

“The Cello” by Jo Strømgren Kompani

Technical requirements

Please note that although we aim to present our work with simple staging, we also demand 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, we may not be able to perform.

The venue should provide:

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 60 minutes.

There are three female and three male performers.

There are two JSK technicians and one tour manager.

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 one large box 80x120x160cm, one cello, one floormat, two back walls hanging from two flying bars, one stool, one ladder, and props.

NB! If it is possible to borrow a cello, a stool and a ladder, we can bring the rest by plane as check-in luggage.

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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

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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 performance needs 5 LX-bars or trusses for lighting in the stage area and 1 for the front light.

In addition to the 5 LX-bars, there's also 2 backdrop curtains, which requires two bars for support. This brings the total to at least 7 bars in the stage area, plus 1 in front.

Lighting

Provided by the theatre/venue:

6 x Moving Profiles (with knives/spades)

8 x Moving Washes

4 x Profiles 25-50 degree

2 x Floodlight on floorstand

Some kind of halogen uplight in front of the stage floor, which covers 5-6 meter wide. (Sunstrips or something similar).

Frontlight which covers the stage. The best option is moving profiles, but it can also be done with profiles and fresnels. In that case, we need to have enough lamps to make 2 separate front lights, with 2 different colors.

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- 1 x Hazer
- 1 x Smoke machine
- 1 x GrandMA2 lighting desk (or a Ma3)

All necessary cables and filter frames needed.

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 3 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:

- 1 x lightbulb with cable, hanging from one of the LX-bars.

Sound

Provided by the theatre/venue:

1 x High quality stereo PA system, providing nice and even coverage to the audience area, (preferred Meyer, d&b, L'Acoustic).

2 x High quality full range loudspeakers for upstage fills, same quality as PA

3 x High quality full range loudspeakers for stage monitoring, (preferred quality Meyer, d&b, L'Acoustic). Never self-powered plastic boxes like JBL EON, or anything Behringer, Peavy or EV.

1 x Professional digital mixing desk (DiGiCo SD-series, Allen and Heath dLlive series, Soundcraft VI-series or Midas Pro/HD-series), Note! minimum 8 local xlr inputs available at foh position, for our sound card multi.

2 x Fly system for speakers for upstage fills.

The PA system should be set up as a full range stereo setup integrating its sub woofers.

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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, as upstage fills.

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, 31 band 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).

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Please contact JSK for any questions.

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