

The *Kalle Nio* Green



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WHS



The Kalle Nio **Green**

Name: The Green
Author(s): Kalle Nio & the group
Direction & interpretation: Kalle Nio
Light, and visual design: Kalle Nio & Johannes Hallikas
Sound design: Janne Masalin & Kalle Nio
Projections: Kalle Nio
Script consultant: Silvia Hosseini
Technical and artistic help: Jouni Ihalainen
Singer: Tuuli Lindeberg
Production: Kalle Nio / WHS

Co-production: Helsinki Festival
São Luiz Teatro Municipal, Lissabon

together with: Oulu Theatre
The Finnish Cultural Foundation
Samuel Huber Art Foundation
Arts Promotion Centre Finland
Kumu Art Museum, Estonia
Subcase, Stockholm
Silence Festival

Premiere: 2019 Helsinki Festival
2019 São Luiz Teatro Municipal, Lissabon
2019 Oulu Theatre

[In the medieval actors theatre slang the acting area, the stage was referred to as The Green, as it was often covered in grass. Hence we have the still popular term the Green Room, referring to the room closest to the stage.]

The Green is a solo stage performance by Kalle Nio. Visual theatre that uses stage magic, video projections and surround sound as its means of expression.

The Green

Borrowing its name from the medieval theatre slang term for the stage, The Green promises visually strong theatre, which uses stage magic, video projection, cinematic sound and scenic compositions as its means of expression.

The nothingness of an empty stage and green screen slowly turn into a living character that takes over the stage area. Combining 19th century stage magic techniques with the latest video and sound technology, the mood of this show without words ranges from the mundane to the abstract and magical. Premiering at the Helsinki Festival in August 2019, The Green leads the audience to the brink of the unreal, where the border between reality and delusion is blurred.

Scenery

As the name implies, the stage of The Green is covered in green. This green screen material is commonly used in making movies with chroma key technique, where the green background is replaced with something else. The technique is so widely used that green has become the symbol of emptiness and anything, something that hides the worlds that are created in place of it. In The Green, the post production however is made in the minds of the audience. Green scenery is working as a mysterious ever evolving background for the play between the magical and common day. A symbol of the emptiness that starts to live a life of its own by transforming into ghostlike creature. The synaesthesia of carefully crafted light, video and sonic design gives us unreal, dreamlike ambience.

Sounds

Cinematic sound-design plays major part in the show. The sounds will be played with a custom multichannel sound system built on stage. Small loudspeakers on stage enable the use location based sound that makes it possible to move the sound inside the stage area and to create an invisible world of sonic ghosts and environments.

Light and colors

The constantly transforming lights and the use of color is a big part of the performance. In addition to common theatrical lights, video projectors and LED lights are used as light sources. This gives a very flexible color palette to work with. The scenes are started and interrupted. The fragments of light and darkness, sound and silence take turns. Bit by bit the fragmentary scenes start to create bigger picture. Cinematic projections are combined with transforming and moving curtains.





Next confirmed dates (Jan 2019)

FEBRUARY 12-13

The Green (DEMO 20min), Subcase, Stockholm

AUGUST 27 - 31

The Green, PREMIERE, Helsinki Festival, Finland

SEPTEMBER 5-8

At:tension, Lärz, Germany

SEPTEMBER 14

Bienale lutkovnih ustvarjalcev Slovenije, Maribor, Slovenia

SEPTEMBER 20-29

Festival Mondial des Théâtres de Marionnettes, Charleville-Mézières, France

NOVEMBER 2-3

The Green, Oulu Theatre, Oulu, Finland

NOVEMBER 9-10

The Green, São Luiz Teatro Municipal, Lisbon, Portugal

NOVEMBER 13-31

The Green, Cirko, Helsinki, Finland

The group

Kalle Nio, director, performer

Kalle Nio (1982) is a visual artist and a magician from Finland. In his works he combines historical techniques of stage magic with contemporary video projection technologies and theatrical elements. He is a co-founder of WHS, a company producing new circus and visual theatre, and also one of the founders of Teatteri Union, art-house cinema and performing arts venue in Helsinki. His aim is to find new ways to use illusions and magic as expressive element in a live show and also to combine video projections seamlessly with live performance. His works as a visual artist deal mainly with the subjects of seeing and the collisions of magic, cinema and human body. He has master's degrees in fine arts from University of Arts Helsinki. With his group WHS he has performed in more than 40 different countries. His visual arts exhibitions have been shown in museums and galleries in Finland and abroad. He has been awarded nationally and internationally from his innovations in magic, visual arts and projection design. www.kallenio.com

Johannes Hallikas, light designer

Johannes Hallikas (1987) has a wide work experience as a light designer and light and stage technician in Finland and abroad. He has been working together with wide array of companies like WHS, Race Horse Company and Susanna Leinonen Company. His latest design work is Tight (2017) with choreographer Joona Halonen.

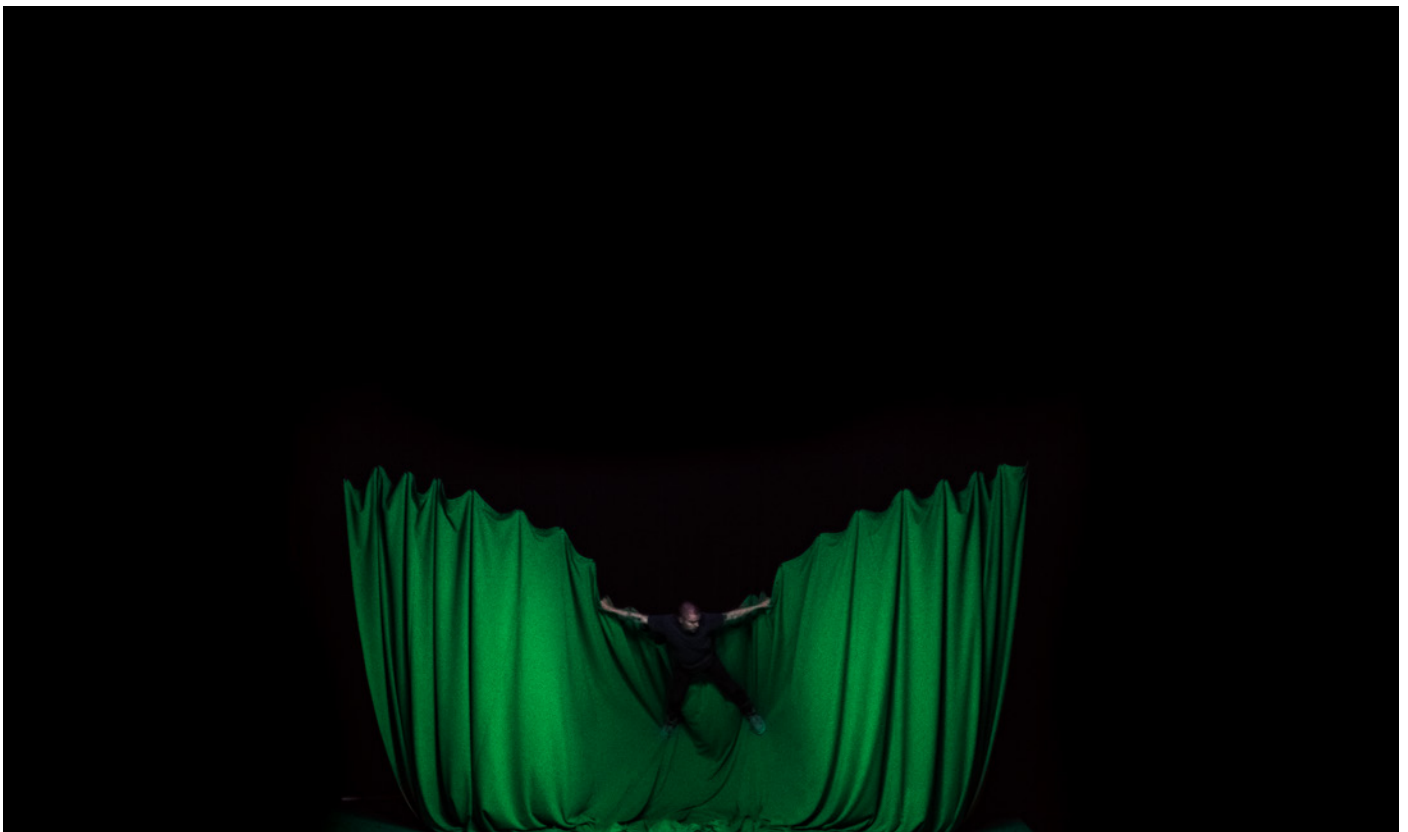
Janne Masalin, sound designer

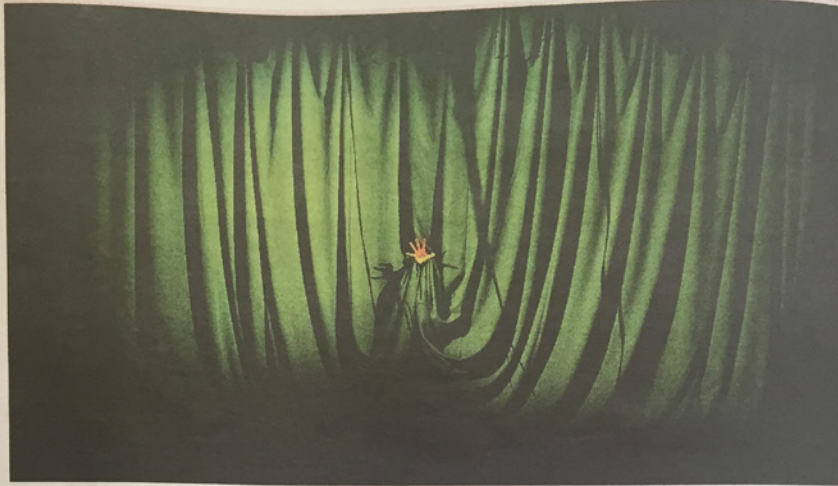
Janne Masalin (1981) is a sound designer and musician. He has wide experience on working with contemporary dance and performance art productions as well as playing in various music groups. At the moment he is studying movie sound design in the Aalto University of arts. He is interested in the gray areas between different art forms and the different means of expression. In his work he studies the use of montage based narrative elements of cinematic sound design in the context of live performing arts, as well as the fine line between sound design and music.

WHS, production

WHS is a visual theatre/contemporary circus production company from Finland. Their productions have toured to theaters and festivals in more than 30 countries in Europe, Asia, and North, South and Central America. Based in Teatteri Union, and old cinema-theater in central Helsinki, WHS has been an important factor in the rise of Finnish new circus during the past decade. Their continually changing form of expression is mixing elements from classical stage magic to dance, circus and video projections. The shape and the form of the group has evolved over the years with every project.

www.whs.fi / www.teatteriunion.fi





The Greenin surrealistinen maailma ei muistuta mitään oikeasta elämästä.

The Green on parempaa kuin David Lynch

NYKYSIRKUS

Helsingin Juhlaviikot. *The Green. Ohjaus, esiintyjä ja videot Kalle Nio, valot ja visuaalinen suunnittelu Nio ja Johannes Hallikas, äänisuunnittelu Nio ja Janne Masalin, laulu Tuuli Lindeberg. Cirko.*

KALLE NIO on vanhanaikaisesti mutta uusiksi katsottuna renessanssi-ihminen. Hän tekee kaiken, tai ainakin lähes. Nukke-teatterin nukettajan tapaan hän tekee ja hallitsee omaa maailmaansa.

Taikurismies luo näyttämölle surrealistisen maailman. Se ei muistuta mitään oikeasta elämästä ja saa vilunväreet juoksemaan selkäpiitä pitkin. *The Green* -teos pakenee määritelmää. Nimi viittaa teatterislangissa teatteriin ja näyttämöön. Voisi se symboloida enempääkin. Vaikka elämää, joka usein on arvaamatonta.

NION tyyliin kuuluu, että hän rakentaa esityksen aikana omat

lavasteensa. Esitys syntyy juuri nyt ja tässä. Ei mitään valmista. Mutta se on illuusio. Teoksen tekemiseen on kulunut todennäköisesti myriadien tuntien työ miettiessä yksityiskohtia ja tilanteiden toimivuutta. Harvoin olen nähnyt näin loppuun asti mietittyä kokonaisuutta. Mitään en karsisi pois, enkä tiivistäisi edes pikku kulumasta.

The Green on upea audiovisuaalinen kokonaisuus, johon kuuluvat myös etäisesti sieltä täältä kuuluvat askeleet. Vähän pelottavastikin. Tuuli Lindebergin melismaattinen laulu tukee ajattomuuden tunnetta. Olemme jossakin Toisaalla tämän hetken ulkopuolella tavoittamattomissa.

Jos johonkin haluaisi tai voisi verrata, tulee mieleen **David Lynchin** elokuvien nyrjähtänyt tunnelma. Eikä vähiten verhojen ja esirippujen takia. Ne ovat melkein pääosassa. Fyysisesti ja projisointeina. Niillä saadaan ihmisiä aikaan.

Esirippua käytetään monin tavoin symbolisesti, mutta alle-

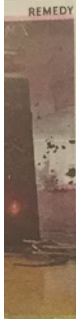
viivaamatta. Kalle Nio on hylännyt taikureiden perinteisen maailman, jossa ihmetytetään merkillisillä taikatempuilla. Hän on vienyt taikuuden aivan toisille tasoille. Valojen leikki muuttaa elottoman elolliseksi – tai saa esiintyjän pepun heilumaan esiintyjän sitä heiluttamatta.

Esitystä katsoo lumoutuneena ja samaan aikaan myös hieman pelokkaana. Todellisuus hämmästyttää, ja se tekee kaikesta epävarmaa.

Todellisuuden kyseenalaistaminen on Nion vahvuus. Ei mitään hämmästyttävää ooh-temppuja. Ei kaneja hatuista tai kyyhkyjä tyhjältä, vaan oikean elämän nyrjäyttämistä sijoitetaan. Ei glitteriä, vaan arjen suistumista merkillisyyksiin.

En halua esittää kaikentietävää katsojaa, mutta Kalle Nio on urallaan kehittynyt valtavasti. Hän ei ole pelkästään taikuri. Hän on luomassa uutta genreä esittämistaitteisiin. Jotain, mille ei ehkä vielä ole nimeä. Miksi pitäisikään?

Jussi Tossavainen



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Donnera: Edes luullaan Vollenriian ei enää mahdu

The Green is better than David Lynch Helsingin Sanomat review 28.8.2019

The surreal world of The Green doesn't resemble anything from real life.

Kalle Nio is a Renaissance man in the old sense but in a new way. He does everything, or at least almost. Like a puppeteer in a puppet theater, he makes and controls his own world.

The magician creates a surreal world on the stage. It does not resemble any real life and causes the chills to run along the spine. The Green escapes the definitions. The name in the thesaurus refers to the theater and the stage. It could symbolize more, life for instance, which is often unpredictable.

It is part of Nio's style that he builds his sets during his performances. The performance is born right here, right now. Nothing readymade. But that is just an illusion. It has probably taken hours of myriad work to think about the details and how the situations work. Rarely have I seen such a well thought-out complete work or art. I would not cut off anything or shorten even a tiniest corner.

The Green is a stunning audiovisual work of art, that also includes distant foot steps heard here and there. It's even a little scary. Tuuli Lindeberg's melasmatic singing supports a sense of timelessness. We are somewhere Elsewhere beyond the reach of the present.

If you wanted to, or could compare The Green to something, it brings to mind the twisted mood of David Lynch's films. Not least because of the drapery and curtains. They are almost starring the show. Physically and as projections. Miracles are created with them.

The curtain is used in many ways symbolically, but without underlining. Kalle Nio has abandoned the traditional world of magicians, who try to amaze with strange magic tricks. He has taken magic to completely different levels. The play of lights brings life to lifeless - or makes the performer's butt move without the performer moving it.

You watch the performance as enchanted and at the same time a bit scared. Reality is blurred and it makes everything uncertain.

Challenging the reality is the strength of Nio. No amazing ooh tricks. Not rabbits from hats or appearing doves, but dislocating real life. Not glitter, but everyday derailment into strangeness.

I don't want to represent an all-knowing viewer, but Kalle Nio has made tremendous progress in his career. He's not just a magician. He is creating a new genre in the performing arts. Something that may not have a name yet. Then again, why should it?

TECHNICAL RIDER, September 4th 2019

Please check the company that you have the most recent tech rider.

Producer/director: Kalle Nio tel. +358505877042 email: kalle@whs.fi

Tech contact: Johannes Hallikas tel. +358 50 570 2247 email: valojoannes@gmail.com

Number of artist on stage: 1

Number of technicians: 2 (lights/stage, sound/stage)

Number of people on tour: 3-4

Duration: approximately 50min

Set up: The set up begins in the morning of the performance day and takes around 8 hours. Set down takes around 3 hours.

Venue:

- Theatre stage, frontal, indoor, 80-400 seats
- Stage height: minimum 5,5 meters to to bottom of the rig
- Stage depth: 10 meters
- Total black out (darkness) of the stage is required

Stage

- 3x 50kg sets of stage weights or the possibility to screw rigging points in the floor.
 - nice clean black straight backdrop, height minimum 5,5m width minimum 9m
- With an opening in the middle of the stage for entrance
- nice clean black straight horizontal bordercloth, height minimum 50cm for the width of the truss structure
 - Black sidecurtains (German style)
 - Black floor (dance floor, or naturally black)
 - The green carpet, provided by the company, will be taped on the floor with double sided tape. On delicate floors we recommed putting suitable tape under the double sided tape to avoid possible glue stains.

Preliminary light set (estimation, will be changing)

Lighting equipment

- 4x ETC 750w profiles with workin zoom optics
- 4x 2kw PCs with working barndoors and optics (6x for venues with height over 8m)
- Working audience light
- Dimmers for the lamps and dmx to our lighting console
- Safety wires and good condition clamps for every fixture
- Sufficient amount of shuko and dmx
- we need a free 3-phase 16A power on stage for our sound and video
- This show uses 3 x video projectors, which are provided by the company. Company also brings signal cables for the projectors. Front projector is equipped with DMX shutter. Every projector needs power with 3 x schuko sockets.
- Show uses GRAND MA 2 lighting console. The company provides PC version of the console.





Local crew

During the set-up, minimum local crew needed:

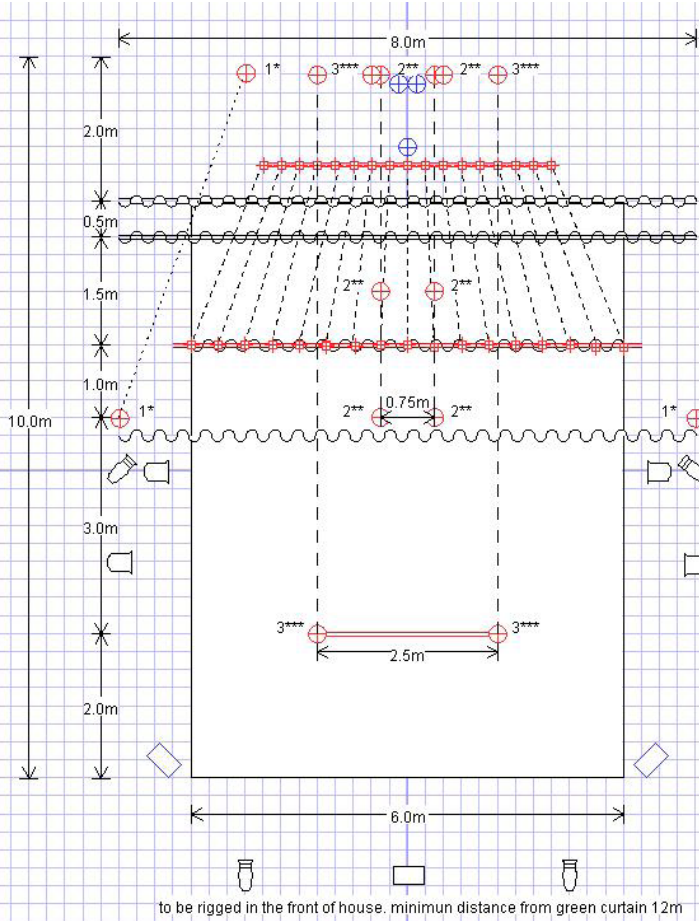
- 1 x Stage Manager
- 2 x Lighting technicians
- 2 x Stage technicians/riggers
- 1 x Sound technician

Local crew should be familiar with the venue and the house electricity feeds, dimmers, sound system, fly system etc. Crew must be free from other duties during the set up. The stage must be ready for set up to start according to the schedule. Pre-rigging of house curtains should be done prior to company arrival. Most demanding and time consuming task will be rigging, fixing and stabilising flybars/strusses with moving curtains, performer flying etc. Theatres operated with counterweight system requires extra time for fixing the flybars.

THE GREEN LIGHT / RIGGING PLOT

-  pc 2k
-  etc 750w zoom
-  rigging point
- need to be fixed to prevent any lateral movement
- on the floor
-  video projector

Johannes Hallikas
valojohannes@gmail.com
0505702247



anchor points/ 50kg of weights on the floor

rigging of the green curtain. 23 pulleys

black backdrop

black tull cloth provided by company
noticel that both are to be hanged slightly under the ropes!

rigging of the green curtain. 23 pulleys

black top border. height 0,5m

1* rigging point for flying hand
dynamic force max 10kg

2** rigging point for lifting the performer
made with 2 strings that hold the weight of the person. 200kg swl combined

3*** rigging point for flying the lighting tubes
static weight of 5kg

to be rigged in the front of house. minimum distance from green curtain 12m

THE GREEN

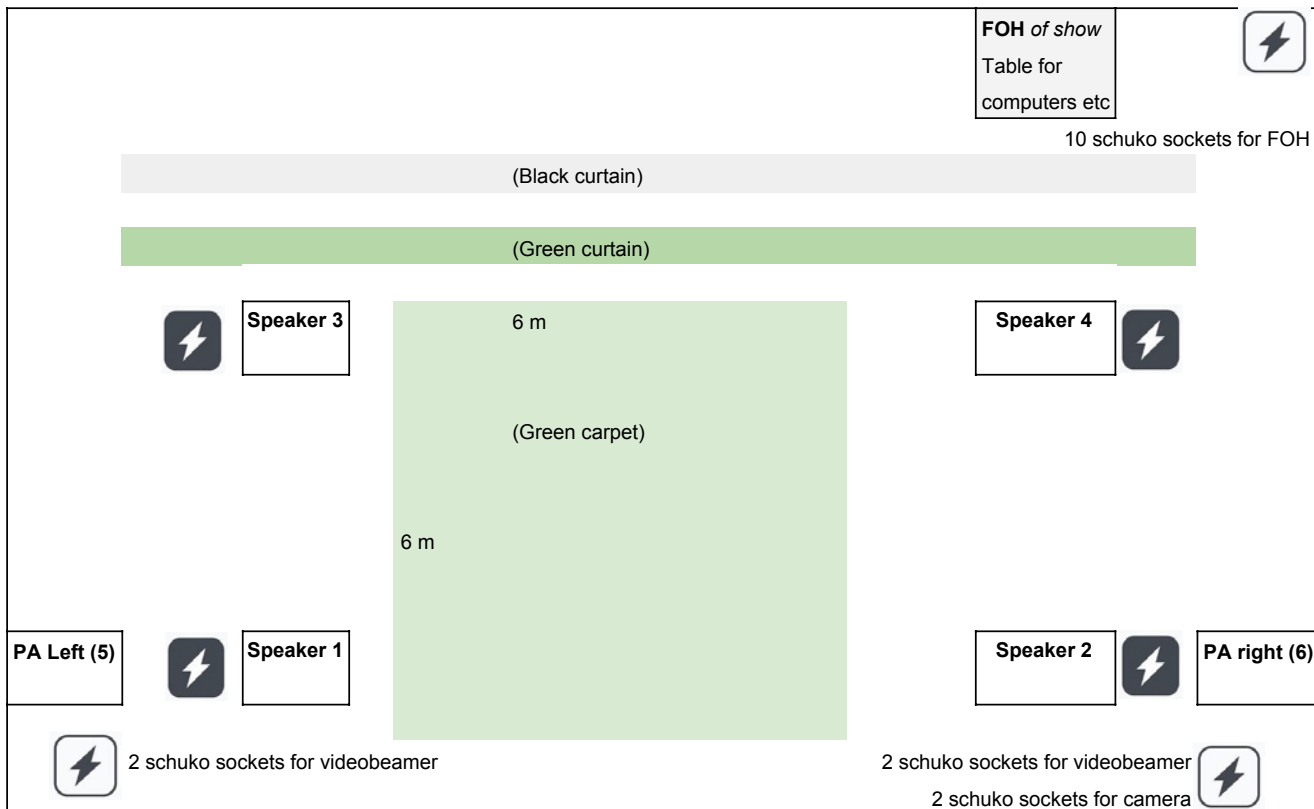
STAGE MAP / TECHNICAL RIDER FOR SOUND

FOH (Sound System, video projections and lights)

- FOH of the show is located on the stage. FOH / mixing desk of the venue don't have to be on stage.
 - The sound for the performance comes from a computer. That is linked to the light and video computers next to it.
- Sound, video projections and lights are operated from the stage from the same table.

Sound comes out from computer to RME fireface soundcard with 6 channels:

- 4 to surround speakers. The company will provide surround speakers to be put on stage.
 - 2 to venue PA: Quality PA-system required, big enough for dynamic power and coverage for the venue.
- Full range speakers and separate subbass-speakers for strong low end.
- Good quality mixing desk required, 6 x channel in and out
 - XLR cabling: 6 from sound card to house mixing desk / FOH
 - XLR cabling: from house mixing desk / FOH to stage speakers (channels 1-4) and PA (5-6). Please find channel list further down.
 - A table approx 150 cm x 50 cm (/ 60inches x 20inches) is required from the venue for the FOH of the show. Normal height.
- HDMI Video monitor for the area behind the black backdrop for operating the show (minimum 20inch monitor/tv preferred)
Any monitor/TV that accepts HD HDMI signal is suitable.



Power for 4 speakers on stage. Separated lines from everything. Exact placement will be decided once crew arrives.



Power for videobeamers and camera. They don't have to be separated lines, just sockets. Exact placement will be decided once crew arrives.

CHANNEL LIST

- 1 Speaker 1
- 2 Speaker 2
- 3 Speaker 3
- 4 Speaker 4
- 5 PA Left
- 6 PA Right

More info about sound

Janne Masalin

masalin.janne@gmail.com

p. +358 (0) 44 3535 666



Wax Machine

The show uses melted candle wax as prop on stage. The wax melting machine provided by the company will need to be plugged in electricity immediately when the company arrives. The machine consumes 1800w power. The wax melting process takes several hours, so it is **VERY IMPORTANT that the wax machine will be plugged in power during the whole set up and between the performances, also during the night time.**

The wax machine can never be taken out of electricity without asking the company. The electricity needs to be on also during nights. Unplugging the wax machine from electricity for more than one hour will lead to cancellation of the show.

Water

During the show we have a bowl with approximately 30 liters of cold water. 30 liters of cold water is needed on the stage. So water supply should be available near the stage. The group provides the bowl.

Candles

The show has a scene with real lit candle. The candle is held by the performer during a scene. The candle produces normal amount of smoke, so smoke detectors need to be turned off. The candle burns approximately 5 minutes during the show.

Strobe

NOTE: The show utilises strobe lights.

Accommodation

Accommodation and board for 3-4 people on the days of set up and performance
- 3-4 single hotel rooms

Dressing rooms

- 2 dressing rooms with shower (near the place of performance, heated if necessary, well lit, lockable or guarded, with chairs, a mirror, a WC)
- Bottles of water (minimum 9 small bottles for each performance/set-up day)
- catering: vegetarian sandwiches, snacks etc. for 5 persons during set-up and 2 hours before performance (we prefer something local). Beer after show would be nice ;-).
- 3 x towels
- hangers (3) for clothes, ironing board and clothes iron