

“The Ministry of Unresolved Feelings”

by Jo Strømgren Kompani

Technical requirements

Please note that this show requires precise 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.

The venue must provide us with stage plans (AutoCad or Vectorworks 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 JSK - vanessa@jskompani.no

Details about the performance

The performance lasts about 50 min. There are three female and two male performers.

There is one producer/tour manager.

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 set

The set consist of one floorcloth, one back curtain, one table and several props. It arrives in one crate on a europallet.

The crate should be on the stage when our technicians arrive. For any information about transport, please contact Vanessa Storm at vanessa@jskompani.no (tlf. +47 45214169).

Dressing rooms

Provided by the theatre/venue:

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

Staff needed

Provided by the theatre/venue:

2 x Lighting technicians

1 x Sound technician

1 x Stage technician

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 four professional technicians, 2 lighting, one sound and stage who knows the theatres sound, lighting and stage 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, unless the venue staff is operating the curtains up and downstage. 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.

Stage

Provided by the theatre/venue:

Black vinyl dance mats

Borders to mask lighting instruments

Blue working lights on the side stage/wings

1 x Black back/upstage curtain

10 x Black legs/wings

2 x Props table (2x1m)

The optimal performing area is 8m wide x 9m deep 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 a sprung wood dance floor with black vinyl dance mats (Marley).

It must be very flat, and clean when we arrive.

The black back/upstage curtain should be hung 9m upstage from front of stage/stage curtain.

The masking should be arranged to suit the venue, but we need a special, wider pair of legs just behind our backcloths which come much further onstage - please see lighting plan.

There should be very dim blue working light in the wings. Borders to mask the lighting bars are nice if possible, but not essential.

Lighting

Provided by the theatre/venue:

7 x ETC 25-50* zoom profiles 750

13 x 1kw Fresnel

24 x 2kw Channels of D.M.X. Dimmers

1 x Floor stand

1 x MDG Hazer

1 x Smoke machine

1 x GrandMA2 lighting desk

1 x Midi cable

All necessary cables and filter frames needed

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

All Profiles must have clean lenses and have 4 working shutters.

The lighting bars or grid must be ideally at 6,5m (minimum 5m) above the stage.

A very good blackout is essential.

If the power sockets in the theatre are not Schuko, we need at least 12 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>).

The lighting desk will sometimes be triggered via midi from our sound operator so we need a midi cable from sound operating position to the lighting desk.

Provided by Jo Strømgren Kompani:

2 x 500w worklights/floods

2 x Sunstrips (Low voltage ramplights)

1 x Practicals (spesial lights)

Sound

Provided by the theatre/venue:

1 x High quality PA system providing even coverage of the audience (Meyer, d&b, L'Acoustic, EAW, JBL, Nexo)

4 x High quality full range loudspeakers (Meyer, d&b, L'Acoustic, EAW, JBL, Nexo). Never JBL EON, anything Behringer, Electrovoice or Peavy, and not made of plastic!

1 x Professional digital mixing desk (Soundcraft VI-series, DiGiCo SD-series, Allen and Heath D-live series)

2 x Fly system for speakers

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 require that 2 loudspeakers are flown at the back of the stage (upstage) in a stereo configuration.

2 loudspeakers/monitors are placed downstage left and right, on the floor in a stereo configuration.

All 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 inside the coverage of the P.A. system. Never behind glass.

JSK will bring:

1 x Mac computer

1 x sound card (Motu Ultralight) and cables for connecting with mixer at FOH (XLR and balanced jack).

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).