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«The Breakdown» by Jo Strømgren kompani

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## 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 – 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 lightning bars or grid must be ideally at 6,5m (minimum 5m) above the stage. The stage floor must be black, with vinyl dance mats, it must be very flat, and the stage and wings should be clean when we arrive.

**Minimum of two professional lightning technicians**, who are familiar with the venue's lightning and sound equipment, available from 08:00 on the day of first performance. There should also be a sound and stage 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 are the responsibility of the venue technicians.

**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.

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 the 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.

The JSK producer for this show is Mari Fladmoe Wolmer, mob: (+47) 970 45 729, email: [mari@jskompani.no](mailto:mari@jskompani.no)

### 2. Details

The performance last about 60 minutes without interval.  
There are two female performers (one actor and one dancer).

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 positions, they must have some way of communicating.

We need 2 costume rails 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.

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

### **The set**

The set is simple. It is a table, two chairs, one table lamp and a floorcloth, 5m wide x 6m deep. The floorcloth have its own bars and hanging ropes. It hangs from one flying bar or the grid at approximately 7,5m from the front of the stage. Please see LX-plan.

We also need a flying bar or points in the grid for two pulleys which are used to lift the floorcloth at one point in the show by the performers. This should be approximately 2m. from front of the stage. Towards the end of the show the floorcloth is dropped from the back so it ends in front of the stage. The floorcloth weighs approximately 40kg. We need fixing it out to the galleries, so they don't move so much. Please see LX-plan.

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

There will be a projector on front stage, please read below for more details.

### **Staff needed**

The lighting and sound equipment should be pre-rigged before our arrival. If the get-in is on the day of the first performance, we will need to begin at 08:00, and require at least four professional technicians, one stage, two lighting and one sound 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 get-out we need just one technician. 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 actor and dancer 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.**

### 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.

2 x 2kw Fresnels.

7 x 1kw Fresnels or PCs with barndoors.

19 x CP62 (wide) Parcans.

4 x CP61 (medium) Parcans.

11 x 1kw medium zoom Profiles, around 36° is ideal.

6 x 1kw narrow zoom Profiles FOH, 15-30° is ideal, Three of these need an iris.

3 x passive blinders/ striplights on the floor at the front of the stage. These work as one channel and do not need to be active.

(For example: [Showtec Sunstrip2](#))

For the sidelights we need 3 x sidelight stands. Heights marked on the lighting plan, 1,5m and one lamp at 2m.

We need 8 x floorstands for Parcans, or these can be groundcans.

We need the venue to provide a DMX controlled Smoke machine which can give a very powerful burst of smoke several times during the show, for example the JEM ZR31. Please let us know as soon as possible if you can't provide this machine or similar. The smoke bursts only last for a few seconds, so don't give so much smoke for too long.

1 x power cable and DMX cable on the floor at the centre back of the stage for the smoke machine.

Please note that there is quite a large amount of smoke behind our backcloth several times during the show. Smoke detectors must be disabled for the entire performance and any rehearsals.

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. All lamps should have colour filter frames.

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.

#### 4. Sound

Summary:

2 performers (1 actress and 1 dancer), 8ch playback, regular L+R FOH PA with additional L+R+SUB PA stacked upstage and LR surround behind audience. 4ch wireless mics. Playback from 1 computer with soundcard. 1 send from mixer to soundcard for effects.

Venue provides:

- Professional grade PA (Meyer, d&b, L-Acoustics preferred); L+R system with separate sub that provides even coverage of the audience. PA should be able to play loud (100 dbA) without distortion at mixer. Please send PA specs to technical manager. Sound technician needs access to adjust delay and EQ of all speakers, including PA.
- Additional L+R and L-SUB+R-SUB speakers stacked upstage. Preferably of same quality as main PA. Should be able to play loud without distortion. See attached drawing for positioning.
- Surround speakers behind audience, preferably behind and on the sides. Similar quality as the main PA. See attached drawing for positioning.
- 2ch wireless handheld transmitters, ideally with Shure SM58 or Beta 58 top.
- 2ch wireless transmitters (Sennheiser preferred) with high quality skin coloured mic, ideally DPA 6061 (optionally 4061).
- Professional grade mixer with at least 12ch input, 8 sends and parametric eq on input channels. Digital mixer preferred. Please send specs to technical manager. Mixing position must be in the centre of the room and preferably not under balconies or other enclosed spaces.
- Space for a Mac/soundcard setup next to mixer (approx. 60x60cm) with 4 power outlets (230v, Schuko sockets)
- 8x cables to connect jack out to mixer input.
- 1x XLR cable to connect from mixer send to soundcard input.
- 1x talkback mic at mixer position, Shure SM58 preferred • A sound engineer familiar to the venue system and mixer.

Company provides:

- Playback from Q-Lab on Macbook laptop and soundcard
- We bring our own sound operator

#### 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 varied out using black cables (not grey, blue or orange).

#### 5. Video/projector

Summary:

1x bright, high quality HD projector with short throw lens downstage right. Projector to be rigged DSR on the stage.

Venue provides:

All necessary digital signal cable (Cat6a extender: HMDI preferred) between the projector and sound console.

Company brings:

- MacBook with digital output (DisplayPort/HDMI)
- Projector with appropriate lens
- We bring our own video operator

**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.**