

# **“The Basement/Kjelleren” by Jo Strømgren Kompani**

## **Technical requirements**

Production manager:  
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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 - [claudia@jskompani.no](mailto:claudia@jskompani.no)

### **Details about the performance**

The performance lasts about 60 minutes. There are four 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 set**

The set consists of two large boxes 80x120x160cm, three tables with wheels, one bookshelve, one desk with chair, two hanging plastic curtains, and props. It all fits in the

two large boxes. The crates should be on the stage when our technicians arrive.

### **Dressing rooms**

Provided by the theatre/venue:

Dressing rooms with showers, towels, mirrors for 4 dancers.

### **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 know the theatre's 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

8 x Black legs/wings

The optimal performing area is 8m wide x 10m 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 10m upstage from front of stage/stage curtain. We also require four black wings or legs on either side of the stage.

They should be hung according to 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.

The stage is divided into two areas: a front area and a back area. A plastic curtain hangs in the center, splitting the stage in half. Both areas require two LX-bars or trusses for lighting, making a total of four bars for the stage, plus an additional bar in front for front lighting.

In addition to the plastic curtain in the middle, there's also a backdrop curtain, which requires two bars for support. This brings the total to at least six bars in the stage area, plus one in front.

For sidelight, we need two stands or towers in the back area and two to four in the front, depending on the stage size.

## **Lighting**

Provided by the theatre/venue:

24 pcs Fresnell 2kw with barndoors (it can also be done with 1 kw, or a mix of both)

7 pcs Profile zoom 25-50 degree

3pcs Parcan CP62 ( this can also be done with fresnels)

3pcs Sunstrip/ramplight (not LED)

Dimmers

1 x Smoke machine

1 x GrandMA2 lighting desk (or a Ma3)

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. All Fresnels must have barn doors. 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:

3 x 500w worklights/floods, requires dimmerchannels. 2 in the roof and 1 on the floor.

Filter/gels

## **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)

5 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.

1 loudspeaker/monitor is placed upstage center on the floor.

**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 7 outputs, 5 for stage sound and 2 for PA 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).