

"The Virus" by Jo Strømgren Kompani

Technical Requirements

Although we aim to present our work with simple staging, we also require 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 will be able to adapt the performance.

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

1. The venue must provide:

Stage with performing area 10m wide x 9m deep. Absolute minimum is a **performing area** of 9m wide and 7m deep. There should also be a black back curtain, black legs or wings at the sides. The lighting bars or grid must be minimum 6m above the stage. The stage floor should be black vinyl dance mats, and it should be clean when we arrive.

Minimum of two professional lighting technicians, who are familiar with the venue's lighting and sound equipment, available from 09.00 on the day of first performance. Venue staff should clean the stage floor before the performance. Minimum setup time is 8 hours. We prefer to get out immediately after the final performance and this takes around 1 hour. Derigging the venue's lighting and sound equipment is the responsibility of the venue technicians.

A very good quality PA system- mixer, amplifiers and speakers suitable for the venue. Please see sound notes for details.

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

2 x DMX controlled Smoke machines. 1 x high quality hazer, and one which can give a powerful burst of smoke.

A very good blackout is essential.

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

Access to a washing machine, dryer and iron.

Please note that as one of the performers starts the show inside a 75cm fiberglass ball onstage we would like the audience to be let into the theatre as late as possible, and as quickly as possible.

The venue must provide us with stage plans and lists of available lighting and sound equipment.

If the power sockets in the theatre are not Schuko, we need at least 6 adaptors for our technical equipment which has European Schuko- CEE 7/7- plugs, to the local power sockets for direct 230v power. See <https://en.wikipedia.org/wiki/Schuko>

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2. Details

The performance lasts approximately 1 hour without interval.

There are three male and one female performers.

There are two JSK technicians and usually a tour manager on tour.

The sound and lighting are operated from the centre back of the auditorium. We always use our own lighting and sound operators. If the lighting and sound operators are not in the same position, they must have some way to communicate.

The stage

The performing area is ideally 10m wide x 9m deep. **Absolute** minimum stage area inside the wings is 9m wide and 7m deep.

The floor must be black vinyl dance mats. It must be very flat, and clean when we arrive. The dance mats must be laid down from stage right to stage left and taped from above, not underneath as one of the dancers takes off the tape and crawls underneath it at one point. If the venue has a shiny dance floor we prefer that. The tape will need to be replaced by the venue after the performance.

We need a black curtain at the back, with black wings or legs on each side. The masking should be arranged to suit the venue. Crossover behind isn't needed.

Borders to mask the lighting bars are nice if possible, but not essential.

The set

The set consists of two stools, one chair and a mysterious machine (made out of box 4). In addition we have a fibreglass ball (75cm in diameter) and a lot of small props.

There is a painted floorcloth 6m wide x 4m deep.

The 4 transport boxes

Box 1: 118cm x 78cm x 67cm.

Box 2 and 3: 115cm x 75cm x 26,5cm.

Box 4: approx. 70cm x 60cm x 50cm.

They are packed on one europallet, in total approx. 250 kg.

They should be on the stage when our technicians arrive.

For any information about transport, please contact JSK admin at mail@jskompani.no

Staff needed

If possible, the lighting and sound equipment should be pre-rigged. If the get-in is on the day of the first performance, we will need to begin work at 09.00, and require at least two professional lighting technicians who know the theatre sound and lighting systems well.

Minimum setup time is 8 hours.

There should be staff to clean the stage floor and auditorium before the performance. We prefer to get out immediately after the final performance and this normally takes around one hour. For the get-out we need two technicians. De-rigging the venue's lighting, masking and sound equipment is the responsibility of the venue.

We require no staff for the running of the performance.

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

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3. Lighting

The lighting rig is flexible, and lamps can be substituted to make the show possible with available equipment, **but only if we know in advance.**

The ideal equipment required from the venue is:

50 x Channels of D.M.X. dimmers.

7 x 2Kw. Fresnel or PC with barndoors.

7 x 1Kw. Fresnel or PC with barndoors.

16 x CP62 (wide) Parcans.

5 x CP61 (medium) Parcans.

2 x 1kw/ 750w narrow zoom Profiles **with iris.** 15- 30° is ideal.

4 x 1kw/ 750w wide zoom Profiles, all must have 4 x working shutters. 25- 50° is ideal.

4 x sidelight towers or stands, 3 for lamps at 1m and 1,50m high, and one at 3,5m.

2 x DMX controlled Smoke machines. 1 x high quality hazer for example the MDG Atmosphere which we run continuously, and one which can give a powerful burst of smoke for example the JEM ZR31. Please let us know as soon as possible if you can't provide both of these machines or similar.

The smoke is used the following times:

A small few puffs during the audience entrance to enhance the laser.

1 puff just after doors have closed and show starts

1 large puff approximately 40 minutes into the show.

The largest is the one 40 minutes in, we run the smoke machine at 100% for maybe 5 or 6 seconds.

Please note that the venue smoke detectors will probably have to be disabled because of the smoke use.

We need DMX on bar 2 and 4, DS and US for projector, laser, sunstrip and smoke machines.

JSK brings:

All colour filters required.

1 x 0,5m UV fluorescent tube.

3 x 1,2m fluorescent tubes with ropes for hanging.

1 x Showtech active Sunstrip.

1 x BeamZ Pro Pango 1250 Analog RGB Laser. The rated power is 80W, and outputting 1250mW maximum. We only use the green laser- 200mW. It points straight down from the grid to the stage.

1 x 500w worklight.

1 x NEC PA622U-WUXGA, 6200ANSI video projector with DMX shutter, plus 70m CAT6 cable.

2 x 400w UV cannons (but these are heavy so if you have them in the venue please can you let us know so we don't have to bring ours).

If the power sockets in the theatre are not Schuko, we need at least 6 adaptors for our technical equipment which has European Schuko- CEE 7/7- plugs, to the local power sockets for direct 230v power.

See <https://en.wikipedia.org/wiki/Schuko>

All Fresnels or PCs must have working barndoors. All profile lenses must be clean and have 4 working shutters.

Borders to mask the lighting bars are nice if possible, but not essential.

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There must be a ladder, genie lift or other means of getting up to the lights for focusing.

We bring our lighting controller (PC + grandMA 2Port Node, 512 channels) and need to connect this to the theatre system DMX. Or we will use the in-house lighting desk if it is grandMa.

Important! DMX must be on one single universe because of our lighting control. Please contact us as soon as possible if you see a problem with this, or if you foresee any other problem with lighting control.

Important: The sound and light are operated from the same place at the centre back of the auditorium. If they are not in the same place, we will need some form of communication between the two positions.

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4. Sound

On stage:

We require 3 monitors of the same make and model; on the floor at the back of the stage (upstage facing the audience) on separate sends.

These loudspeakers **must sound good, must play loud and must be in very good condition.**

Public Address:

We require a high quality PA system providing even coverage of the audience.

The PA system should be set up as a full range stereo setup integrating its sub woofers. If the subs are on separate channels, additional mixer outputs will be required. Subs should be in stereo, NOT mono.

All loudspeakers (stage monitors included) must be of very high quality; Meyer, Nexo, JBL or L-Acoustics preferred (never JBL EON, anything Behringer, Electrovoice or Peavy, and not made of plastic!)

Front of House:

The sound is operated from the centre back of the auditorium. Inside the Auditorium and inside the coverage of the P.A. system. Never behind glass.

Important: The sound and light are operated from the same place at the centre back of the auditorium. If they are not in the same place, we will need some form of communication between the two positions.

We bring : 1 Mac computer, 1 sound card and cables for connecting with mixer at FOH (XLR and balanced jack).

We require a high quality mixing desk. We use 6 inputs and 6 outputs (3 for stage sound, 2 for PA and 1 for S.M.A.A.R.T.) or more if required by the PA configuration. Digital mixers are preferred, as we time-align the PA to the stage monitors. In the case of an analogue mixer, we require a delay processor for the PA.

Each mixer output should have a 4 band EQ of which at least 2 bands have sweepable mids and adjustable Q. Otherwise, 31 band equalizers should be provided.

We will require 2 x 230V Schuko power sockets at front of house. We would also like 1 microphone stand with 20 metres of XLR cable(s) for tuning.

Other notes:

If possible, all loudspeakers and cables should be rigged and the system tested before our arrival.

All loudspeaker processors and crossovers should be available to us for fine tuning.

All wiring visible on stage should be carried out using black cables (not grey, blue or orange).

Finally, please note that these Technical Requirements are a part of the JSK contract.

If we arrive and the equipment, staff or facilities we have requested are not available, we may not be able to perform the show.

Please let us know as soon as possible if you have any problem providing anything we ask for. We can usually make substitutions or changes if we know about any problems in advance.