge as the hooks re-negotiate themselves around each other.
- A body drags across the floor, as again, guitars scratch, rifs create the sounds of zips, zzzd, suspenseful buildings.
- And then atmosphere five, subtle guitars as they are moved across the a metal structure held by the performers. It is a really slow, smearing over the structure, carefully, subtly tracing a line between guitar and metal structure, absurdly contrasting to the twangy and viscous sounds created, stringy and psychedelic, like pulling a hand through black treacle. Warpy hollow strings in metal air.
- Blackout, and the sound continues.
- Light gets flicked on and the guitars get faded down, clunks as they are put down on the floor.
- The performers exit, scuttling, shuffling, shifting through space.