



Kimmo Pohjonen & Ville Walo:  
**Rautakeuhko**  
Iron Lung

Contact:  
Association WHS ry  
Mechelininkatu 10 A 9, 00100 Helsinki, Finland  
Tel. +358 50 370 5123  
Fax. +358 9 454 6721  
ville@walonet.com  
www.w-h-s.fi www.kimmopohjonen.com

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## **Kimmo Pohjonen & Ville Walo:**

### **Rautakeuhko Iron Lung**

Idea and creation: Kimmo Pohjonen, Ville Walo

Performers: Kimmo Pohjonen, Ville Walo

Music composition: Kimmo Pohjonen

Set and costumes: Anne Jämsä

Light Design: Antti Rehtijärvi

Sound Design: Heikki Iso-Ahola

Photos: Vertti Teräsvuori

Graphic Design: Milla Ahola

#### **Thanks:**

Matti Luukinen and the heirs

Bellow maker Pirjo Aho

Katri Hirttiö

Tapio Nysten- Ikaalinen College of Crafts and Design, School of  
Instrument Construction

Kalle Hakkarainen, Lasse Jämsä, Mikko Linnavuori, Tuomas Norvio,  
Marianne Walo, Teuvo Walo, Valto Walo

Phillip Page, Tiina Vihtkari

Kaapeli, Teak / Jyri Pulkkinen, Verkatehdas

Production: WHS in co-operation with Verkatehdas and Cirko – Centre  
for New Circus

**Duration** approx. 65 minutes.

Rautakeuhko premiered on 1st of December 2009 in Vanaja hall, in  
Verkatehdas, Hämeenlinna, Finland.

## *A concert performance of contemporary circus & music*

### **Rautakeuhko / Iron Lung**

An intensive duet between two artists, in which the creative energies of accordionist / composer Kimmo Pohjonen and innovative juggler Ville Walo encounter on stage.

The roles of a musician and a juggler support each other and even blend together in the performance project that has the juggler manipulating old accordion bellows by throwing and stretching them so that they simultaneously form fascinating visual patterns and changing musical rhythms with their diverse blows and thuds. The bellows are brought on stage as breathing and living rhythmic instruments. This is a very interesting kind of an encounter in a live situation that allows also improvisation and collaboration that crosses the boundaries of the individual art forms.

The performance is complimented by the visualisation, designed for the project by set and costume designer Anne Jämsä, drawing influences from the rich design of the traditional instruments, by the lights designed by Antti Rehtijärvi and the sound design of Heikki Iso-Ahola.

### **Bellows**

A collection of old broken accordion bellows, found and saved by Pohjonen, is used in the set of the performance and as the juggling props. The collection of bellows covers the whole history of Finnish accordion music from the 1920's to our days. The treasure, valuable in terms of folk culture tradition, was found in the property left behind by a retired accordion repairer, piled up in the rear corner of a shed in Salla, in Northern Finland, where part of the bellows collection had already been used to replace firewood. Old accordions and wooden accordion parts worn out by years of playing were received as a donation from Ikaalinen School of Instrument Construction.

Bellows are the instrument's "lungs"—blowing air through the sound producing reeds. As a replacement for human lungs the bellows have a close kinship to medical artificial respirators. The earliest resuscitation machines were simply bellows pumping air in and out of the patient's lungs. The next development step was to place the patient's body inside the bellow to create positive and negative pressure that made the patient's lungs deflate and inflate. When the manually operated bellows were replaced by electric air circulation, the life saving medical device known as the "iron lung" was born.

*“The accordion should never be called a squeezebox, a wrinkle, a poor man’s organ or a devil’s lung. Constant bellows pressure should always be maintained. Every note should sound exactly the same on the push and pull of the bellows. There should not be any clunks or tapping sounds when you play the keys – no wheezing, stuck keys, pinched sounds or funny noises of any kind.*

*All bellows action should be as smooth as possible. It may feel awkward at first, but the motion will become more natural as you get used to it.*

*Remember to start in the closed position and pull the bellows out. Use only as much bellows as you need to play the note (do not pull it out all the way). When you change the bellows direction try to think of it as being one fluid motion – no jerking.*

*Be sure to make each direction change sound as soft as possible.*

*Hold each note for its full duration.*

*Only use as much air as you need at the moment.*

*Wounds of the chest, occasionally give admission to the air through its walls.*

*Each portion of air expired has undergone only minor corruption.*

*Take a deep breath two or three times before commencing the process of inflation, so as to have air in the purest possible state.*

*Force air into the lungs by a pair of bellows or the mouth. “*

## **Kimmo Pohjonen**

Finnish accordion adventurer Kimmo Pohjonen's singular mission is to expand the capabilities, sound, scope, performance and experience of the accordion to levels never before attempted, seen or heard.

Accordion, voice, effects, surround sound and light show combine to make a unique and captivating performance event.

A visionary of boundless energy, Pohjonen's roots go back thirty years in all forms of accordion music including folk, dance, classical, rock, experimental, theatre music and more. His studies in the progressive and innovative Sibelius Academy Folk Music Department were a critical factor in Pohjonen's transition to the boldly creative and versatile musician / performer he is today.

*"Pulverising avalanche of dark, primeval, sonic theatre"* (Sydney Morning Herald, Sydney Festival 2008 review)

## **Ville Walo**

Ville Walo has grown known for the juggling style that balances on the boundary surfaces between juggling, puppet theatre and dance. He is a pioneer, innovator and reformer of contemporary juggling, who in his work explores new juggling techniques and physical and spatial movement in juggling. Walo has expanded the expression range of juggling towards visual theatre and object theatre.

Walo is artistic director of Festival of New Juggling as well as Cirko Festival of New Circus in Helsinki. Besides this group and solo work, he has been working together with Jérôme Thomas Company. The Arts Council of Finland gave Walo a 5-year artist grant starting from 2006.

*"the intelligently composed scenes obtain a strong corporeality through Walo's stunts. Astonishing how well the states of mind of a figure can be translated into juggling."* (Maerkische Allgemeine, 2007 review)

## **Association WHS**

WHS is a new circus / visual theatre group. The productions of the group have been a crucial factor behind the rise of Finnish new circus that has rapidly occurred in the past decade. In the performances of the group Finnish new circus has become a very modern, independent and continually changing form of expression, that other arts compliment. In the press the performances have been called avant-garde also in the larger contexts of theatre and art in general. The performances have been on the sharp edge of the latest developments of theatre as well as circus.

# Iron Lung is contemporary art of recycling

2.12.2009

**Pirkko Kotirinta**  
HELSINGIN SANOMAT



ANTTI JOHANSSON / HS

The visual core for *Rautakeuhko* (Iron Lung) by Kimmo Pohjonen and Ville Walo is formed by the parts of a hundred past away accordions.

In the beginning a bellow grows from the body of the player as if it was some strange additional part to his lung. In the end it lingers stretching out on **Kimmo Pohjonen's** behind like a tail; a squeezebox out of his squeezebox, one could say. Or *long tail*, however you like to put it.

In between there's room for a massive amount of visual triggers and loads of sound effects, as Pohjonen and juggler **Ville Walo** are creating the art work called *Rautakeuhko* (*Iron Lung*) that gains its force from music and new circus.

Its quintessential ingredients are recycled accordion parts, which have been saved for example from the property left behind by the late accordion repairer **Matti Luukinen** from Salla.

The name *Iron Lung* refers to the early resuscitation machine, and during the performance quite a lot of things connect to the lethal pace of modern (work) life. The accordion's sound is seldom the traditional one, instead it's manipulated and sampled in many layers.

Should Walo and Pohjonen so wish, this art work will certainly rise on its wings as one more highly original Finnish project – and it even is so very contemporary as recycling art.

## Music for all senses

Rautakeuhko is a humorous and devoted homage to the accordion

**MUSIC** Concert performance **Rautakeuhko**. Music Kimmo Pohjonen, dance and juggling Ville Walo, set and costumes Anne Jämsä, light design Antti Rehtijärvi, sound design Heikki Iso-Ahola. Premiere in Hämeenlinna at Verkatehdas 1.12.



The performance by Kimmo Pohjonen (left) and Ville Walo offered a lot see and marvel. The set made use of deassembled accordion parts. Photo: JS = Juhani Salo

It would be a terrible over-simplification to call *Rautakeuhko* by **Kimmo Pohjonen** and **Ville Walo** a concert. Even the term “concert performance” mentioned in the program information doesn’t fully do justice to the imaginative and visually full-bodied performance.

Maybe contemporary circus and object theatre get even a bit closer to describing the magical entity that Pohjonen ja Walo had built around accordion bellows and accordion music.

Lights, scenery, dancing and the surprising events reminiscent of

magic tricks were the delicious spices of this charming performance. The music adapted to the events on stage – or the events to the music – but the spectator’s attention was glued to the visual elements.

As the set and as the juggling props of the performance, they used a collection of old broken accordion bellows that Pohjonen had saved to his possession from the inheritance left by an accordion repairer.

Out of the bellows they had constructed huge, carriage wheel like wheels, which Walo rolled on stage, and from the insides of which he hatched out in the beginning of the performance. The bellows were tugged and battered, they were pulled like the heavy burden of the Volga ferrymen – but above all the bellows were allowed to breathe and sigh, whisper and cough.

### **Dusting out accordion**

The internationally successful accordion artist and composer Kimmo Pohjonen has wanted to break the stereotypic associations related to accordions, and that he has done in Rautakeuhko as well.

The compositions of Pohjonen have never been anything like the most traditional and popular “forest flowers”-waltzes, instead they are highly original hybrids cooked up with ingredients from ethno music, rock and art music.

In Rautakeuhko Pohjonen showed us once again how, in addition to the juicy melodies, one can get the strangest imaginable sounds out of an accordion by clanging, knocking and wheezing the bellows. A part of the sounds was re-shaped through electronic effect processors.

There was a lot of humour and hilarious rampaging in the performance. Still at the bottom of it all one felt that this was an accordion artist’s devoted homage to the instrument’s soul, the bellows.

[...]

**Pirjo-Liisa Niinimäki**

# Technical Rider - STAGE

## RAUTAKEUHKO / Iron Lung

### STAFF ON TOUR

2 actors - 3 technicians - 1 promoter

### STAGE

Dimensions required

The minimum dimensions of stage are:

Height: 5 meters minimum

Width: 8-12 meters (10-14 meters from wall to wall)

Depth: 10 meters (8 meters minimum)

No more than 1% tilt of floor

#### Stage masking

- black curtains that cover back wall, with passage behind it
- black side curtain legs, to mask the offstage areas from the audience view, with passages between them
- preferably a black floor
- black dance carpets if the floor surface is not very smooth, (carpets preferably not lengthwise)
- preferably a front curtain

The stage must be able to be darkened completely.

The audience can not be very wide compared to the depth of the stage.  
(Maximum width of audience is approximately 1,5 times the depth of stage.)

The construction begins preferably the day before the first performance.

### SET

1 wooden set item (a large scale marionette hand) supplied by the company, suspended from 3 hanging points (directly in front of each other, with 10-50 cm in between points), placed 1 meter to stage right from middle-stage.

- If possible, 1 of these hanging points (the one closest to front stage) should be moved 50cm up & down during the performance.

The set is composed of various accessories (marionette hand, inflatable bellow, old accordion, bellow wheels, puppet, chair), brought by the company. The inflatable bellow is suspended from one hanging point in front stage left.

For the set we need:

- 1 stage weight for the inflatable bellow (size approx. 20 x 15 x 10 cm)
- 1 small table for the inflatable bellow (height approx. 50 - 70 cm, size approx. 20 - 70 cm x 15 - 70 cm, covered with black table cloth to floor)

- 1 high table (or another piece of stable furniture) to support the large bellow wheel in stage right wing, height approx. 100 - 180 cm, maximum size 1x1 m.
- 1 roll (25 m) of matte black gaffer tape (width 5 cm)

The air pump (supplied by the company) for the inflatable bellow will be placed off-stage, preferably behind a door to another room, with an air tube leading to stage (we will supply a tube of 8 meters length).

- If the off-stage place for the air pump is more than 8 m from front stage left corner, we will need a soft airtight plastic or rubber tube, diameter 25 mm, between place of pump and front stage left corner.
- The air pump supplied by the company uses 230 V electricity. If the electricity in the venue is different from this, we will need a similar air pump: air pressure 190 mbar (2,7 psi), capacity 800 litres / minute.
- A line of direct electricity will go through a foot switch (supplied by the company, with European plugs) in middle-stage, to the air pump in off-stage.

For the accordion player we need:

- A comfortable, steady piano stool with adjustable height. (See sound rider for detailed description)

## 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

-catering: fruits, fruit juice, sandwiches (2 vegetarian, 3 normal) for 5 persons...

-2 towels

-hangers (5) for clothes, ironing board and iron

## ACCOMMODATION

Accommodation and board for 6 people on the days of set up and performance

- 5 hotel rooms: 4 single and 1 double
- payment of per diems or food: breakfast & 2 hot meals per day (vegetarian meals for 2 persons, normal meals for 4 persons. 1 meal consists of starter, main dish, dessert, coffee, drinks.)

## TECNICAL STAFF

Putting up the sets takes approximately 10 hours and requires:

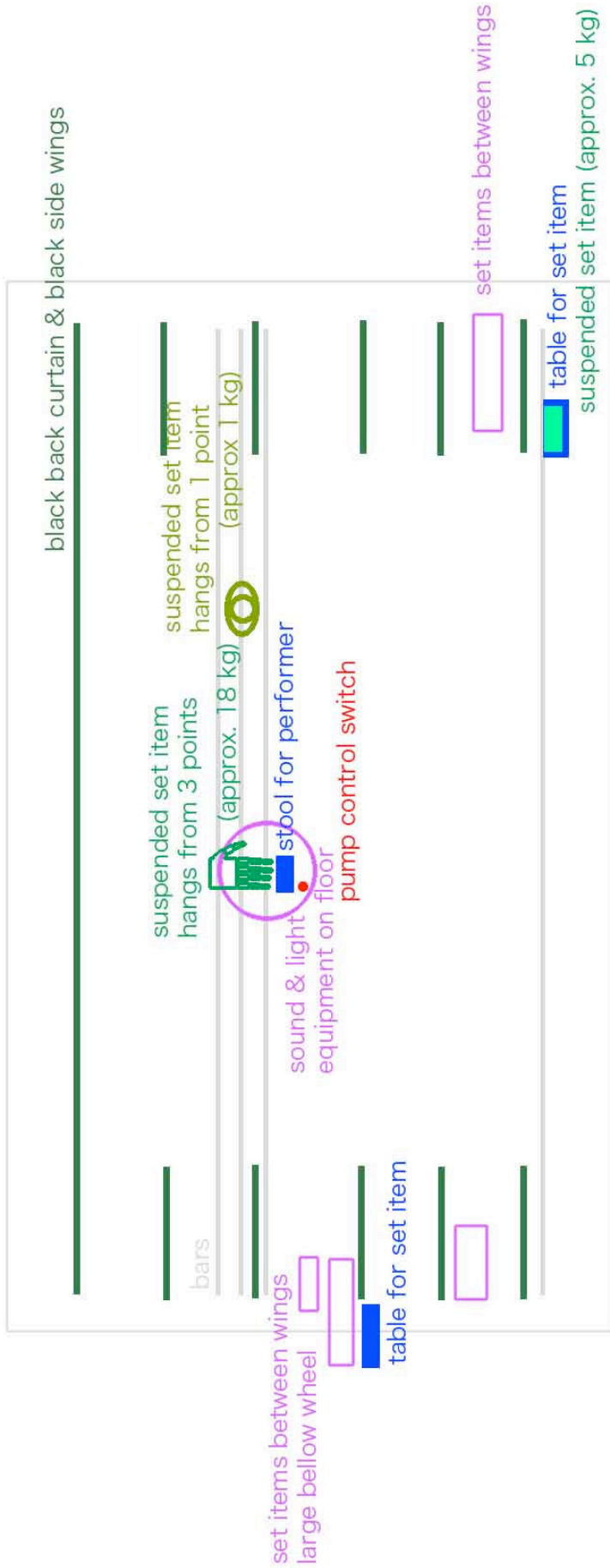
- 2 lighting technician (3 if light has not been prepared before we arrive)
- 1 sound technician (2 if sound has not been prepared before we arrive)
- 1 stage technician

During the show

- 1 house technician familiar with venue

Duration of show: 65 minutes

**Technical contact:**  
**[technic@w-h-s.fi](mailto:technic@w-h-s.fi)**



Rautakeuhko  
Set Map

technic@w-h-s.fi

# **IRON LUNG SOUND RIDER 2010-** **KIMMO POHJONEN & VILLE WALO**

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**PLEASE MAKE SURE THIS RIDER REACHES THE SOUND TECHNICIANS WORKING ON THE AGREED CONCERT!**

**NOTE: WE USE SURROUND SOUND EFFECTS (see NOTE below)**

## **PA:**

- professional quality sound system (with full range speakers and separate sub-bass speakers) with enough power for the venue in question. All necessary fills and clusters (with adjustable delay and EQ) for good coverage in the audience area. Quality manufacturers preferred:

D & B, EAW, EV, L.ACOUSTICS, MARTIN, MEYER, NEXO, etc. The system must be free of hums and noises and in good working condition at load-in time.

- **NOTE: 4 –6 powerful fullrange speakers (like Nexo PS 15)) covering the audience area to create special SURROUND SOUND EFFECTS and a feel of space.** These speakers should be stacked or rigged 2- 4 meters high – 4 in the middle of the audience area, 2 in the back. Four separate sends from the FOH mixer subgroup outputs.
- **NOTE: If the venue has capacity over 400, minimum 6 speakers (or more) are needed. If there is a balcony for the audience, extra speakers are needed for that.**
- **Please discuss surround and other sound details in advance with the artist's engineer, contact info below.**

## **FOH :**

- good quality preferably analog mixing desk with a four band parametric EQ, **16** channels minimum, **8 aux sends, 4 subgroups**

- **The mixing desk should be located in the middle of the audience area, inside the surround soundfield, not behind audience or near the back wall.**

- **3 stereo equalisers**, 1 for PA, 2 for surround sends.
- **1 digital delay** effect processor (TC D2 or 2290 preferred)
- **2 multieffect processors** (Lexicon, TC, Eventide, the latest Yamaha models like 990, 2000). In case of a digital mixer the separate effect processors are still needed.
- We will also bring one Line 6 pod for and a Mac computer for FOH effect use. 230 V AC power with SHUKO plug needed.
- **7 channels of compressor-limiters** (dbx, BSS)
- **1 CD-player** for playback, **1 MD, DAT or CD-R machine** for recording

## MONITORS:

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- Kimmo carries his own wireless in-ear monitor system, Shure UHF 801.100
- For in-ear ambience 1 good quality condenser mic (AKG, Neumann, Sennheiser, etc.) with stand is needed in front of the stage. This mic will be wired to Kimmos mixer.
- 2 wedge monitors for Ville Walo at stage left.
- 2 aux sends from the FOH mixer to stage. 1 for the wedges and 1 to be wired to Kimmo's mixer.

**ALSO NEEDED – professional SHURE wireless system for Ville Walo and his DPA 4061 lavalier mic. (We have the adapter). Receiver at the FOH position.**

**One DPA or Shure lavalier mic for spare.**

## BACKLINE :

- 1) Piano stool; black, rectangular, adjustable, 4-legged classical grand piano stool **IMPORTANT!!!!**
- 2) Duracell or similar Alkaline Batteries, 6 x AA 1.5 volt; 2 x 9 volt
- 3) Black gaffa tape

## IRON LUNG INPUT LIST 2010

1. KIMMO MIXER LEFT	XLR	FOH COMPRESSOR
2. KIMMO MIXER RIGHT	XLR	FOH COMPRESSOR
3. ACCORDION	XLR	FOH COMPRESSOR
4. VOCAL (Shure UHF wireless)	DI	FOH COMPRESSOR
5. SAMPLER L	DI	
6. SAMPLER R	DI	
7. LOOP 1	DI	FOH COMPRESSOR
8. LOOP 2	DI	FOH COMPRESSOR
9. DPA LAVALIER VILLE	WIRELESS	FOH COMPRESSOR

- First 8 inputs come out of Kimmo's stage rack. Quality DI-boxes please !
- All effect returns and the CD-player need to be patched to individual input channels, not to some effect return channels with less EQ etc.

## STAGE PLAN

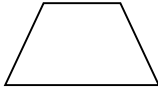
Kimmo's mixer, effects rack, pedal boards and piano stool will be set up at **center stage** position, about 3– 4 meters back from the front edge of the stage.

**IMPORTANT:** 230 V AC power with European two-pin **shuko** plug at this position.

# IRON LUNG SURROUND CONFIGURATION 2010

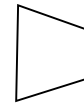
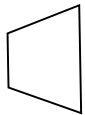
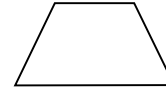
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PA LEFT



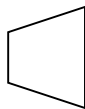
STAGE

PA RIGHT

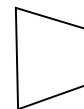


SURROUND 1

SURROUND 2

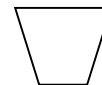
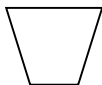


FOH MIX



SURROUND 3

SURROUND 4



Thank you very much,

Heikki "Hessu" Iso-Ahola, sound-engineer

Tel. +358 40 529 3261 email [isoahola@welho.com](mailto:isoahola@welho.com) or

(Hoedown management: +358-9-628 950 fax / +358 50 5692982 mobile / [pap@hoedown.com](mailto:pap@hoedown.com))

## IRON LUNG / RAUTAKEUHKO TECHNICAL RIDER

8.12.2009

### LIGHTING

#### General:

This is the technical rider for the Iron Lung. All requirements stated here are to be considered as basic requirements for a good visual presentation of the Iron Lung. We understand that every venue is different and there is always some things that need to be modified. **Please contact us well in advance to make the show as good as possible** (contact info in the end of this rider).

Here are a few photos to give you an idea about the production.





Photos by Juha Rouhikoski

## Lighting

Please check the attached lighting plots (roof lights and floor lights) to get an idea.

We will need the following equipment:

### Lighting Control

- MA Lighting Grand MA Full size, Light or Ultralight

### Hazer:

- Very important! There must be a MDG Atmosphere hazer. No substitutes please.

### **Roof Lights:**

- 3 x Vari-Lite VL3000Q Wash (No substitutes please!)
- 9 x Vari-Lite VL500T (These can be replaced for budget reasons, but always contact us before)
- 2 x Vari-Lite VL1000AS (These can be replaced for budget reasons, but always contact us before)
- 4 x Martin MAC700 (These can be replaced for budget reasons, but always contact us before)
- 4 x Profile 2kW 10-25 degrees Robert Juliat 710 SX
- 7 x Profile 2kW 15-40 degrees Robert Juliat 714 SX

### **Floor Lights:**

- 2 x Vari-Lite VL3000 Spot (No substitutes please!)
- 7 x ETC Source4 Par 750W VNSP
- 6 x ETC Source4 Par 750W MFL
- 7 x ETC Source4 Profile 26degrees 750W + Sea Changer color changer
- 2 x ETC Source4 Zoom profile 25-50 degrees 750W

### **Other notes:**

- Lee filters as described in the lighting plot
- Floor stands for all floor lights
- Please provide same type dimmers for all conventional lights.
- System fully cabled and installed as far as possible before we arrive

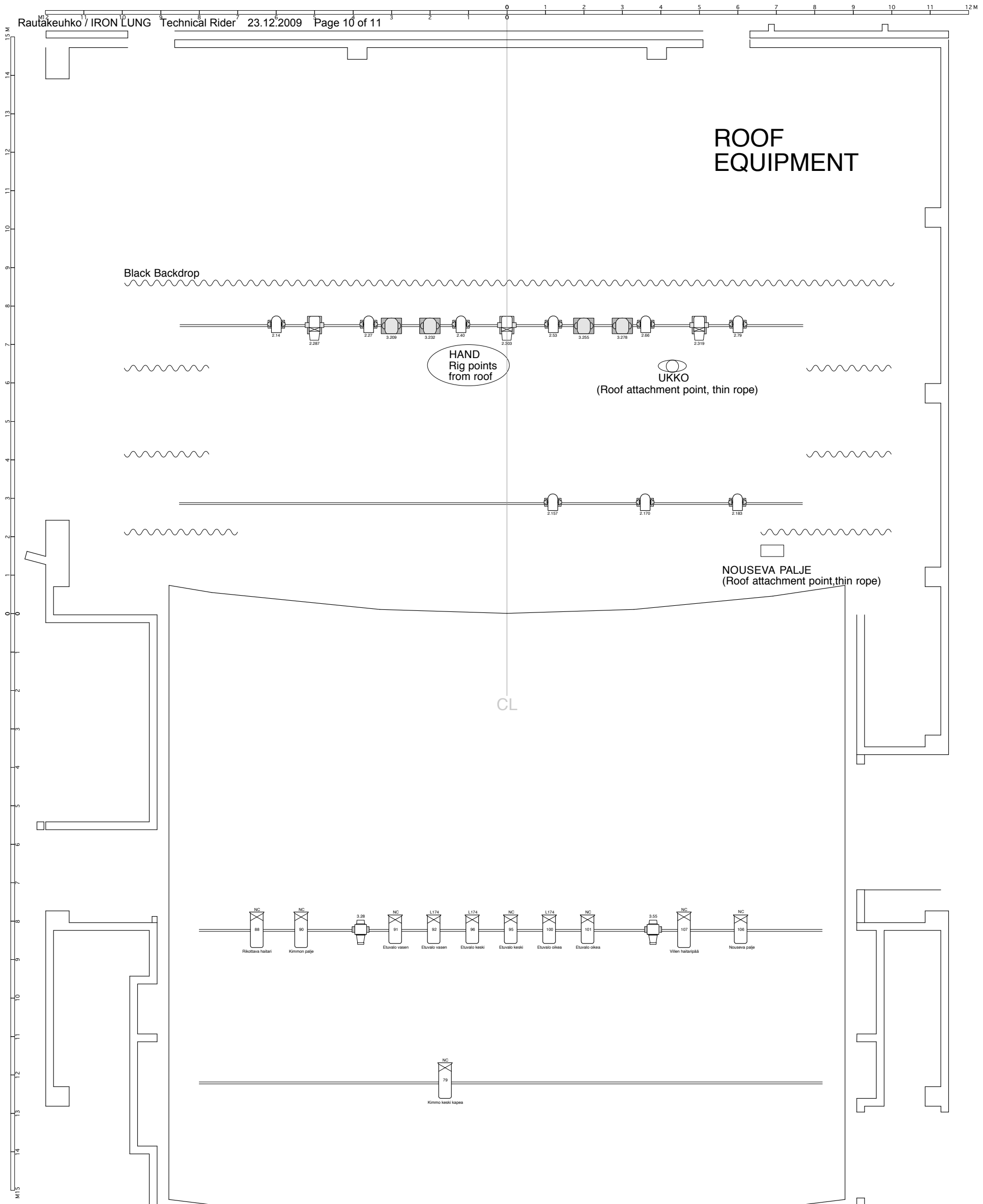
### **Contact info**

Antti Rehtijärvi

Tel +358 40 589 72 85

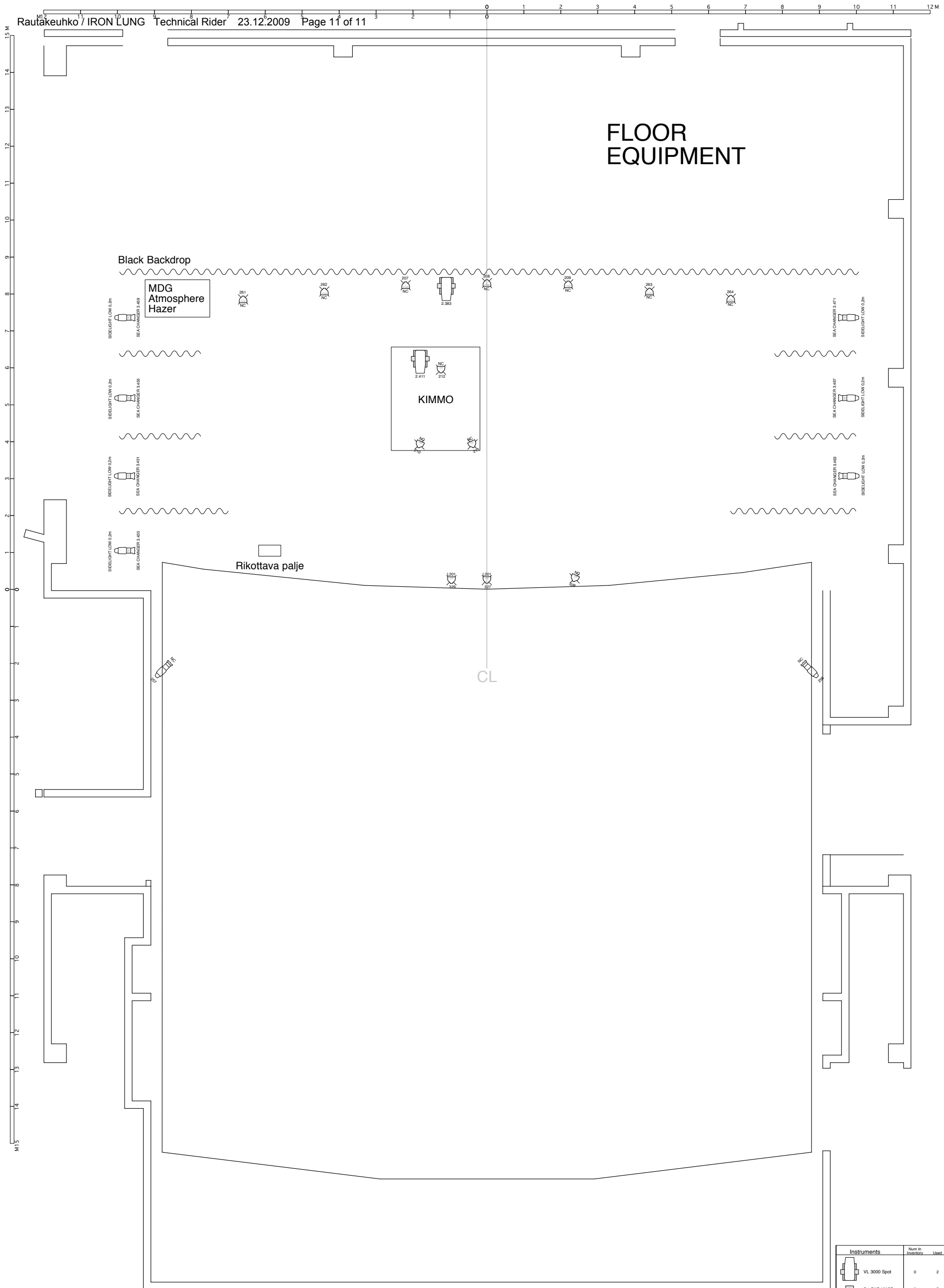
[Antti@Rehtijarvi.Com](mailto:Antti@Rehtijarvi.Com)

Lighting Designer



Instruments	Num in Inventory	Used	Remaining
Profile 2xW 10°-25° Robert Juliat 710 SX	0	4	-4
Profile 2xW 15°-40° Robert Juliat 714 SX	0	7	-7
VL 3000 Wash	0	3	-3
VL 500T	0	9	-9
VL 1000 AS	0	2	-2
Mac 700	0	4	-4
<b>Accessories</b>	<b>Num in Inventory</b>	<b>Used</b>	<b>Remaining</b>

# FLOOR EQUIPMENT



Instruments		Num In Inventory	Used	Remaining
	VL 3000 Spot	0	2	-2
	S4 PAR VNSP	0	7	-7
	S4 PAR MFL	0	6	-6
	Source 4 25deg 750W + SEA CHANGER	0	7	-7
	Source 4 Zoom 25-50 750W	0	2	-2
Accessories		Num In Inventory	Used	Remaining

Rautakeuhko / Iron Lung  
Verkateltdas  
Lighting Design  
Antti Rehtjärvi  
Antti@Rehtjarvi.Com  
+358 40 589 72 85  
8.12.2009 Light Plot (Floor Equipment)