

# PEEPING TOM

Technical rider Triptych 11-09-2020

**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: 5 + driver

Production: 1 tour manager

Set-up: 1 day before general rehearsal or performance

Duration The Missing Door: 25 minutes

Duration Changeover 1: 10 minutes

Duration The Lost Room: 36 minutes

Duration Changeover/Intermission 2: 20-25 minutes

Duration The Hidden Floor: 25 minutes

Total Duration Diptych: 70 minutes

Total Duration Triptych: 120 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 1,5 hrs. and loading takes 2,5 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 letting us know and providing us with either a permit or extra hotel lodging for our driver, if necessary.

## **SETUP AND FOCUS TIME**

The Missing Door: 4 hours

The Lost Room: 4 hours

The Hidden Floor: 5 hours (without complications)

General rehearsal: 2,5 hrs and 2 hours technical preparations prior to the general

## **STRIKE AND LOADING**

3 hours in good conditions

## **STAGE DIMENSIONS**

Ideal stage surface: 17x15m behind stage opening, 1,5m in front of stage opening and 75m<sup>2</sup> side stages L+R, and rear stage in use

Minimal stage surface: 15x13m behind stage opening and 1,5m in front of stage opening

Side and rear stages: We need a lot of 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

Portal opening: 17x7m

Minimal portal opening: 14x6,5 Absolute minimum width of stage opening 12.5m

Please contact Giuliana Renzi [giuliana.g.rienzi@gmail.com](mailto:giuliana.g.rienzi@gmail.com) 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 double taped before arrival of Peeping Tom technicians.

- We ask for a wooden stage, if concrete flooring we require a sprung floor.

- We would like some sort of curtain opening, preferably a front curtain, if not present also a fire curtain might work.

**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
- 4 black chairs for actors and dancers

## **DRAPES**

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

- Front curtain: Full black
- Black backdrop
- Black split backdrop or backdrop made of legs
- Black side curtains full length of the sidebars
- 5 borders
- 1 pair of legs downstage

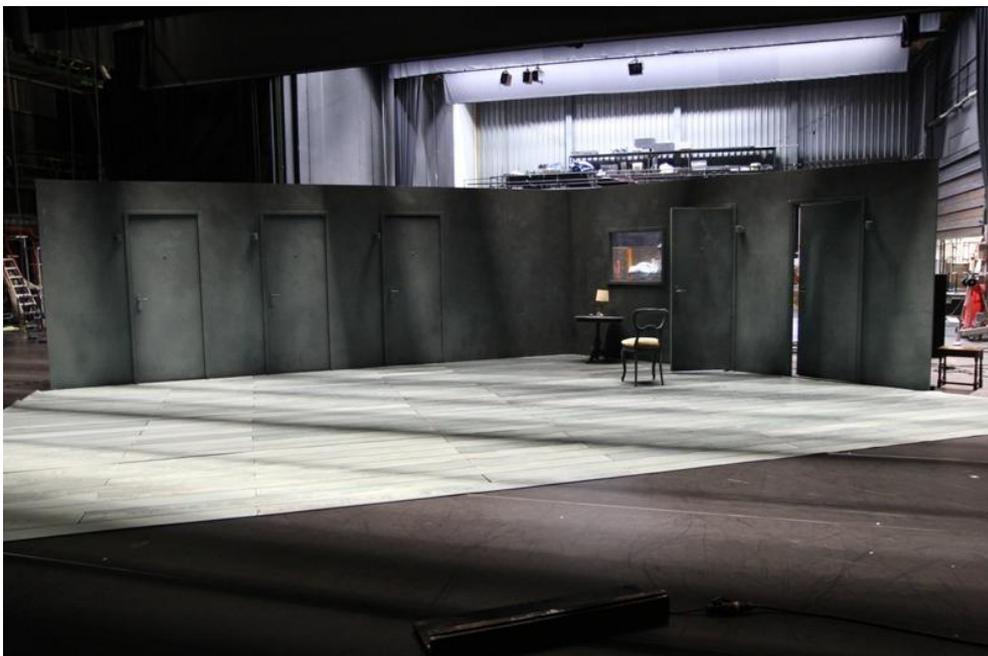
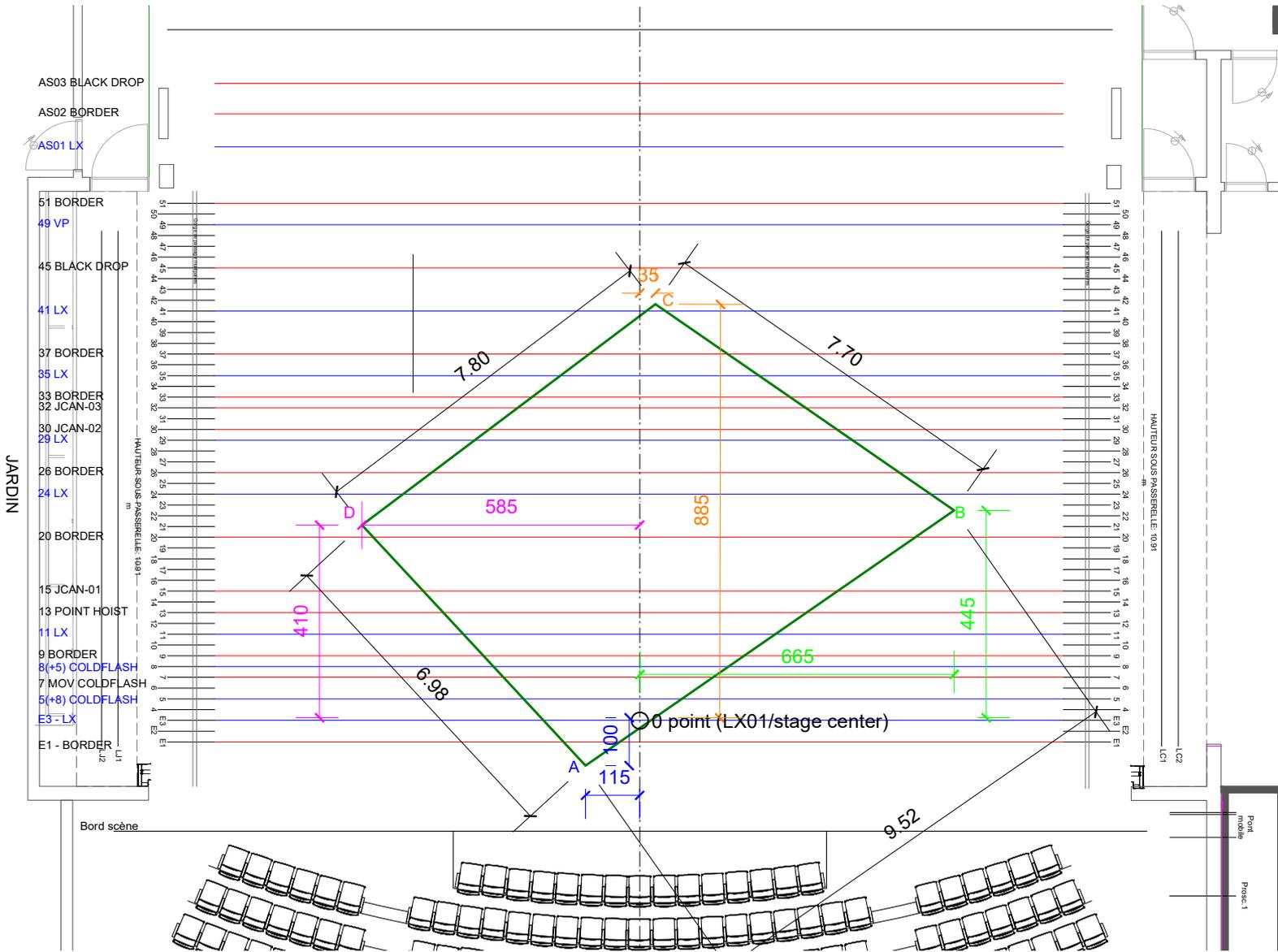
## **FLOORING**

Bottom to top

- Black marley 15x13m provided by the theatre, double taped
- Black marley 14x15m provided by Peeping Tom, double taped
- Foam flooring
- Waterproof PVC
- 2 painted floors by Rosco

# SCENERY

Standard floor plot and rigging list.





Sets to be provided by Peeping Tom with fireproof and safety certificates.  
Sets contain 3 different rooms resembling movie sets. These are built up out of panels made out of aluminium and painted plywood.

The Lost Room and The Hidden Floor have parts of the other sets placed behind the set.  
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, 3 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 learn the changeovers to people from the venue 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.

Front curtain: house curtain is closed at the end of each show during black out then open and stay opened during changeovers.

## **SPECIALS STAGE**

**For The Hidden Floor we need dry ice:  
2KG of dry ice is used every show.**

**For The Hidden Floor we need smoke:**

*Theatre provides:*

2 powerful smoke machines with dmx control as Martin Magnum 2000 or CaptainD from Smoke Factory or Viper NT

***Both machines need to use a water based smoke liquid, not a MDG or other with oil based liquid!***

**Water:**

**In The Hidden Floor we make use of a certain amount of water on stage.**

The water enters the stage in 3 different ways:

1. 750 litres of warm (50 degrees Celsius) water from tank pumped out on stage during intermission.
2. 250 litres of water tipped from wheelbarrel on stage at the start of The Hidden Floor
3. Drops falling from jerry cans hanging above the stage

All this water has to be provided by the venue, please find the easiest way to provide it prior our arrival.

The tank has to be filled at least 3 hours before the show with hot water. If only cold water is available in the venue, it has to be filled at least 6 hours before the show, a heat resistance warms the water during 4 hours then. This tank used to be placed on the right side stage.

For cleaning we use water vacuum cleaners with a submersible pump inside that evacuates the water through hoses (100m total). We use to evacuate the water outside, but as it depends of the venue configuration, please find the best way for correct evacuation.

**Is the stage in your theatre raked? Then we need to find a solution for the water running downstage. If the rake is not so steep a possible solution is to build a counterpoint floor to the rake to even out the floor to 0%. This is to be realised by the theatre before our arrival.**

**Other possibilities are to hang a gutter at the stage edge and make sure the water can run toward drainage below stage. Creating a watertight pool over the orchestra pit where the water can run into during the performance is also a possibility.**

In any theatre with a raked floor, water will be kept running during the performance, resulting in a total amount of about 2000 – 3000 litres being used depending on the situation. In any case always contact Giuliana Renzi [giuliana.g.rienzi@gmail.com](mailto:giuliana.g.rienzi@gmail.com) to find the best solution for your situation. Creating the final solution is to be done by the theatre.

## **RIGGING**

**For The Hidden Floor we need some rigging materials from the theatre**

- 8 x black steel drop 6m
- 4 x black steel drop 2m
- 4 x black steel drop 10m
- 2m black flat truss

# LIGHT

This file is subject to change.

Final light plot for your situation is to be provided by Peeping Tom.

**TRIPTYCH**  
The missing door  
The lost room  
The hidden floor

**TNB**  
V1  
1/100

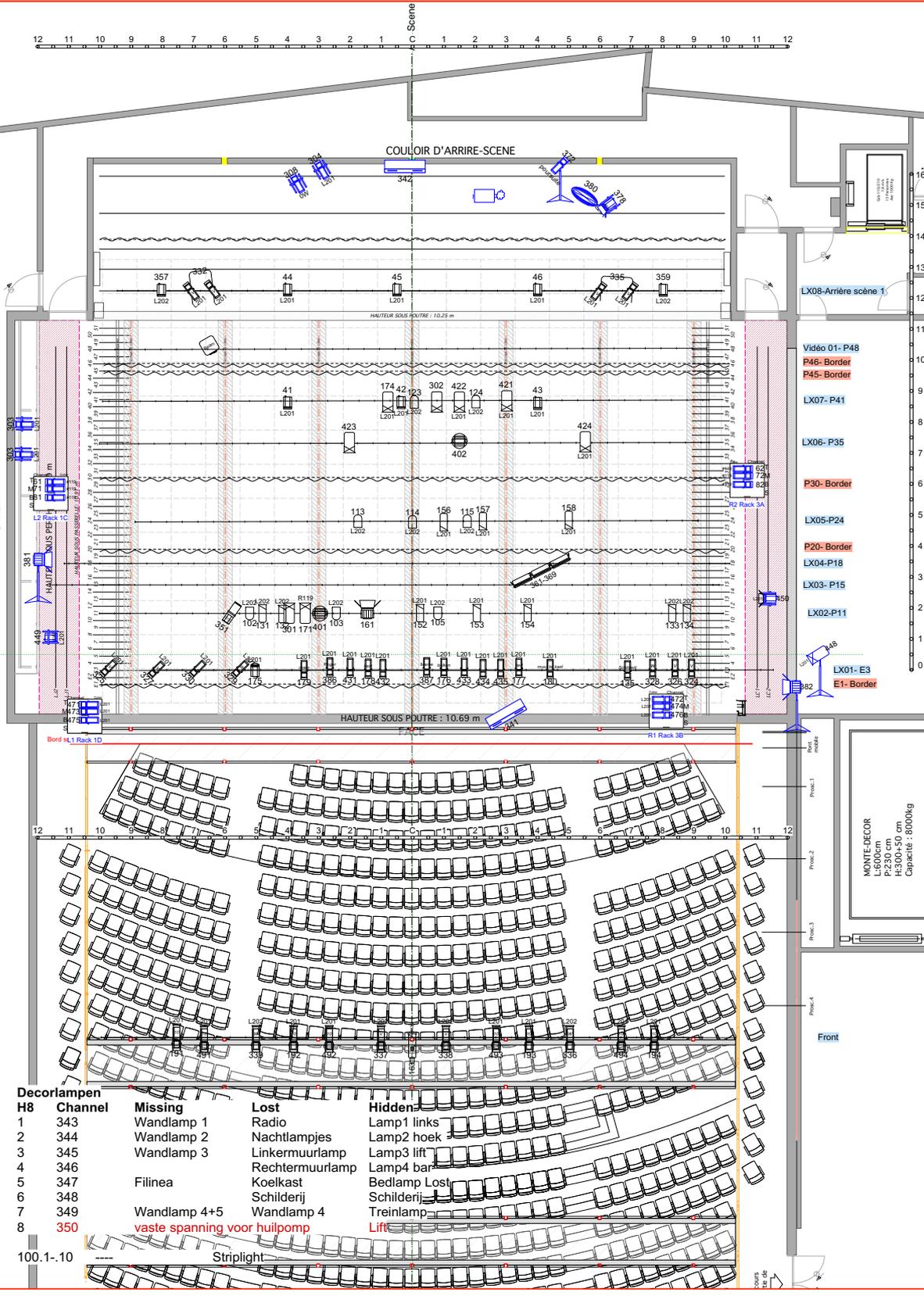
**Legend**

- Robert Juliat 713 SX 9
- Fresnel/PC 2kW 1
- Fresnel 2kW 11
- ADB Accessory CF\_S10 1
- Follow Spot Robert Juliat 611 SX 1
- Manfrotto 4
- Floorstand 7
- Beamer 1
- Robert Juliat 933 SNX 1
- Profile 2kW 12
- Profile 1kW 41
- Robert Juliat 613 SX 10
- USITT PAR64-MFL 8

**compagnie**

- Bambi-bak 2
- ADB SOFTLUX SL330 3
- ALEDA B-EYE K20 2
- Fresnel 5 kW 3
- ADB accessory CF\_S50 3
- Fan 1

Black instruments: on pipes Blue instruments: on the floor



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 or on the set-up day itself, while hanging borders and trusses.

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:

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

Specials:

- 2x rolling studio stand with 5kw Fresnel with barndoors
- 1x rolling studio stand with profile spot
- 2x halogen footlight
- Coldflashes
- 2x B-Eye K20's

Theatre provides:

A lighting system meeting 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 colour gels as indicated on plan.
- The necessary floor-stands, stands and booms.
- 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.
- During The Hidden Floor it is possible that people on the first 2 rows get splashed with a bit of water. In case of raked stages this situation becomes more severe and needs further attention.
- Because the set of The Hidden Floor is set in water the lights in the set are adapted to 12V.
- Always make sure 220V stays at least 2m away from the water.
- Make sure all hoses of the water system are well cleaned.
- 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.

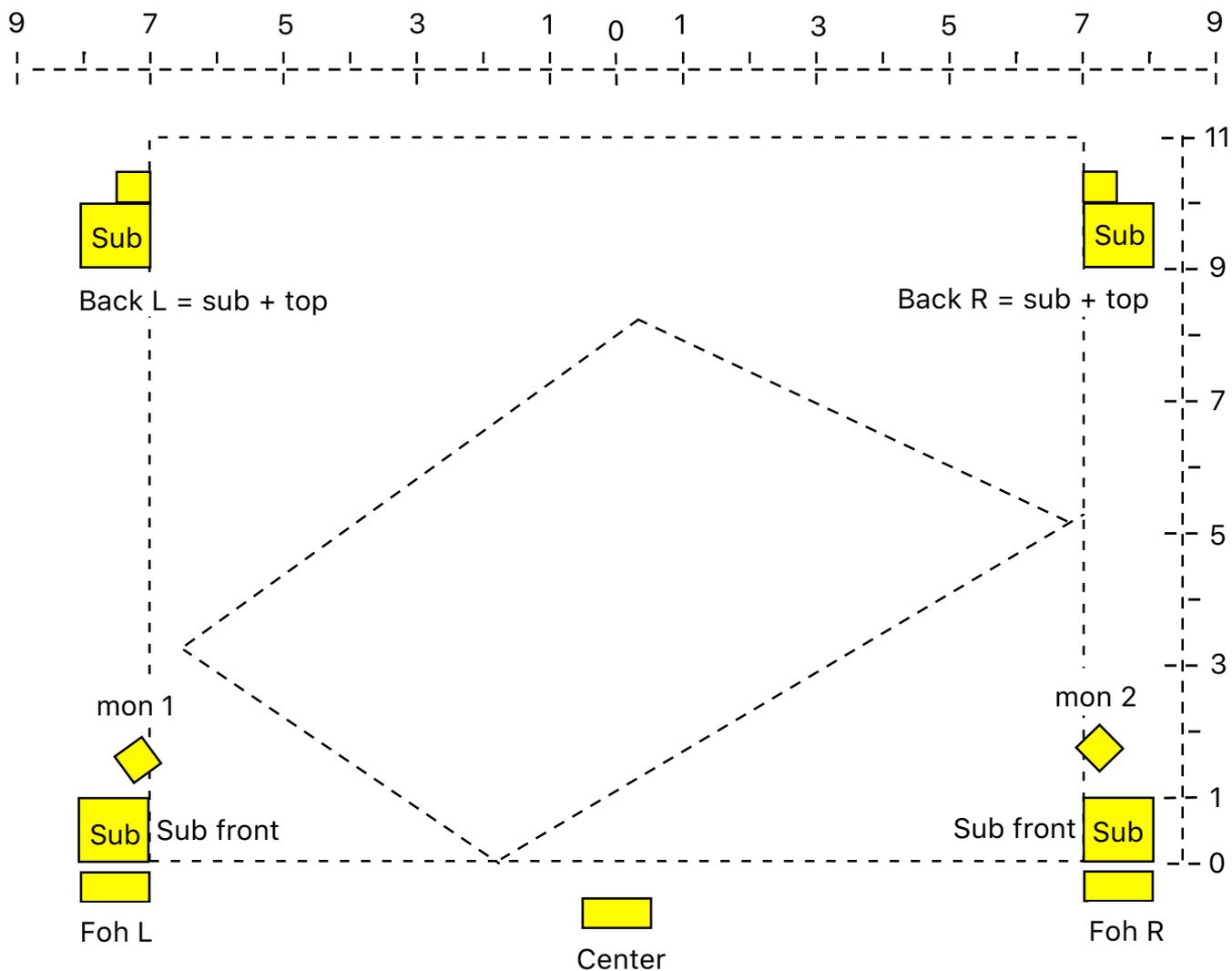
### Peeping Tom will provide:

- MacBook Pro for playback
- Midas M32
- Beyerdynamic pzm (in stage microphone)

### 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 shure sm57 on a large microphone 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



surround L

surround R

**Outputs**

- Send 1 & 2 = Foh L & R
- Send 3 = Center
- Send 4 = Sub front
- 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**

With an even coverage for the entire audience area.

- All speakers should be appropriately amplified.

- 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.



## **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.g.rienzi@gmail.com](mailto:giuliana.g.rienzi@gmail.com) or Thomas Michaux [thomas@peepingtom.be](mailto: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 (MD: Missing Door, LR: Lost Room and HF: Hidden Floor)

Schedule	Tasks	Remarks	People needed in the venue crew				
			Stage	Light	Video	Sound	Dresser
<b>Day minus 1</b>							
<b>9 - 11</b>	Unloading - sound video and light set up	Marleys of the venue already preset	4	4	1	1	
<b>11 - 13</b>	Floors set up - sound and light set up		4	4	1	1	1
<b>13 - 14</b>	Pause						
<b>14 - 15</b>	Set up HF - floor light set up		4	4	1	1	1
<b>15 - 18</b>	Focus HF - preset up LR backstage	+ Focus Video	4	4	1	1	1
<b>18 - 19</b>	Pause	Shifted for soundcheck				1	
<b>19 - 20</b>	Strike HF - set up LR - Focus LR		4	4			1
<b>20 - 23</b>	Focus LR - preset up MD backstage		4	4			
<b>Day of the show</b>							
<b>9 - 12</b>	Strike LR - set up MD - Focus MD	+ Focus shared fixtures	4	4		1	
<b>12 - 13</b>	Light corrections - Soundcheck	Pause for stage crew		4		1	
<b>13 - 14</b>	Pause	Shifted for cleaning and preset	4				
<b>14 - 17</b>	Technical run-through with dancers	Learning for venue crew (stage + follow spot)	4	2		1	1
<b>17 - 18</b>	Reset up - warm up	Technical corrections if needed - Cleaning and preset	4	2		1	1
<b>18 - 19</b>	Pause						
<b>19 - 20</b>	Reset up - warm up		4	2		1	1
<b>20:30</b>	<b>PERFORMANCE</b>	115 minutes duration	4	2		1	1
<b>22:30 - 2</b>	Strike and loading	Dresses need to be dried before loading	4	4	1	1	1

## **CONTACT**

### **Peeping Tom Address**

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### **Technical Producer (tour) and Stage Manager**

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