



LUTKOVNO GLEDALIŠČE LJUBLJANA

Technical Rider

# Galop - Gallop



**Lutkovno gledališče Ljubljana/Ljubljana Puppet Theatre**

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## General Information

Authors: Tin Grabnar and Ana Duša

Director: Tin Grabnar

Art design: Eva Mlinar

Set designer: Sara Slivnik

Music: Mitja Vrhovnik Smrekar

Costume designer: Tina Bonča

Lighting designer: Gregor Kuhar

Language consultant: Maja Cerar

Puppet engineers: Polona Černe and Zala Kalan

Assistant director: Jana Nunčič

Cast:

Miha Arh, Maja Kunšič, Iztok Lužar and Gašper Malnar

Stage manager and sound designer: Luka Bernetič

Producer: Alja Cerar Mihajlović

Lighting technician: Gregor Kuhar

Set technician: Kemal Vrabac Kordiš

LGL workshops manager: Zoran Srdić

Puppets production: Polona Černe, Zala Kalan, Olga Milić, Iztok Bobič, Brina Fekonja, Nastja Mihelj, Sangara Perhaj, Laura Krajnc, Katarina Planinc, Klavdija Jeršinovec, Lina Oražem, Iza Ambrožič Simončič

Set production: David Klemenčič, ključavničarstvo Uroš Mehle s.p., Mateja Šušteršič, Gregor Kuhar, Artiko podjetje za digitalizacijo podob d.o.o.

Costume production: Marjetka Valjavec

Gallop follows the story of a boy living on a farm near the city, where, in addition to other domestic animals, they also have a young horse. One day, the boy and his family visit a fair, where he unexpectedly sees horse races. The winner receives a big gleaming trophy! This triggers in him an irresistible desire to win. Fostered by the ambition to lift the winner's trophy one day, he starts training hard with his horse. The performance addresses the meaning of friendship in contrast with the irresistible desire to win. How much is it worth sacrificing to achieve your goal?

The performance employs shadow theatre techniques. The visual effects are created with flash lights illuminating the scenography and the carved parts of flat puppets, which is how the animators create moving images on the large screen. The play of light and shadows creates an atmosphere with powerful colour effects to help narrate this beautiful and devastating story. Sound is a vital part of this performance. There is a sound studio at one end of the stage, where the animator creates the sound image of the performance. He uses coconut shells to mimic galloping sounds, a leather belt for the cracking of a whip, and his voice to mimic the neigh of the tired horse. This enables the (young) spectators to see and understand how the sound of the performance is created.

The idea behind the performance is that of "following one's dreams"—a mantra of this day and age that our children listen to from early childhood. What does it mean to "follow your dreams" today? What happens when children's play turns into ambition, a desire to be successful and famous? At a time when society is facing the consequences of decades of celebrating individualism, this question is certainly becoming increasingly relevant—for children who are yet to face society, and also for everyone introducing them to it: parents, relatives, kindergarten and school teachers, in short, adults.

Tin Grabnar has been deeply involved in performing practices since his early years. His field of interest expands beyond classical theatre into alternative, puppet, and documentary theatre. A broad understanding of theatre practices and various performing processes enables him to combine

elements of dance, improvisation, contemporary puppetry, magic, performance, and visual art. In the last few years, together with other creators, he has written dramatic texts for his performances. The texts are written by keeping in mind the final effect of the performance and putting the focus on the performance content. His performances address cooperation, community, group dynamics, and helplessness. Tin Grabar explores theatre communication, examines a wide range of different performing strategies, and establishes the group process of performance creation. He has received numerous Slovenian and international awards for his performances *Somewhere Else* and *Still Life* produced by the Ljubljana Puppet Theatre.

Ana Duša is a culture and pedagogy professional working as dramaturge, narrator, translator, songwriter, and educator. She is head of the Mlado Mladinsko youth programme at the Mladinsko Theatre, and assistant for puppet, theatre and film art at the Department of Preschool Education of the Faculty of Education in Ljubljana. She is a Comparative Literature graduate of the Faculty of Arts in Ljubljana. As for her theatre education, she attended the HÈLIKOS International School of Theatre Creation in Florence. Since 2016, she has been a dramaturge, songwriter, and a writer of theatre texts, while before that she mostly worked as a narrator. She started as a storyteller in 2002 in the *Two Pennies' Worth of Fantasy* show at Radio Študent. As an educator, she is involved in the development of pedagogical methods, which include storytelling and physical theatre. She has collaborated as a guest lecturer with the Faculty of Arts, the Faculty of Education, and the Academy of Theatre, Radio, Film and Television of the University of Ljubljana. In recent years, she has worked with the Ljubljana Puppet Theatre on several occasions and in various roles.

Lutkovno gledališče Ljubljana  
Premiere: 12 Septembre 2023  
Small Stage LGL  
Season 2023/2024

## **Touring personnel**

The company tours 4 actors (3 M, 1 F), 4 technicians (1 stage manager and sound engineer, 1 lighting technicians, 1 set technician + 1 other).

Performers: Miha Arh, Maja Kunšič, Iztok Lužar and Gašper Malnar

Stage Manager and Sound Engineer: Luka Bernetič

Set Technician: Kemal Vrabac Kordiš

Lighting Technician: Gregor Kuhar

## **Performance**

The performance lasts approximately 40 minutes with no interval and is intended for children over the age of 5+.

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.

There must be a rehearsal before the performance.

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

The get-in takes 7 hours all together, 4 hours for scenography, 3 hours for lighting and 2 hours for sound. The get-out takes 2 hours, 2 hours for sound, 2 hours for scenography, 1 hour for light.

There must be a rehearsal 1h30min before the performance.

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

## **Staging and Technical Requirements**

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

- Minimum stage dimensions: 5m W x 5m D x 4m H
- On the left side we need additional space dimensions 3m W x 3m D x 3m H
- Flat stage with a matt-finish floor is required (please lay a dance floor if necessary)
- A full black out is required
- A black box stage is required

### **Stage items provided by venue**

We need grid for fixing our own curtains and screen. For more information see the attached stage plan (appendix 1).

### **Lighting**

- 1 lighting technician, get-in 4h , get-out 1h

Provided by venue:

6x Etc profile 750W (25-50) or other similar profile  
3x ADB PC 650W with barndoors or other similar PCs  
3x ADB PC 1000W (1 with barndoor) or other similar PCs  
1x ADB zoom profile 1000w or other similar profile  
5x Floor channels

Provided by LGL:

7x PAR 16 (birdie)  
2x Clip-on lights

We can adjust the lighting based on the grid placement of the performance space. To do that we need the lighting plans of the venue as soon as possible. The company brings it's own gels.

For more information see the attached lighting plan (appendix 2).

## **Sound**

For sound setup we need a help from one sound technician, who is able to operate venue's sound system

to be provided by venue:

- 1x shure SM57 (or other instrument mic)
- 1x shure SM58 (or other vocal mic)
- 1x condenser microphone (like AKG C451, shure PG81, or similar)
- 3x microphone stands (k&m preferred)
- 2x DI box, to connect looper's unbalanced TRS output and output from mixing desk to radio's unbalanced XLR input
- 3x wireless headset microphones (sennheiser, shure or AKG)
- mixing desk with min. 8x XLR input channels, 2x AUX OUT with
- stage monitoring from back of the stage

If venue is unable to provide and of above equipment, please let us know so we can plan accordingly

provided by us:

- looper station (unbalanced TRS output)
- radio, used as prop speaker (connected from AUX out from mixing desk to unbalanced XLR input of radio)
- macbook for stereo playback of music and sound FX stereo (preferred digital USB connection to digital mixing desk or minijack output is used)

Please note that a front of house operating position is required. Please hold off auditorium seats to facilitate this if necessary.

## **Dressing Rooms**

Please provide:

- Two dressing rooms for the actors (3 male, 1 female). These should be non-smoking and private.

- Showers with hot water
- Tea, Coffee and Fruit 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**

The set up takes approximately 7 hours. There must be a rehearsal 1,5h before the performance. The take down takes 2 hours.

Scenography travels with one VW Crafter. Other members of the performance travels by another van (7+1)

For any information about technical details please contact:

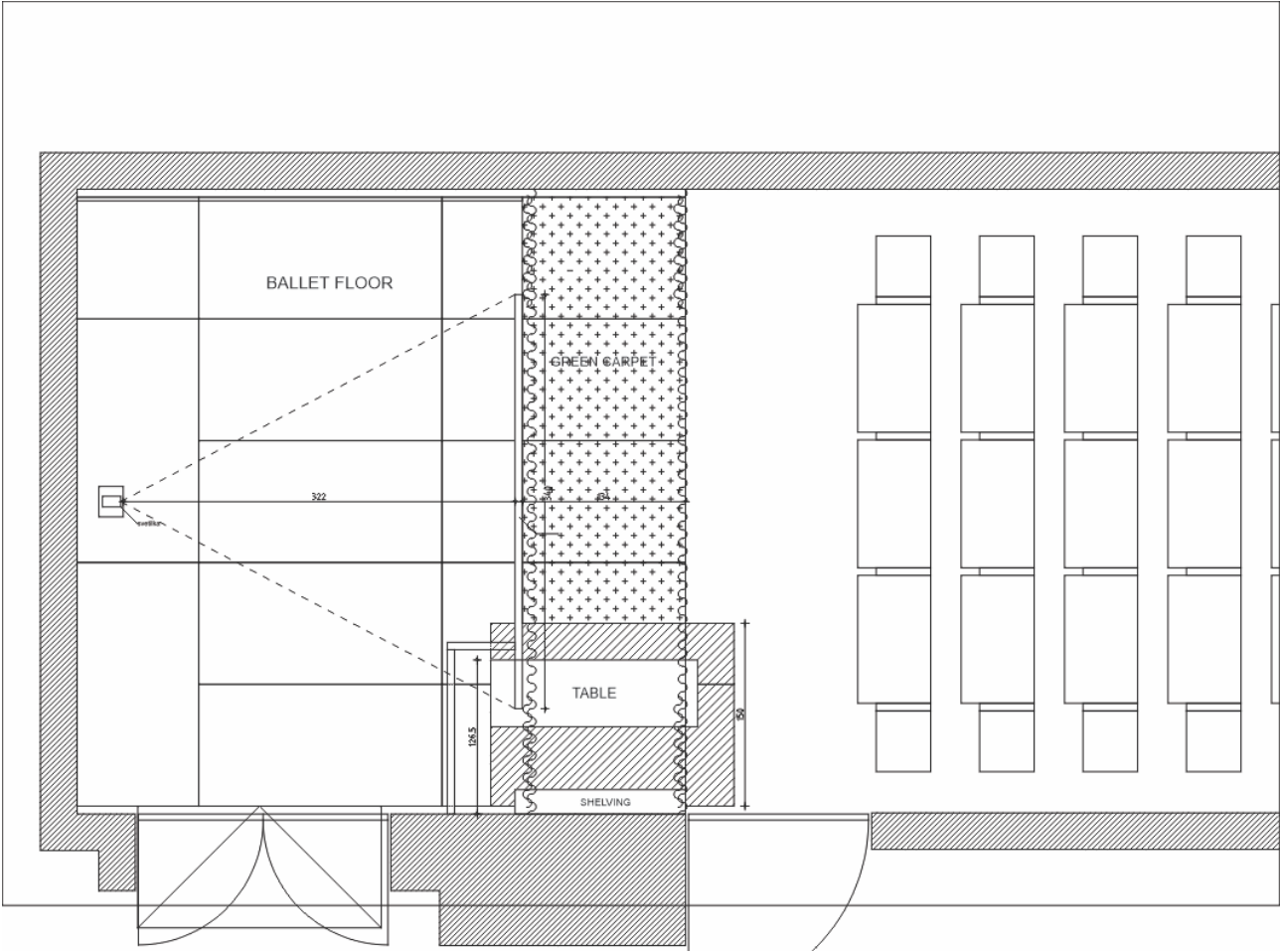
Jure Žnidaršič

Technical manager

e-mail: [jure.znidarsic@lgl.si](mailto:jure.znidarsic@lgl.si)

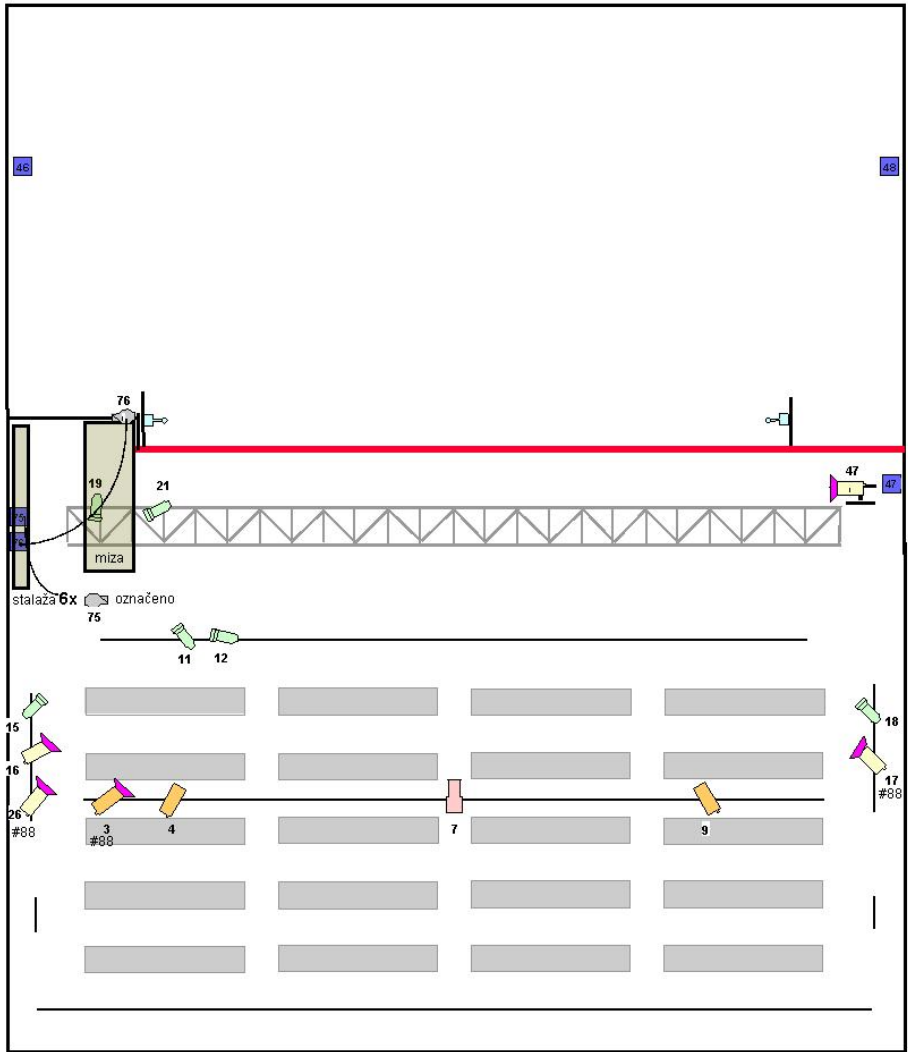
tel.: +38613000991

# Appendix 1 – Stage plan





# Appendix 2 – Lighting plan



Key	
	Etc profile 750w
	Adb pc 650w
	Adb pc 1000w
	Adb zoom profile 1000w
	Floor channels
	mini PAR/birdy 50w
	klip-on lučka E27
	klapne

 <b>LUTKOVNO GLEDALIŠČE LJUBLJANA</b>
<b>Venue:</b> <b>Mali Oder</b> <b>12.9.2023</b>
<b>Design:</b> <b>Gregor Kuhar</b> <b>Tin Grabnar</b>

**Appendix 3 – Photographs of the stage**

