

"Salve Regina" 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 should provide:

Stage with performing area 11m wide x 12m deep. Absolute minimum is a performing area of 10m wide and 10m deep. There should also be a black back curtain, black legs or wings at the sides. The lighting bars or grid must be ideally at 6,5m (minimum 5m) above the stage. The stage floor must be black, with vinyl dance mats, and the stage and wings 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. There should also be a sound technician available to assist with the sound and stage setup during the morning. Venue staff should clean the stage floor before the performance. Minimum setup time is 9 hours. We prefer to get out immediately after the final performance and this takes around one hour. Derigging 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. Please note that smoke detectors **must** be disabled for the performance as we run the hazer continuously, and use a large amount of smoke in the last minutes of the show.

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.

2 full length mirrors, 2 costume rails and two large props tables at the back of the stage.

The venue must provide us with stage plans (AutoCad preferred), lists of available lighting and sound equipment, and, if possible, photographs or video of the stage as soon as possible. Please send these to Stephen Rolfe- contact information below.

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 7/4- plugs, to the local power sockets for direct 230v power. (See <http://www.powercords.co.uk/standard.htm>).

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2. Details

The performance lasts about 60 minutes without interval.

There are six performers, two JSK technicians and one producer/tour manager on tour.

The sound and lighting are operated from the center 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 at least 11m wide x 12m deep. **Absolute** minimum is 10m wide and 10m deep inside the wings.

The floor should be black vinyl dance mats. It must be very flat, and clean when we arrive.

We need a black curtain as far back as possible, with black wings or legs on each side. The masking should be arranged to suit the venue, but we need a special, wider pair of legs just behind our backcloth's which come much further onstage- please see lighting plan.

We need 2 full length mirrors, 2 costume rails and two props tables at the back of the stage. These need to have enough light for the dancers to see for costume changes, but light should not spill onto the stage.

There should be very dim blue working light in the wings.

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

The set

The set is simple. It is a floor cloth, 6,3m x 6m and 2 backcloth's made of fireproof paper-like Tyvek fabric which are 6m wide and 4m high. The backcloth's have their own bars and hanging ropes. They both hang from one flying bar or the grid at approximately 7,5m from the front of the stage.

We also need a flying bar or points in the grid for two pulleys which are used to lift the floor cloth at one point in the show by two of the performers. This should be approximately 50 cm in front of the backcloth bar (ie at 7m from the front of the stage). The floor cloth weighs approximately 50 kg.

We need two points in the wings around the same position as this bar to tie off the two lines which lift the floor cloth. These must be secure and able to safely take the weight of the floor cloth as well as being easy to tie off to. Several heavy stage weights fixed together can work.

Staff needed

The lighting and sound equipment should be pre-rigged before our arrival if possible. 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 three professional technicians, 2 lighting and one sound/ stage who know the theatre sound and lighting systems well. Minimum setup time is 9 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 just 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. But we need communication from the lighting position to the stage in order to communicate with the dancers and start 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, if we know in advance.

The ideal equipment required is:

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

9 x 2kw Fresnels

11 x CP62 (wide) Parcans

11 x CP61 (medium) Parcans

17 x 1kw zoom Profiles, around 36° is ideal. Two of these need an iris

4 x 650w narrow zoom Profiles, 15-30° is ideal

15 x 1kw Fresnels or PCs with barndoors

4 x Sunstrip ramplights or similar on the floor as far back as possible. These work as one channel and do not need to be active. They can be replaced by 6 or 8 floodlights.

For the sidelights, a lateral bar at 3m lamp height is preferred, or 4 x sidelight stands on each side. If the stands are not high enough, extensions can be dropped from flying bars to get the 3m height required. On stage left, the low sidelights can be on floorstands. The sidelight instruments on the plan are ideal, but can be substituted for other lamps.

We need the venue to provide 2 x DMX controlled Smoke machines. 1 x high quality hazer for example the MDG Atmosphere, which runs continuously, and one which can give a very powerful burst of smoke in the end minutes of the show, for example the JEM ZR31. Please let us know as soon as possible if you can't provide these machines or similar.

2 x power cables and DMX cables on the floor at the centre back of the stage for the smoke machines.

Please note that we use the hazer throughout the show, and there is a large amount of smoke behind our backcloth at the end of the show. **Smoke detectors must be disabled.**

We bring all colour filters required.

All Fresnels and PCs must have working barndoors. All Profiles must have clean lenses and have 4 working shutters.

Borders to mask the lighting bars are nice if possible.

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

We bring our lighting controller (PC Laptop + grandMA 2Port Node, 512 channels) and need to connect this to the theatre DMX (standard 5 pin DMX).

Important! Please contact us as soon as possible if you see a problem with connecting our lighting control, if the theatre dimming system is not DMX controlled or if you foresee any other problem with lighting control.

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 require some form of communication between the two positions. We also need communication from the lighting position to the stage in order to communicate with the dancers and start the performance.

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4. Sound

On stage:

We require 2 loudspeakers of the same make and model; flown at the back of the stage (upstage) in a stereo configuration. Also 2 Monitors on stage, on the floor, front sides of the stage, separate.

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

Important. We need one good directional microphone on a small stand in the first stage left wing for an effect.

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.

It's very nice if there is some form of separate surround system or side speakers in the auditorium to enhance the sound during some sections of the show.

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.

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 8 inputs and 8 outputs (4 for stage sound and 2 for PA. 2 for surround) 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 whereof at least 2 bands have sweepable mids and adjustable Q. Otherwise, 31band equalizers should be provided.

We will require 2 x 230V Schuko power sockets at front of house.

Other notes:

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.

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