

“Made in Oslo” 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 75 minutes plus a 15 minute interval. There are three male and three female 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 total set arrives in four crates.

The dimensions of the crates are 240cm long, 38cm wide and about 40cm tall - packed on two Europallets width. In total approx. 300 kg.

“Gone”: one painted floor cloth (580cm x 450cm), 4 standing frames with cloth, 4 stools.

“The Ring”: one mirror dance floor mat (large circle), 4 chairs, 2 small tables.

“Kvart”: two large, white rugs (8m x 2m) - placed together. One crate in the back.

“Grosstadsafari”: no set

The crates 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 (without opening)

2 x Black front/stage curtain (that can be opened/closed)

1 x Black Bobbinett

8 x Black legs/wings

2 x Intercom

2 x Full length mirrors

2 x Costume rails

2 x Props table

The optimal performing area is 11m wide x 12m deep. Absolute minimum is 8m deep and 8m 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 a sprung wood dance floor with black vinyl dance mats.

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

The black back/upstage curtain should be hung 12m upstage from front of stage/stage curtain.

If the back wall is plain, black and at 12m or less upstage from the front of stage, it will suffice with just the back wall.

The black bobinett should be the full height and width of the stage.

The bobinett should hang 1 meter downstage from the black back curtain/back wall.

The upstage black curtain should hang just in front of the bobinett.

The upstage black curtain will be opened and closed during the performance and must be able to do so.

The stage curtain downstage will be opened and closed during the performance and must be able to do so.

This must conceal the entire stage and be far enough downstage to allow the sets to rigged behind the curtain.

We also require four black wings or legs on either side of the stage. They should be hung according to lighting plan.

The opening and closing of curtains should be operated our tour manager if possible.

Our technicians will need a way to communicate with said personell from the front of house.

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.

Lighting

Provided by the theatre/venue:

7 x Mac Encore Performance CLD

12 x Mac Encore Wash CLD

18 x 1kw medium zoom profiles

8 x Sidelight towers or stands

1 x MDG ATme or similar dmx controlled haze machine

1 x JEM ZR31 or similar dmx controlled smoke machine

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

1 x GrandMA2 lighting desk

1 x Midi cable

All necessary cables and filter frames needed

The lighting design is entirely dependant on the 7 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.

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.

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.

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>).

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.

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.

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t'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 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).