

PEEPING TOM

Technical rider Diptych 21-11-2020

Choreographers: Gabriela Carrizo / Franck Chartier

Lighting design: Tom Visser

Costume design: Gabriela Carrizo / Franck Chartier / Joke Visser /
Yi-Chun Liu / Louis-Clément da Costa

Set design: Gabriela Carrizo / Justine Bougerol

Audio design: Raphaëlle Latini / Ismaël Colombani /
Annalena Fröhlich / Louis-Clément da Costa

Video design: Franck Chartier / Louis DaCosta

GENERAL

On tour our crew is composed as below:

Dancers: 4 women, 4 men (+ 1 actor from the venue)

Technicians: 4 (plus driver)

Production: 1 tour manager

Set-up: 1 day before general rehearsal or performance

Duration The Missing Door: 25 minutes

Duration Changeover: 10 minutes

Duration The Lost Room: 35 minutes

Total Duration Diptych: 70 minutes

Orchestra pit: Not in use.

LOADING AND UNLOADING

Theatre provides a safe secure and free of charge parking space for our truck(s) from the day before setup to the day after strike.

Transport is done by mega trailer (15m). Total time for unloading is 1 hrs. and loading takes 2 hrs. It's best to keep the trailer docked during all times, or to re-dock it before the show. If extra space is needed due to limited surface around the stage the trailer can be used as extra storage during the show. If it is not possible to keep the truck in the vicinity of the theatre please provide a safe parking on charge of the theatre.

Please let us know if the address of the loading dock is different to the one of the theatre, or send us some instructions in case of difficulties for our truck(s). If there are any restrictions in your country regarding trailers (driving during weeks, week-ends, holidays..), thanks for lettings us know and providing us with either a permit or extra hotel lodging for our driver, if necessary.

SETUP AND FOCUS TIME

Please check the standard schedule for precision.

The Missing Door: 4 hours

The Lost Room: 4 hours

General rehearsal: 1,5 hrs and 1 hour technical preparations prior to the general

STRIKE AND LOADING

2,5 hours in good conditions.

STAGE DIMENSIONS

Ideal stage surface: 17x15m behind stage opening, 1,5m in front of stage opening and 75m² side stages L+R, and rear stage in use

Minimal stage surface: 13x12m behind stage opening and 1,5m in front of stage opening

Side and rear stages: We need space on the side stages and/or rear stage to prepare sets and props for the changeovers, the side stages need to be the most empty and clean possible at our arrival.

Ideal height: Light bars at approximately 8m, 3m borders at approximately 11m

Minimal height: Light bars at 7m

Ideal portal opening: 17x7m

Minimal portal opening: 14x6,5 Absolute minimum width of stage opening 12,5m

Please contact Giuliana Rienzi giuliana@peepingtom.be if you have any questions regarding these dimensions or problems in your theatre.

STAGE

- The stage should be clean and empty, except for the necessary materials, at arrival of our crew.
- Dance marley of the theatre will be already taped before arrival of Peeping Tom technicians.
- We ask for a wooden stage, if concrete flooring we require a sprung floor.

Always inform us before selling seats in the orchestra pit, proscenium or very high balconies. Some seats on the extreme sides might have to be blocked for sight line reasons.

Please provide also:

- 2 costume stands of approx. 2 m wide
- 2 tables for props of approx. 2 m wide and 50 cm deep
- 5 black chairs for actors and dancers

DRAPES

All drapes and pipes are to be provided by the theatre.

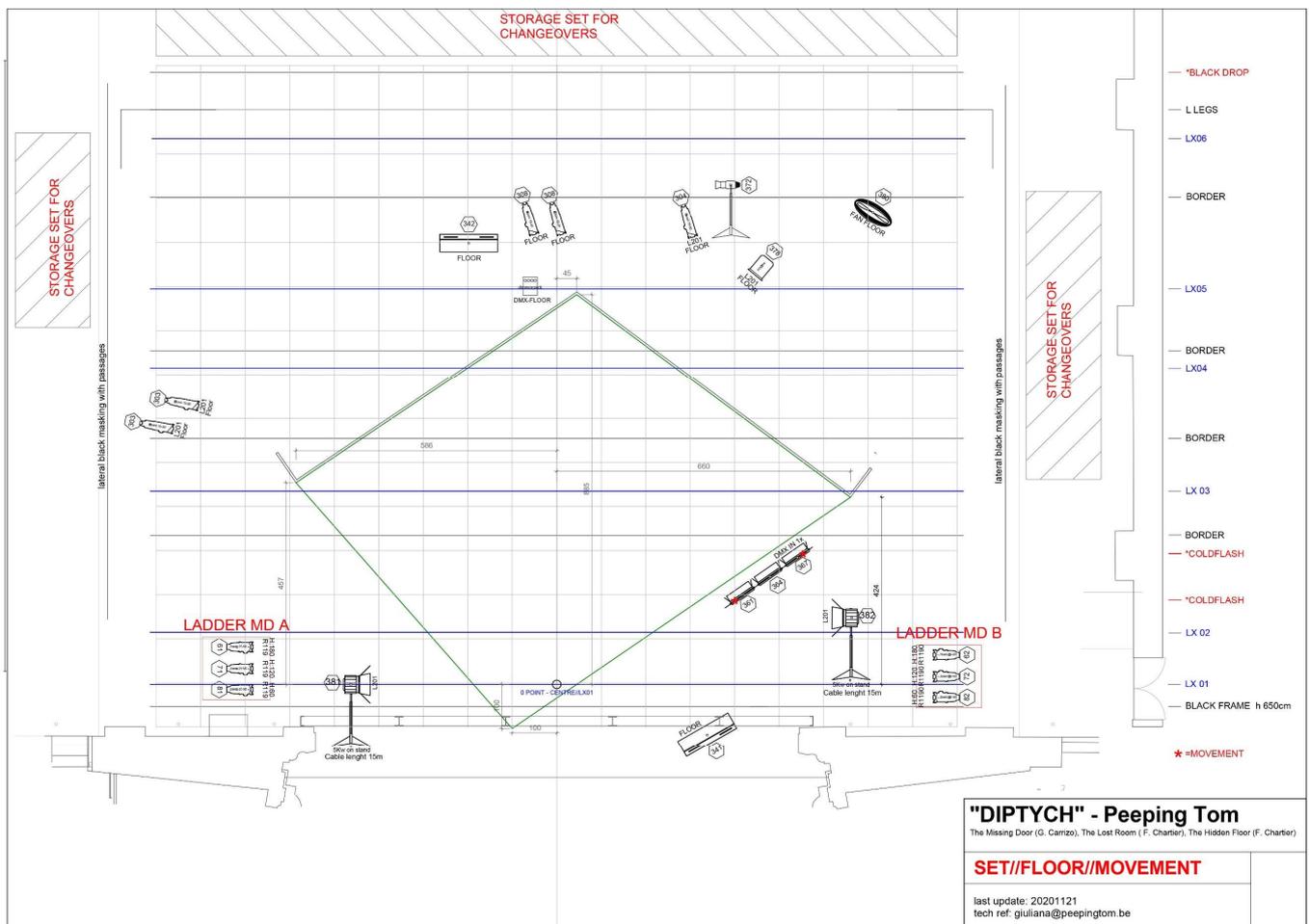
- Black backdrop
- Black side curtains full length of the sidebars
- 5 Borders min. 3mt high
- 2 Pairs of Legs

FLOORING

Bottom to top

- Black marley 15x13m provided by the theatre already taped
- Foam flooring (company)
- 2 painted floor (company)

SCENERY



Standard floor plot and hanging points.

Borders and masking drops positions to be defined depending of the venue.

Sets to be provided by Peeping Tom with fireproof and safety certificates.

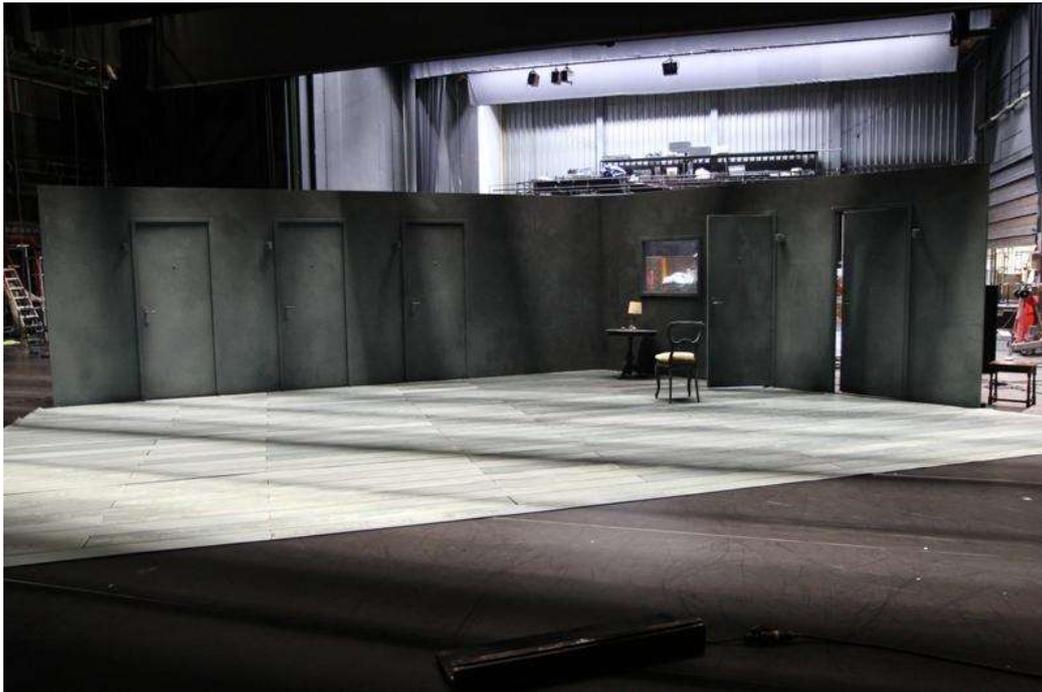
Sets contain 2 different rooms resembling movie sets. These are built up out of panels made out of aluminium and painted plywood.

Sufficient counterweights are to be supplied by theatre to support the stands (20 theatre counterweights of 12 Kg).

CHANGEOVERS DURING SHOW

Between the show the dancers, 2 stage technicians from Peeping Tom, 4 stage technicians and 1 electrician from the venue strike the set and set up the next one in few minutes, all in plain sight of the audience and in the changing light of the show (a bit dark and moving). We teach the changeovers to venue crew during a technical run-through on the day of the show. That's why it is really important that the technicians are the same at least from the technical rehearsal to the end of the show.

Fly bar changeovers are needed during the performance and intermissions.



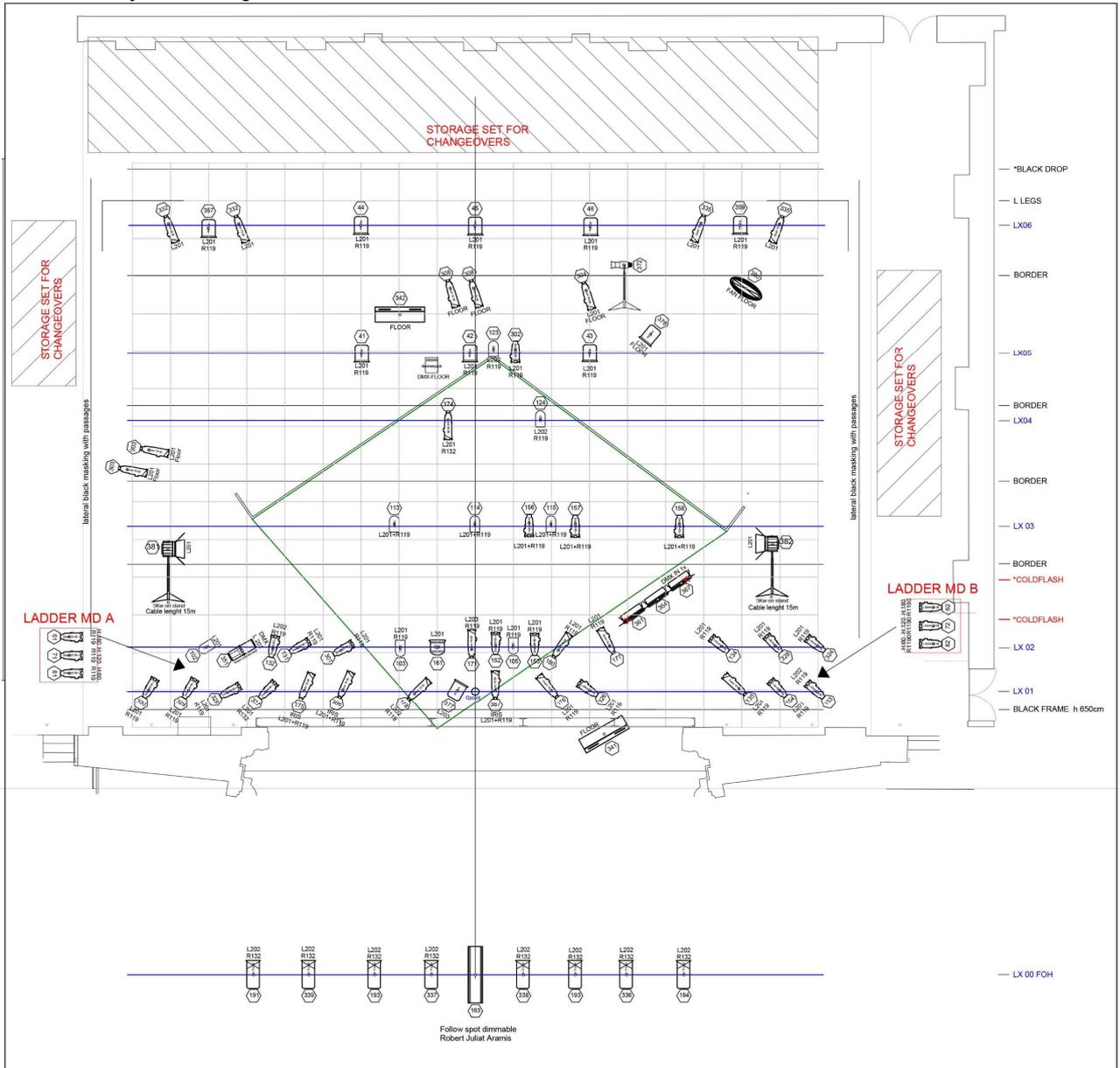
Show 01 – The Missing Door



Show 02 – The Lost Room

LIGHTS

This file is subject to change



PEEPING TOM PROVIDES

Lights instruments:

- n.3 Coldflash
- n.2 5Kw Fresnel on stand
- n.2 Bambi
- Other:**
- n.1 Fan on wheels
- n.1 Manfrotto
- n.3 Showtec Dimmer

THEATRE PROVIDES:

Lights instruments:

- n.1 Altman 5K Fresnel
- n.8 Altman PAR64 CP62
- n.19 ETC S4 Zoom 15-30° 750W
- n.25 ETC S4 Zoom 25-50° 750W
- n.8 Robert Juliat 714 SX
- n.1 Robert Juliat Aramis
- n.1 ETC Seachanger S4 36° 750W
- n.1 Robert Juliat 933 SNX
- n.10 RJ 329 HPC PC 2Kw

Other:

Necessary floor stands, stands and booms
 Black aluminium bar min.3mt
 Power supply and dimmers
 Power-cables and dmx-cables
 Safety cables

Gels:

Fixture	Reference	Amount
Profiles 15-30° and 25-50°	L201	32
	L202	3
	L203	1
	R119	34
	R132	1
PAR CP62	L201	6
	L202	2
	R119	7
PC 2Kw	L201	10
	L203	1
	R119	8
Profile HMI	L201	1
Profile 2Kw - FOH	L202	6
	R132	8

"DIPTYCH" - Peeping Tom

The Missing Door (G. Carrizo), The Lost Room (F. Charter), The Hidden Floor (F. Charter)

GENERAL PLOT

last update: 20201121
 tech ref: giuliana@peepingtom.be

FINAL PLOT and BORDERS POSITION for your situation is to be provided by Peeping Tom.

Because of the structure of the set, light has to be rigged first in the set-up.
In communication with Peeping Tom this can be done in advance as a pre-rig before our arrival.

During the show we make use of a follow spot of the theatre that is controlled by an electrician from the theatre.

Light and sound-desk should be next to each other and NOT in separate operation booths.

Peeping Tom provides:

Regie instruments:

- 1 Pc laptop with grandMA on PC + spare
- 1 grandMA dmx-node

Light instruments:

- 2 rolling studio stand with 5kw Fresnel with barndoors
- 1 Manfrotto stand
- 2 Halogen footlight (Bambi)
- 3 Coldflash

Theatre provides:

A lighting system as the attached requirements has to be provided at no cost to the company.

The lighting system is a vital part of Peeping Tom's stage design and cannot be altered in any way without prior written consent of the Company's representative.

- All lights as indicated on plan.
- All color gels as indicated on plan.
- The necessary floor-stands, stands and booms included a 3mt min. bar for coldflash light
- The necessary safety cables to secure a clean and safe hook up.
- All the necessary power- and dmx-cables, power-supply and dimmers.
- We send out to 2 clean DMX-512 lines.
Line 1 will be used for all conventional dimmer channels
Line 2 is used for all automated or LED fixtures. About 10 in total.
- All our equipment is wired with European SHUCKO 16A plugs except when explicitly stated. For any other local plug, the theatre must provide the necessary amount of converters from the local standard to SHUCKO. About 10 in total.

RISK ASSESSMENT

- For all materials used in sets and drapes provided by Peeping Tom we can provide the necessary certificates according to fire regulations.
- In the show there are some very loud moments of sound.

SOUND

Sounds from audio files and live sound effects created by the dancers.

General:

- The sound system is to be tested and in perfect working condition before setup.
- The mixer must be in the middle line of the hall, not under a balcony or in a booth.
- A table (min 1.8 m) is needed for the mixing console and the peripherals (not including light desk)
- An experienced crew for the setup.
- The system should be ready for line-check at the end of setup day.
- One sound engineer from the house will be available during all rehearsals and shows.
- Light and sound-desk should be next to each other and NOT in separate operation booths.

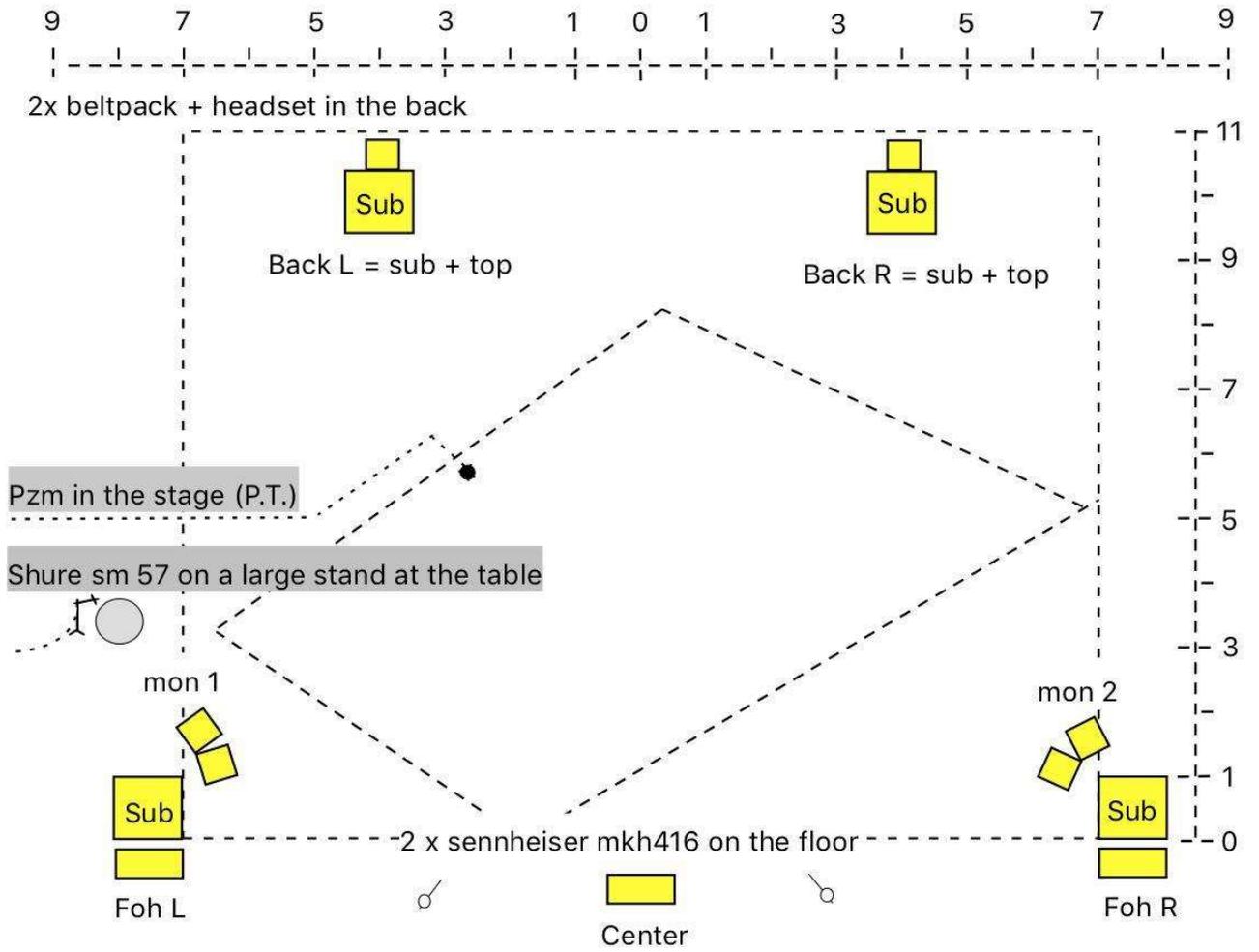
Peeping Tom will provide:

- MacBook Pro for playback
- Midas M32

Theatre provides:

- 2x Shure ULXD wireless transmitter and receiver with headset microphone (DPA 4066F).
- 2x High quality short shotgun microphones (Black - Sennheiser MKH416 or Sennheiser MKH60)
on a small roundbase tabletop stand
- 1x wireless Shure SM58 handheld (only for rehearsals)
- 1x microphone with a switch (for talkback at the FOH)
- All standard audio cables necessary
- Table for wireless body-packs and accessories backstage.

Audio plot Diptych/Triptych



surround L

surround R

Outputs

- Send 1 & 2 = Foh L & R
- Send 3 = Sub
- Send 4 = Center
- Send 5 & 6 = Back L & R
- Send 7 & 8 = mon 1 & 2
- Send 9 & 11 = Surround L & R

surround L

surround R

FRONT OF HOUSE

- Professional FOH 3-way/4-way sound system that is suited to the size and shape of the venue.

- 4 channels: **LEFT, RIGHT, SUB, CENTRE**

- All speakers should be appropriately amplified with an even coverage for the entire audience area.

- Preferred systems are Adamson, Nexo, L-Acoustics or D&B.

- Line array systems and delays for L/R/C to be considered in larger venues.

BACK OF HOUSE

The show Diptych/Triptych is performed with a second P.A. system at the back of the stage. This second system consists out of a subwoofer and a full range top speaker at both left and right of the stage. This means 1sub+top left and 1 sub+top right. (1x L'acoustics sb18 + x12 each side of the stage)

This back P.A. system has to be provided on wheels (dollies) so we can put it aside during the changeovers between the different parts of the piece

- 2 channels: **LEFT BACK, RIGHT BACK**

In OPEN AIR the Back P.A. system needs to be doubled! = 4xSub + 4xTop

MONITORS

4 high quality monitors should be provided. they are positioned at the front of stage left and right and are facing towards the back of the stage. (4x l'acoustics x12)

- 2 channels: **LEFT (STAGERIGHT), RIGHT (STAGELEFT)**

SURROUND SPEAKERS

4 high quality speakers that are placed at the most high position in the room. (4x l'acoustics x8). For venues that are smaller then 200 people 2 speakers will do.

- 2 channels: **SURROUND LEFT, SURROUND RIGHT**

Our Sends from the desk

bus 1 & 2 = L&R

bus 3 = sub

bus 4 = center

bus 5 & 6 = Pa system at the back (2x sub and top)

bus 7 & 8 = monitors L&R (returns for the dancers front of stage)

bus 9 & 10 = surround (2 speakers at the sides, 2 speakers at the back)

We need 10 analog sends leaving from the desk.

The first 8 will run to the stage directly through an analog line.

9 and 10 can run directly to the surround speakers.

INTERCOM

The theatre will provide a decent working wireless intercom system, Clearcom Freespeak or similar preferred.

We will need 4 wired and 5 wireless intercom sets that will work on 1 line.

- 1 Wired for the light operator ... (can also be wireless)
- 1 Wired for the sound operator ... (can also be wireless)
- 1 Wired at the follow spot ... (can also be wireless)
- 1 Wired for the artistic assistant during rehearsal ... (can also be wireless)
- 1 Wireless for the stage manager of Peeping Tom
- 1 Wireless for the first stage technician of Peeping Tom
- 1 Wireless for the lighting technician of the theatre
- 1 Wireless for the first stage technician of the theatre (also flybar operator)
- 1 Wireless for the second stage technician of the theatre
- 1 Wireless spare for an emergency would be appreciated.

This system needs to be available during all preparations and works in and around the theatre. Apart from the show itself, the intercom system also needs to be available for rehearsals - stage setup - light focus - soundcheck etc. If the intercom system can not be available all the time, an alternative system for communication purpose must be provided (=walkies)

VARIA

Peeping Tom requires

-A secure production office with telephone and internet connection.

- 2 liters of still mineral water need to be provided for every technician and performer every day in the dressing rooms and on stage. We prefer reusable bottles and a water fountain in the near environment of the stage. Otherwise bottles of 50cl are fine.

- Two COLD PACKS per performance and a freezer to keep them cold.

- An assortment of energy bars, chocolate, fruit, nuts, tea, coffee, juices for 13 people every day, including set-up. *Preferably we would like to have ORGANIC products in an effort to a healthier diet and environ- mentally conscious attitude.*

EXTRA / SUPERNUMERARY / FIGURANT to be provided by the theatre

We need 1 male elderly extra for each show, the same every night. Minimum age 65 year, maximum height 1,70 cm, with a resemblance to one of our dancers (Panos Malaktos).

We bring costumes for the extra but also ask him to bring personal clothes just in case: classical dark leather shoes, dark grey classic trousers and (if possible) matching waistcoat, a light grey or white classic shirt.

The rehearsal schedule and details of the scenes will be communicated in advance by the tour manager.

DRESSING ROOMS

Properly heated, clean and secure dressing rooms are needed for dancers and crew.

Minimum number of dressing rooms: 4

Ideal Number of dressing rooms: 6

Our dancers always take a shower after the show. Please provide bath-towels in the dressing rooms for every performance (16 big towels per performance/evening). Plus 3 towels on stage.

COSTUMES

A wardrobe/costumer is requested from the first set-up day until the strike and loadout. Decent spinning and drying facilities and usual accessories like baskets and towels are needed.

The tech coordinator provides a file with all the indications for the costumes before our arrival.

Please contact Giuliana Renzi giuliana@peepingtom.be or Thomas Michaux thomas@peepingtom.be for informations.

We ask for a costume responsible to be there at the 1st set-up day around 12:00 to receive the costumes. These will need to be washed/ironed on the 1st set-up day and ready at 12:00 the day of the first rehearsal or performance. Some of the costumes need dry-cleaning.

During the show the costumer will be on stage to assist with quick changes behind the set. During the last piece the costumer of the theatre can already do a lot of cleaning up.

After the first show (& performances after), costumes must be washed/dried again (no need for dry-cleaning) and ready by 14:00 for the second performance (in case of the performance being at the earliest at 19:30).

After the last performance, we need to dry a lot of fully soaked costumes and tablecloths as soon as possible for the strike and loading.

SCHEDULE

Standard schedule (LR: Lost Room and MD: Missing Door)

Schedule	Tasks	Remarks	People needed in the venue crew			
			Stage	Light	Sound	Dresser
Day minus 1						
9 - 11	Unloading - sound video and light set up	Marleys of the venue already preset	4	4	1	
11 - 13	Floors set up - sound and light set up		4	4	1	1
13 - 14	Pause					
14 - 15	Set up LR - floor light set up		4	4	1	1
15 - 18	Focus LR + shared fixtures		4	4	1	1
18 - 19	Pause	Shifted for soundcheck			1	
19 - 20	Focus LR - preset up MD backstage		4	4		1
20 - 23	Strike LR - set up MD - Focus MD		4	4		
Day of the show						
9 -10	Focus MD		4	2		
10 - 12	Light corrections and cue values check	Soundcheck	4	2	1	
12 - 13	Preset for rehearsal	Soundcheck	4	2	1	
13 - 14	Pause					
14 - 17	Technical run-through with dancers	Learning for venue crew	4	2	1	1
17 - 18	Reset up - warm up	Technical corrections if needed	4	2	1	1
18 - 19	Pause					
19 - 20	Reset up - warm up		4	2	1	1
20:30	PERFORMANCE	75 minutes duration	4	2	1	1
22:30 - 1	Strike and loading	Dresses need to be dried before loading	4	4	1	1

CONTACT

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SALES

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