

"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 must 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 12m deep.

Absolute minimum is a performing area of 8,5m wide and 10m deep. There should be black legs or wings at the sides and borders if possible. The lighting bars or grid must be at least 6,5m 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 venue lighting, video and sound equipment is the responsibility of the venue technicians.

A very high 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. We require the exact moving lights listed here- that is 12 x Mac Aura LED washes and 2 x Mac Encore Performance CLD. Also a GrandMA2 lighting desk.

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 onstage.

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

The best possible blackout is essential, but there should be some minimal blue working light in the wings .

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

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

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

Sound: Stein Andre Hovden. Tlf: (+47) 908 41 122, email: 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 Tørmoen and Bergmund Skaslien.

There is one JSK lighting and video 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 Stage/ Technical Manager and Sound Engineer on tour.

JSK lighting/ video technician is usually 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 1,2m 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. This should take 4 experienced stage crew approximately 90 minutes.

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

We bring a silver grey velvet backcloth which we would like to hang on a bar at around 12m 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 be 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 9,6m.

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 and photos are here:

https://www.dropbox.com/sh/a4f1tvvtnwwoz8w/AAADfKg8Hb8NSz6_XYF1S14Ma?dl=0

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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

Lay the dance floor, but not tape it

Continue rigging lighting

Focus conventional lighting- the floor must be protected, so a ladder is best for this

Focus video

Stage work as needed

18.00- 21.00: 2 lighting technicians

Continue lighting focus or any other lighting work

Lighting Programming adjustment

Second day:

09.00- 10.30: 1 x stage, 1 x sound/video, 2 x lighting technicians.

Tape dance floor. Four people are needed for this

10.30- 13.00: 1 x stage, 1 x sound/video, 2 x lighting technicians.

Lighting focus/ programming/ adjustment as needed.

Video adjustment as needed

Sound adjustment as needed

Stage work as needed

13.00- 13.30: Lunch.

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

Sound and video check

15.00- 17.00: 1 x stage, 1 x sound/video, 1 x lighting technicians.

Full rehearsal

17.00- Performance time: 1 x stage, 1 x sound/video, 1 x lighting technicians.

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 de- rigging the venue's 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.

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4. Lighting

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

We require the moving lights exactly as listed here

The conventional lights listed here are more flexible and can probably be adjusted if we know in advance

12 x Mac Aura LED washes

2 x Mac Encore Performance CLD

2 x 2kw fresnels

1 x 1kw fresnel

12 x 650w zoom profiles. For example Source Four 25-50° zoom profiles. 36° Source Four profiles are acceptable

13 x 1kw zoom profiles. For example Juliat S14

10 x CP60 parcans

10 x CP61 parcans

8 x CP62 parcans

6 x Sidelight towers or stands- see heights on the lighting plan.

There are a number of small practical lights built into the set, so we will need 2 x multicables running from lighting bars to each of the 2 main set elements. These must end in breakout boxes with at least 4 Schuko sockets, which will be attached- usually bolted- to the set.

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

We need the venue to provide 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 for the performance.**

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 venue must provide a grandMA2 lighting desk.

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.

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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 approximately 5m behind the front of our dance floor.

Needs DMX shutter.

Position: FOH. Riggged 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 (or 2) approximately 8m in front of our backcloth.

The projector should be positioned as low as possible, ideally at around 6,5m height and, if possible, 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.

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6. Sound

PA SYSTEM:

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

For this performance we will also need a stereo "surround" system in the auditorium for ambience 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 the stereo "surround" sound.

MIXER:

Midas M32 or M32R with Midas DL 32 or Midas DL 251 stagebox, connected with a screened CAT5E network cable.

The performance is based on using this exact model of mixer, if it can not be obtained locally, we may be able to take it with us for a fee.

MONITORING:

4 small active monitors on 4 separate sends on stage for the performers.

WIRELESS AND IEM:

2 x channels Shure PSM 1000 IEM with 4 belt packs
2 x channels Shure UHF-R Wireless Receivers
2 x Shure UHF-R Beltpack Transmitter
1 x Shure B 54 headworn vocal microphone with Shure WL plug
1 x DPA 4099 with violin mount and Shure WL connector

The wireless and IEM requirements must be exactly these models. If they can not be obtained locally, we may also be able to take this with us for a fee.

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.

For questions regarding the sound requirements please contact Stein Andre Hovden:
steinandre.hovden@brightgroup.com

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