



LUTKOVNO GLEDALIŠČE LJUBLJANA

Technical Rider

# Razmetana soba – Messy Room



**Lutkovno gledališče Ljubljana / Ljubljana Puppet Theatre**

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## General Information

Authors: Klemen Kovačič, Nik Žnidaršič

Conceptual Design: Klemen Kovačič

Dramaturgy: Nik Žnidaršič

Scenography: Katarina Planinc

Costume Designers: Klemen Kovačič, Katarina Planinc

Lighting Designer: Maša Avsec

Sound Designer: Gašper Lovrec

Sound Manager: Mitja Vasić

Performer: Klemen Kovačič

Producer: Alja Cerar Mihajlović

Set Builders: David Klemenčič, Olga Milić, Katarina Planinc, Iztok Bobič

In every house, there is a place without a special purpose. It is where we put away what we no longer need, but are not yet ready to admit that to ourselves. It is a space (be it a room, a drawer or just a box) where we leave memories that we don't trust to stay in our minds. They seem too fragile. Eternally elusive, but so important. Who are we without them? And who are we with them?

Memory is always the property of the one who remembers. It does not exist for others, but it creates him or her. Memory is active: it is not a museum artefact, but a parallel reality to which we can return again and again. At the same time, however, memory is also deceptive: it creates its own course of events, it adds and emphasises, it subtracts and obliterates. Memory is real, even if it is not in line with reality. It does not lie, but at the same time it does not necessarily tell the truth. It lies somewhere between reality and delusion. It exalts and demeans the individual, it exposes the extremes, it leaves out the banal. Memory is episodic, fragmentary and incomplete.

Memory is a messy room through which we have to wade to get to our origin, to ourselves. Because in every house there is a room without a special purpose.

The performance *Messy Room* depicts memories through the medium of object theatre, using and animating everyday objects that evoke and manifest nostalgic associations. The object as one of the possible carriers of memory, or at least its trigger, opens up a collage of glimpses into the author's life. Despite their (auto-)fictional narrative, it is precisely because of the universal communicative power of everyday objects that the performance structure becomes a testing ground in which each of us can draw our own threads of memory.

Klemen Kovačič (1998) graduated in drama at the Academy of Theatre, Radio, Film and Television (AGRFT) in 2022 with the role of Gregor in his graduation production of Dane Zajc's play *Jagababa* directed by Živa Bizovičar. During his studies, he worked with various theatre institutions and to date has acted in projects of the Ljubljana Puppet Theatre, Ljubljana City Theatre, SNG Nova Gorica, Mladinsko Theatre, Glej Theatre, and more. He

has collaborated with renowned Slovenian and foreign directors such as Dragan Živadinov, Diego de Brea, Matija Solce, Mare Bulc, Bojana Lazić and Žiga Divjak. He is a co-founding member of the collective Počemučka, within which he co-created, among other things, a performance called Underconstruction (Theatre Glej), which received a special jury prize at the 52nd Week of Slovenian Drama. In 2020, he received the Student Sever Award and the Academy's Prešeren Prize for his role of Hamlet in the student production H genotype Hamlet.

Nik Žnidaršič (2000) is currently a student at the Academy of Theatre, Radio, Film and Television (AGRFT), dramaturgy and performing arts programme. He was co-editor of the academy's blog, and has also written as part of the ECPCP (EU Critical Platform on Contemporary Puppetry) programme. In addition to studying, he has worked as a dramaturg on Müller's Quartet (AGRFT, Maribor Theatre Festival, Moment, GT22; director Živa Bizovičar), the original project Where Are You From, Girl (AGRFT, Cankarjev dom; Lea Mihevc), and Wives in Dough (SNG Drama Ljubljana; director Živa Bizovičar).

Katarina Planinc is a visual artist, scenographer, designer of visual images for puppet shows and puppet technologist. She began her education in art and design at the Academy of Fine Arts and Design in Ljubljana, where she graduated in 2018 with a degree in unique design. She continued her studies at the Academy of Theatre, Radio, Film and Television in the field of scenography, where she completed the programme with the thesis titled The Tenth Daughter – The Fine Art Image as a Starting Point for Puppet Interpretation. She spent three years gaining technological knowledge of puppet design and production in the workshop of the Ljubljana Puppet Theatre under the mentorship of various puppet technologists. As a creative artist, she is very interested in the design of puppets and the expressive possibilities of this medium. She is also interested in the puppet tradition in relation to contemporary practices.

The performance is part of BiTeater, a programme scheme that allows young artists to create and explore their first professional work within the broad field of contemporary puppetry.

**WARNING: The performance uses lighting effects that may disturb sensitive viewers.**

Premiere on 8 December 2022, Kulturnica LGL

The show is recommended for audience members aged 15 and upwards.

Please notify the company at the earliest opportunity if any of the requirements in this document cannot be met.

## **Touring personnel**

The company tours 1 actor (1 M) and 3 - 4 technicians (1 stage manager and sound engineer, 1 light technician, 1 set technician and 1 surtitle operator if necessary).

Actors: Klemen Kovačič

Stage Manager and Sound Engineer: Mitja Vasič

Light technician: Maša Avsec

Set Technician: Stanko Božanič

Surtitle operator: Benjamin Zajc

## **Performance**

The performance lasts approximately 75 minutes with no interval and is intended for a maximum audience of 100 people.

Lights and sound are operated by toured personnel. Both operating positions must have a clear view of the stage. Sound operating position is required. The position cannot be behind glass or in a control box. Please hold off auditorium seats to facilitate this if necessary.

## **Get-in & get-out**

The get-in takes 5 hours altogether, 3 hours for the lights, 2 hours for scenography, 2 hours for the sound. The get-out takes 2 hours altogether, 2 hours for the lights, 1 hours for scenography, 1 hours for the sound. There must be time for a rehearsal and a sound and light check before the performance.

The venue will need to provide a minimum of 1 skilled technician for get-in and get-out, 1 specialized in sound, and 1 in lighting. Both should be competent at rigging/hanging set parts.

## **Staging and Technical Requirements**

### **Stage and Set-Up**

- Stage dimensions: 4 m W x 5 m D x 3,5 m H
- Flat stage with small raked seating required.
- The stage must be raised to ensure a good view of the beginning of the stage. See appendix 4.
- A black box stage with a matt-finish floor is required (please lay a dance floor if necessary).
- A full black out is required.
- There must be a way to string rope on the left and right side of the stage.

- Fire is used during the performance, so the smoke detectors must be turned off and we must have permission to use an open flame. The performance includes use of a lit candle, a lit cigarette and the burning of incense.

## Lighting

Please see Appendix 1 for the plans. A prewrig should be completed before the get-in.

Lighting control and reflectors provided by venue:

- 4x profil 575W ETC Zoom Jr. 25/50 (1x iris)
- 3x Mini PC Spotlight 300W
- 1x Parnel ETC Source Four 750
- 9x PC ADB 650W

Lighting control and reflectors we bring with us:

- 1x Robe CycFx8
- 1x Table lamp
- 1x Flashlight
- 1x Slide projector
- 1x Bubble machine + Liquid for the bubble machine
- 1x Strong fan
- 1x Room fan
- 1x Chamsys Mini Wing + computer

The company brings it's owns gels. The performance includes lighting effects that may disturb sensitive viewers.

## Sound

Sound equipment provided by the venue:

- Front of house
- 2x Monitor minimum 300w, depending on the venue
- 1x Mixing table (4-channel or more)
- 2x Microphone (in the range of Shure beta58)
- 2x Tripod

Sound equipment we bring with us:

- 1x Computer

## **Dressing Rooms**

Please provide:

- One dressing room for the actor (1 male). It should be non-smoking and private.
- Showers with hot water.
- Tea and Coffee are desirable.
- 1 x Crate of 500ml Still Water.
- If providing meals please note a number of company members are vegetarian.

## **Timetable, Transport and Contact**

Set up takes 5 h. There must be a rehearsal before the performance. The take down is 2 hours.

The scenography travels with VW Crafter van, actor and technicians travel with another van.

For any information about technical details please contact:

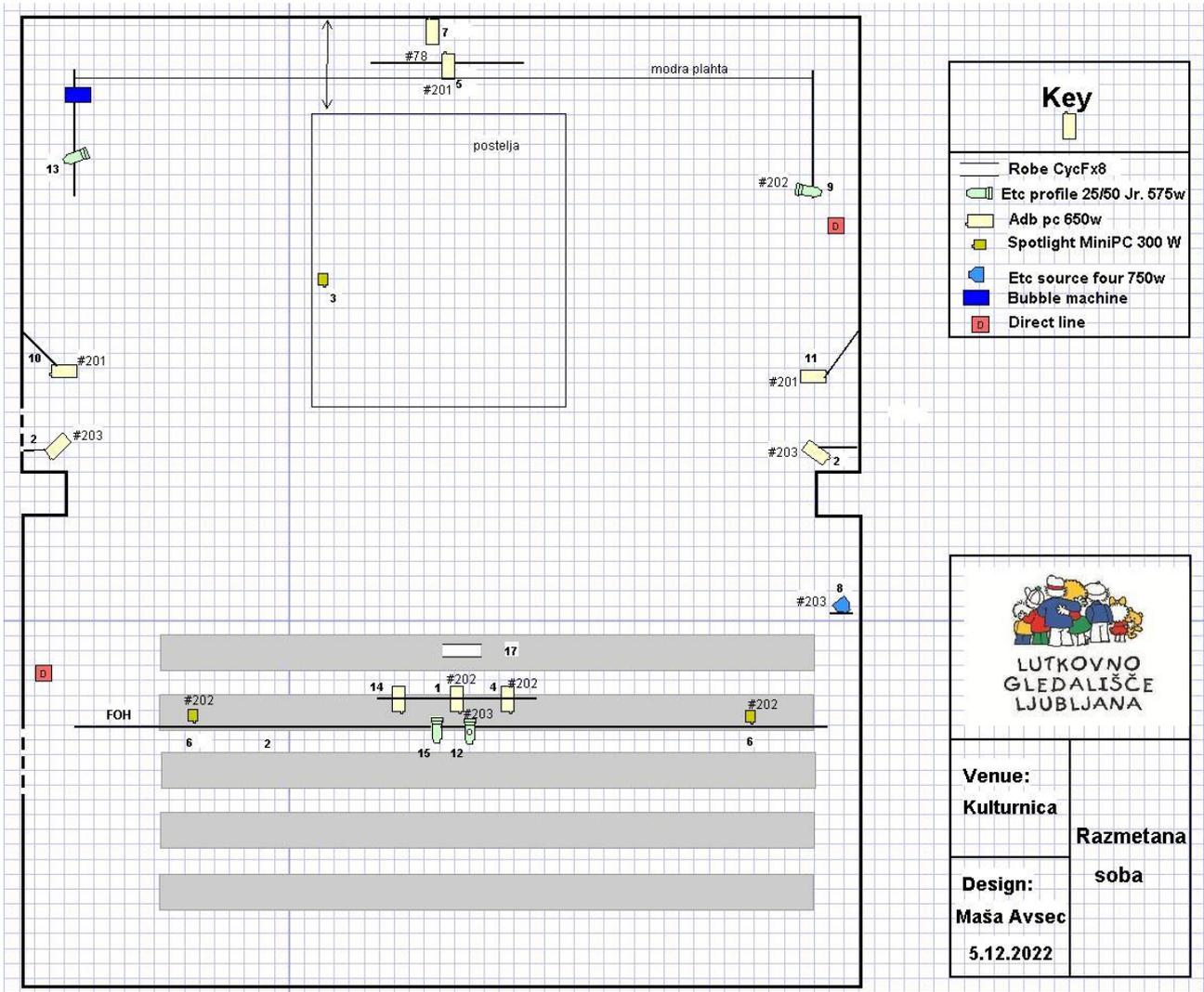
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# Appendix 1 – Lighting Plan



**Appendix 2 – Photographs of the Performance**



# Appendix 3 – Scenography plan and side view

