

# "The Road Is Just A Surface" by Anja Garbarek and Jo Strømgren Kompani. Technical Requirements

Please note that this show requires very high technical standards.

If you are unable to meet any of the requirements given here please contact us as soon as possible, and we may be able to adapt the performance.

These Technical Requirements are a part of the JSK contract with the venue.

If we arrive and the venue hasn't provided everything exactly as requested, or informed us of problems, we will not be able to perform.

## 1. The venue should provide:

**Two days get-in.** This show is very technical and requires a two day get-in, and if possible pre-rigging of the lighting, sound and video projectors.

**Stage with performing area 10m wide x 11m deep.**

**Absolute minimum** is a performing area of 8,5m wide and 9m deep. There should be black legs or wings at the sides and borders if possible. The lighting bars or grid must be ideally at 6,5m (minimum 5m) above the stage. The stage floor must be black and very smooth as we bring a mirror dance floor, and the stage and wings must be clear and clean when we arrive.

**Minimum of three professional lighting, two stage, one video and one sound technicians**, who are familiar with the venue's stage, lighting, video and sound equipment. Venue staff should clean the stage floor before the performance. We prefer to get out immediately after the final performance and this takes around 90 minutes. De-rigging lighting, video and sound equipment is the responsibility of the venue technicians.

**A very good quality PA system including a surround system, monitors and a wireless radio microphone system.** Please see sound notes for details.

**Lighting equipment** as listed. Please see lighting notes and plan.

**2 x very high quality video projectors with very specific lenses and DMX shutters.** Please see video notes for details.

**1 x high quality, small hand- held smoke machine** which can give a strong burst of smoke in the trailer section of the set. Operated by one of the performers.

**NB: Because of this, smoke detectors will need to be disabled for the performance.**

**The best possible blackout is essential.**

**Minimum 2 Dressing rooms** with showers, mirrors and bottled water and fruit for the performers and technicians, with some light food if possible.

**A full length mirror, and a large props table** at the back of the stage.

**Operator** for the House curtain if needed.

## Contacts

Project manager: Guri Glans. Tlf: (+47) 916 44 233, email: [guri@jskompani.no](mailto:guri@jskompani.no)

The JSK technical contact: Stephen Rolfe. Tlf: (+47) 901 68 766, email: [stephen@jskompani.no](mailto:stephen@jskompani.no)

JSK technician: Oscar Udbye. Tlf: (+47) 901 07 911, email: [oscarudbye@gmail.com](mailto:oscarudbye@gmail.com)

Sound: Stein Andre Hovden. Tlf: (+47) 908 41 122, email: [steinandre.hovden@brightgroup.com](mailto:steinandre.hovden@brightgroup.com)

## Credits

Concept, music, sound design, text: Anja Garbarek

Direction and choreography: Jo Strømgren

Performers: Anja Garbarek, Line Tørmoen, Bergmund Waal Skaslien

Videodesign: Åsmund Bøe

Light design: Stephen Rolfe

Scenography and costume: Kristin Torp/ graa hverdag as

Make-up and hair-design: Aase Lund Mathisen

Music producers: Kåre Chr. Vestrheim, Anja Garbarek

Sound design and music: Nils Jakob Langvik

Mix: Kåre Chr. Vestrheim, Mike Hartung

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## 2. Details

The performance probably lasts about 70 minutes without interval.

There are two female and one male performers. Anja Garbarek, Line Tørmøen and Bergmund Skaslien.

There is one JSK technician who will run the sound and video from Qlab on a Mac laptop, and will trigger the in house grandMA2 lighting desk via midi.

There will also be a Technical manager and sound operator on tour.

JSK lighting/ video technician is Oscar Udbye, tlf: (+47) 901 07 911, email: oscarudbye@gmail.com

The sound, video and lighting must be operated from the centre back of the auditorium. We always use our own lighting and sound operators, and need no in house technicians for the actual running of the show apart from house curtain operator if needed, but there must be a house technician on duty for the performance in case of unforeseen technical needs.

## The stage

**Our transport cases should be onstage when we arrive.**

We bring a shiny mirror dance floor which we will lay from the front of the stage to the back. It comes in 1,4m width rolls, 12,5m long. We will provide the dance floor tape needed. This floor must be taped on the under side, and should be laid after rigging and focusing of the lighting.

The floor should be very flat for the mirror floor to work optimally. It must be very flat, and clean when we arrive.

We bring a silver grey velvet backcloth which we would like to hang on a bar at around 11m from the front of our dance floor. The backcloth is very large- at least 15m wide and 10m high and I estimate weighs around 150 kg.

There should black wings or legs on each side to suit the venue. Normally we lay 7 dance mats running up and down the stage, giving a width of 9,8m.

We need a full length mirror and a props table at the back of the stage.

There should be extremely dim blue working light in the wings as a very good blackout onstage is essential.

## The set

The set consists of 3 wooden elements representing a truck driver's compartment, a trailer and a "breathing machine". The two largest elements are on wheels and are turned by the performers during the performance. The breathing machine is also on wheels.

The set breaks down for transport and travels in 4 large wooden boxes on wheels approximately 3m x 2m x 1m. The breathing machine travels on a pallet.

There is also a large plastic container for the backcloth and a number of smaller containers for props and costumes.

Set drawings are here:

[https://www.dropbox.com/sh/a4f1tvvtnwwoz8w/AAADfKg8Hb8NSz6\\_XYF1S14Ma?dl=0](https://www.dropbox.com/sh/a4f1tvvtnwwoz8w/AAADfKg8Hb8NSz6_XYF1S14Ma?dl=0)

### 3. Staff needed

This show needs a two day get in.

#### First day:

**09.00- 13.00:** Minimum 2 x stage, 1 x sound, 1 x video, 3 x lighting technicians

Rig lighting, sound and video

Unpack and assemble the set

Build our practical lights into the set

Rig/ adjust masking

Hang our backcloth

**13.00- 13.30:** Lunch

**13.30- 18.00:** Minimum 1 x stage, 1 x sound/ video, 2 x lighting technicians

Continue rigging lighting

Focus lighting

Focus video

Stage work as needed

**18.00- 21.00:**

If there are a lot of moving lights in the rig or unusual lighting equipment, we may possibly need another lighting programming session this evening with 2 lighting technicians

#### Second day:

**09.00- 13.00:** Minimum 2 x stage, 1 x sound/video, 2 x lighting technicians.

Lay and tape dance floor.

Lighting focus/ programming/ adjustment as needed.

Video adjustment as needed

Sound adjustment as needed

**13.00- 13.30:** Lunch.

**13.30- 15.00:** Minimum 1 x stage, 1 x sound/video, 1 x lighting technicians.

Sound and video check

**15.00- 17.00:** Full rehearsal

**17.00- Performance time:**

Clean floor.

Prepare for performance

**Performance:**

House curtain operator if needed

Minimum 1 house technician for unforeseen technical issues

**Get out after the performance:** Minimum 2 x stage and 2 x lighting technicians

Please note that derigging the lighting, stage and sound equipment is the responsibility of the venue technicians

**There must be no rehearsals or any other activity on stage from the time we start our get in until we leave unless agreed in advance.**

#### 4. Lighting

Approximately 60 x Channels of D.M.X. Dimmers.

The original design consisted of mostly moving lights, and proved far too complex for touring. The design will be reworked for touring and a plan will be available during the summer of 2018.

It will probably consist of approximately 10- 15 moving lights, and approximately 40 conventional lights.

There are a number of small practical lights built into the set, so we will need a 6 way multicable running from lighting bars to each of the 2 main set elements. These must end in breakout boxes.

The "breathing machine" has a light and a motor inside. Needs 2 x dimmer channels and 2 x 15m long, unbroken cables from the centre back on the floor.

We need 1 x hand- held battery operated smoke machine which can give a strong burst of smoke in the trailer section of the set.

Please note that there will be a strong burst of smoke in the trailer section at one point in the show. **Smoke detectors must be disabled.**

**We bring all colour filters required.**

**The house lighting desk will be triggered via midi from Qlab on our Mac laptop.** So we need a midi cable from our operating position to the lighting desk.

The lighting desk must be grandMA, otherwise we will need up to 8 hours additional setup time for reprogramming.

Everything runs from Qlab on one MAC laptop, and we provide 3 x HDMI signals for the video.

We bring the needed midi equipment, but need a midi cable to connect from the operating position to the house lighting desk.

## 5. Video

**Please note that these projectors and lenses are crucial to the performance. The venue must supply these exactly as detailed here.**

### 1. Projector 1 FOH

Minimum 8500 ansi lumen, WUXGA (1920x1200). (For example Panasonic PT-DZ870).

Lens: Should be a high quality zoom lens to give the brightest possible image of approximately 5m wide on a screen around 5m behind the front of our dance floor.

Needs DMX shutter.

Position: FOH. Rigged on the front of the lowest balcony, or as low as possible in the auditorium. Ideal position is around 2m left of centre.

Should be connected directly by cable from the operating position at the back of the auditorium.

### 2. Projector 2 ONSTAGE

Minimum 8500 ansi lumen, WUXGA (1920x1200). (For example Panasonic PT-DZ870).

Lens: Should be a high quality wide angle lens to give the brightest possible image of approximately 8m wide on our backcloth which ideally hangs at around 11m behind the front of our dance floor. (For example Panasonic ET-DLE085, (0.8-1.0 : 1))

Needs DMX shutter.

Position: Centred on a lighting bar approximately 6m in front of our backcloth.

The projector should be positioned as low as possible, ideally at around 6m height and should have a border in front, so it's not seen by the audience.

### 3. The TV in the set

In addition to the 2 projectors we have a TV (1920x1080) built into the set and require a connection from our operating position.

Everything runs from Qlab on one MAC laptop, and we provide 3 x HDMI signals for the video. We bring the needed midi equipment, but need a midi cable to connect from the operating position to the house lighting desk.

# "The Road Is Just A Surface" by Anja Garbarek and Jo Strømgren Kompani. Preliminary Technical Requirements for DNS

## 6. Sound

Please contact Stein Andre Hovden. Tlf: +47 90 84 11 22. Epost: [steinandre.hovden@brightgroup.com](mailto:steinandre.hovden@brightgroup.com)

### Tentative sound specification 26.02.18:

#### PA System:

The system must be a very high quality stereo system, preferably 3- or 4-way active with subs. It must be able to cover the entire room (probably needs frontfills) and play 99 dBA on average over 30 minutes at mixer position.

For this performance we also need a stereo "surround" system in the hall for ambient and effect sounds. This may be a smaller speaker type (for example Meyer UPA-1 or similar).

If there is a balcony or gallery, this must also be covered with stereo "surround" sound.

#### Mixer:

Midas M32 or M32R with Midas DL 32 or Midas DL 251 stage rack, connected with shielded CAT5E network cable.

#### Monitors:

4 small active monitors on 4 programs on stage.

#### Wireless and IEM:

2 x channels Shure PSM 1000 IEM with 4 beltpacks  
2 x channels Shure UHF-R wifi receivers.  
2 x Shure UHF-R Beltpack transmitters  
1 x Shure B 54 Bøylemikrofon ??  
1 x DPA 4099 with violin attachment and Shure WL connector

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