

# "A Dance Tribute to the Art of Football" 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.

### 1. The venue should provide:

**Stage. Dance area inside the wings 12m x 12m.** Absolute minimum possible is 8m x 8m. There must also be a black back curtain, black legs or wings suitable for the venue, and wing space. The lighting bars or grid must be minimum 4,5m above the stage.

**Minimum of two professional technicians**, who are familiar with the venue's lighting and sound equipment, available from 10.00 on the day of first performance. Venue staff should clean the stage floor before the performance. Minimum setup time is 8 hours. Please note that the performance ends with the stage floor covered with white chalk so will also need cleaning after the show.

We prefer to get out immediately after the final performance and this normally takes around an hour. For the get-out we need two technicians for help with our lighting frames, taking out filters and packing. The de-rigging of the remaining equipment, and cleaning the floor is the responsibility of the venue.

**A very good quality PA system**- mixer, amplifiers and speakers suitable for the venue. Please see sound notes for details.

**Lighting equipment** as listed. Please see lighting notes and plan.

We bring the 4 frames for hanging the parcans in each corner of the stage. The 36 parcans which go on these should be prepared by removing the hanging clamps before our arrival. We bring long bolts to fix the pars to our frames.

**A perfect blackout** is essential.

**IMPORTANT. The venue should provide a DMX controlled smoke machine for the show.** The smoke machine we often use is a Martin Magnum 1200. The smoke machine should be able to give both a heavy smoke and a constant thin haze, and must be fully DMX controlled. It must be possible to disable smoke detectors for 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.

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

We need access to washing and drying facilities for the costumes after each performance.

We need approximately 8 adaptors for our technical equipment which has European Schuko- CEE 7/7- plugs, to the local power sockets. One for a dimmer channel, 7 for direct 230v power. See <https://en.wikipedia.org/wiki/Schuko>

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### 2. Details

The performance lasts approximately one hour, with no interval.

There are four dancers in the show, but often five on tour.

There are two JSK technicians.

We always use our own lighting and sound operators to run the show.

### The stage

The dance floor inside the wings should be 12m. wide and 12m. deep. (the minimum size possible is 8m.x 8m.).

There must be a perfect blackout.

The floor must be black dance floor, and should be very flat.

There should be a black curtain at the back of the stage (a crossover behind is needed) and at least 4 black legs at each side to mask the walls of the theatre or wings. It is essential that the dancers can easily run from upstage to downstage in the wings without obstruction, and dim blue working light is needed in the wings, leaving a perfect blackout onstage.

The lighting rig, bars or grid should be fully in view, certainly with no borders.

The stage floor should be washed by theatre staff before the performance, and because of the use of the chalk will need cleaning after the show. The best way to do this is by first using an industrial vacuum cleaner, then finally mopping with water.

**IMPORTANT.** The venue should provide a DMX controlled smoke machine for the show. The smoke machine we often use is a Martin Magnum 1200. The smoke machine should be able to give both a heavy smoke and a constant thin haze, and must be fully DMX controlled. It must be possible to disable smoke detectors for the performance.

### Staff/ crew

If possible, the lighting and sound equipment should be pre-rigged. The 36 parcans should have their G clamps removed, so they can easily be mounted onto our frames- we bring the long bolts needed for this, as well as wires for hanging.

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 two lighting technicians for rigging lighting, sound and masking. There must be a technician available at some point during the day who is familiar with the theatre sound system. There should be staff to clean the floor before and after the performance. We prefer to get out immediately after the final performance and this normally takes around one hour.

Derigging the venue's lighting, masking and sound equipment is the responsibility of the venue.

We require no staff for the running of the performance other than the standard cover in case of emergencies.

**There must be no rehearsals or any other activity on stage from the time we get in until we leave unless agreed in advance.**

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### Overview of technical baggage

Seven pieces of technical luggage. **Total approximately 120 kg.**

2 big bags with frames for hanging par cans.

Description: Long bags. The bags are flexible; they get smaller when placed on top of each other.

Weight: Each about 24 kg, **total 48 kg.**

Dimensions: Length about 115 cm, width about 25 cm, height about 15 cm.

2 big flight cases with work lights and props.

Description: Hard Flight case

Weight: Each about 22 kg, **total 44 kg**

Dimensions: Length about 60 cm, width about 45 cm, height about 25 cm.

1 chalk trolley

Flat/ square wooden box

Weight: about **16 kg**

Dimensions: length about 100 cm, width about 60 cm, height about 5 cm.

Lighting and Sound briefcase (2 small briefcases)

Description: Small briefcases

Weight: about 5 kg each, a total of about **10 kg**

Personal luggage is additional (1 large bag + hand luggage per person)

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### 3. Lighting

Please see accompanying lighting plan.

We require 48 x 2kw. dimmer channels, including house lights.

We bring the 4 frames for hanging the parcans in each corner of the stage. These are suspended on wires (we bring) and hang with the bottom lamps at about 4m. above the stage.

The front frames should hang at around 3- 5m in front of the start of the dance floor. Please contact us as soon as possible if there is not a suitable bar or other solution for hanging the frames in this position.

The 36 parcans which go on them should be prepared by removing the hanging clamps before our arrival. We bring long bolts to fix the pars to our frames.

Each frame requires 6 dimmer channels- 3 pairs and 3 singles. It is preferable to have a multicable with splitters in place for this.

This video shows the parcan frames well: <http://www.youtube.com/watch?v=gwmwtJWLtGO>

If possible, the lighting in the grid, the 4 parcans on stands and the 4 multicables for the lighting frames should be pre-rigged before our arrival, and the clamps taken off the 36 parcans for the frames.

If sound and lighting operation are not in the same place, we will require some form of communication.

We bring our lighting controller (PC + grandMA 2Port Node, 512 channels) and need to connect this to the theatre DMX (standard 5 pin DMX outlet).

**Important!** DMX must be on one single universe because of our lighting control. Please contact us as soon as possible if you see a problem with this, if the theatre dimming system is not DMX controlled or if you foresee any other problem with lighting control.

We bring all colour filters and goboes required, and the 4 x 500w floodlights.

The theatre lamps and equipment that the theatre should provide are:

11 x 1kw. fresnels or PC's.

40 x Par64 lamps with 1Kw CP62 (wide) bulbs. 36 of these should not have "G" clamps.

2 x 1kw. medium zoom profiles, 36 degrees is ideal.

2 x 1kw. wide zoom profiles, 50 degrees is ideal. If wides are not available we may use 4 mediums.

4 x 1kw. narrow zoom profiles, 15 degrees is ideal.

4 x gobo holders for the 1kw. narrow profiles. (We bring the goboes in all sizes).

4 x irises for the 1kw. narrow profiles.

1 x lighting stand with "t" bars for four parcans at around 1.8m height.

DMX connection onstage for the smoke machine.

Please note that the profiles must be in perfect working order, with clean lenses. The four narrow profiles have goboes and irises, so no shutters are necessary. The fresnels should all have good barndoors.

The venue should provide a DMX controlled smoke machine for the show. The smoke machine we often use is a Martin Magnum 1200. The smoke machine should be able to give both a heavy smoke and a constant thin haze, and must be fully DMX controlled. It must be possible to disable smoke detectors for the performance.

The venue should provide ladders, a genie lift or similar in order to focus all lights in their hanging position.

We need approximately 8 adaptors for our technical equipment which has European Schuko- CEE 7/7- plugs, to the local power sockets. One for a dimmer channel, 7 for direct 230v power. See <https://en.wikipedia.org/wiki/Schuko>

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### 4. Sound

**PA:** A very high quality PA system is required, minimum 3kW and must play loud! minimum 110dB(A) undistorted. Meyer, Nexo, JBL or L-Acoustics preferred (never Electrovoice or Peavy).

The PA system should be set up as standard for the venue, providing even coverage of the whole auditorium. Hanging is preferred if suitable. All processors for fine tuning the system should be on and not bypassed.

**Monitors:** We need four very good, separately amplified monitors (not JBL, Eon or similar), two hanging at the back of the stage, ideally directly above the back lighting frames, and two at the proscenium opening. The monitors are used as music and effect speakers and must play loud.

**Surround:** We need a minimum of two very good, separately amplified loudspeakers (not JBL, Eon or similar) placed behind the audience as a surround system. The surround speakers are used as music and effect speakers and must play loud.

If there are balconies, we require at least one additional pair of surround loudspeakers on each balcony. The surround speakers must be lifted from the floor, either by placing them on stands, or by hanging. For safety reasons, it is in some cases necessary to block seats to make room for surround loudspeakers on stands. This must be considered prior to our arrival!

If possible, all loudspeakers should be pre-rigged before our arrival.

**Mixer:** We need a high quality mixing desk. Minimum 8 ins and 6 outs, all controlled separately. Digital mixers are preferred, as we time-align the PA to the stage monitors. In the case of an analogue mixer, we would appreciate a stereo delay processor for the PA. For each balcony requiring surround speakers we will also require 2 additional outputs from the mixer. If the house PA system has separate inputs for subwoofers, centre clusters, frontfills, etc. (and can't easily be reconfigured to a basic stereo setup) these will also require their own respective mixer outputs.

**Outboard:** a minimum of 6 channels of 31-band graphic equalizers. Preferably one 31 band EQ per mixer output in use. If the mixing desk has 31 band graphic equalizers assignable to all outputs, this point can be omitted.

**Other:** One SM58 microphone or similar at FOH mix position.

We bring 1 mac computer and 1 sound card (6 outputs on XLR / balanced jack).  
The sound is operated from the centre back of the auditorium.

**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.**