"The Ministery of Unresolved Feelings" by Jo Strømgren Kompani
Technical requirements

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:

An optimal performing area 11m wide x 10m deep. Absolute minimum is a performing area of 8m wide and 8m 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 7,5m (minimum 6m) above the stage. The stage floor must be black, with vinyl dance mats, and the stage and wings should be clean when we arrive.

We need of two professional lighting technicians and one professional sound technician familiar with the venue's lighting and sound equipment, available from 09.00 til show start on the day of the performance. Venue staff should clean the stage floor before the performance. Minimum setup time is 7 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.

High quality PA system- suitable for the venue, with even distribution to cover the whole audience area. 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 smoke machine 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 one part 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 Thomas Gallagher- 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).

2. Details

The performance lasts about 50 minutes. There are three male and three female performers.
There are two JSK technicians.

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 optimal performing area is 11m wide x 10m deep. Absolute minimum is 8m deep and 9m wide inside the wings. If the performing area is any smaller than the optimal the venue must clear this with the production.
The floor should be black vinyl dance mats. It must be very flat, and clean when we arrive.

We need a black curtain against the back wall and a flybar 50cm downstage from the upstage light truss to hang the back curtain of the set. We also require at least three black wings or legs on either side of the stage to conceal the side lights.

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 arrives in a crate and an array of smaller boxes. The dimensions of the crate is 2m deep, 1m high and 0,8m wide.

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.

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

4. Lighting

We need 9 x Channels of D.M.X. Dimmers

We require the moving lights exactly as listed here.

The lighting design is entirely dependant on the 6 moving profiles having four sharp framing shutter blades. If the venue has difficulty procuring the exact moving heads as listed they should contact the production's lighting technician to discuss possible alternatives.

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

6 x Mac Encore Performance CLD
8 x Mac Encore Wash CLD
4 x 1,2kw medium zoom profiles
4 x PAR64
4 x Sidelight towers or stands - see heights on the lighting plan.
4 x low floor stands for parcans - see heights on the lighting plan.
1 x high quality hazer
1 x smoke machine to deliver a powerful burst of smoke

Smoke detectors must be disabled for the performance.

We bring all colour filters required but the venue should provide filter frames.

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.

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

5. Sound

PA:

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.

We also need a separate surround system or side speakers in the auditorium to enhance the sound during some sections.

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!)

PA system should be checked before our arrival, including delays on surround and stage speakers.

On stage:

We require 2 flown loudspeakers (upstage, in the back of the stage) and 2 stage monitors on the floor facing inwards, the pairs need to be of the same make and model and both pairs need to be on seperate stereo send, 4 mixes in total. These loudspeakers **must sound good, must play loud and must be in very good condition.**

Front of House:

The sound is operated from the centre back of the auditorium. Inside the Auditorium and within 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).

From you 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.

We need to time-align the PA, including delays / surround speakers to the stage monitors. A auality digital mixers are therefor preferred. 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).