

PEEPING TOM

Technical rider Triptych 15/02/2021 v_3.3

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 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 75m² 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

Because the use of 1000l of water in the third show a 0% slope stage floor is required.

If the stage has a slope, a possible solution is to build a counterpoint floor to the rake to even out the floor to 0%. This has 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.

Please note that 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.

Creation and realization of the final solution is to be done by the theatre and before our arrival.

Please contact Giuliana Renzi giuliana@peepingtom.be if you have any questions regarding these stage requests.

STAGE

- 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 – depending on venues
- 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

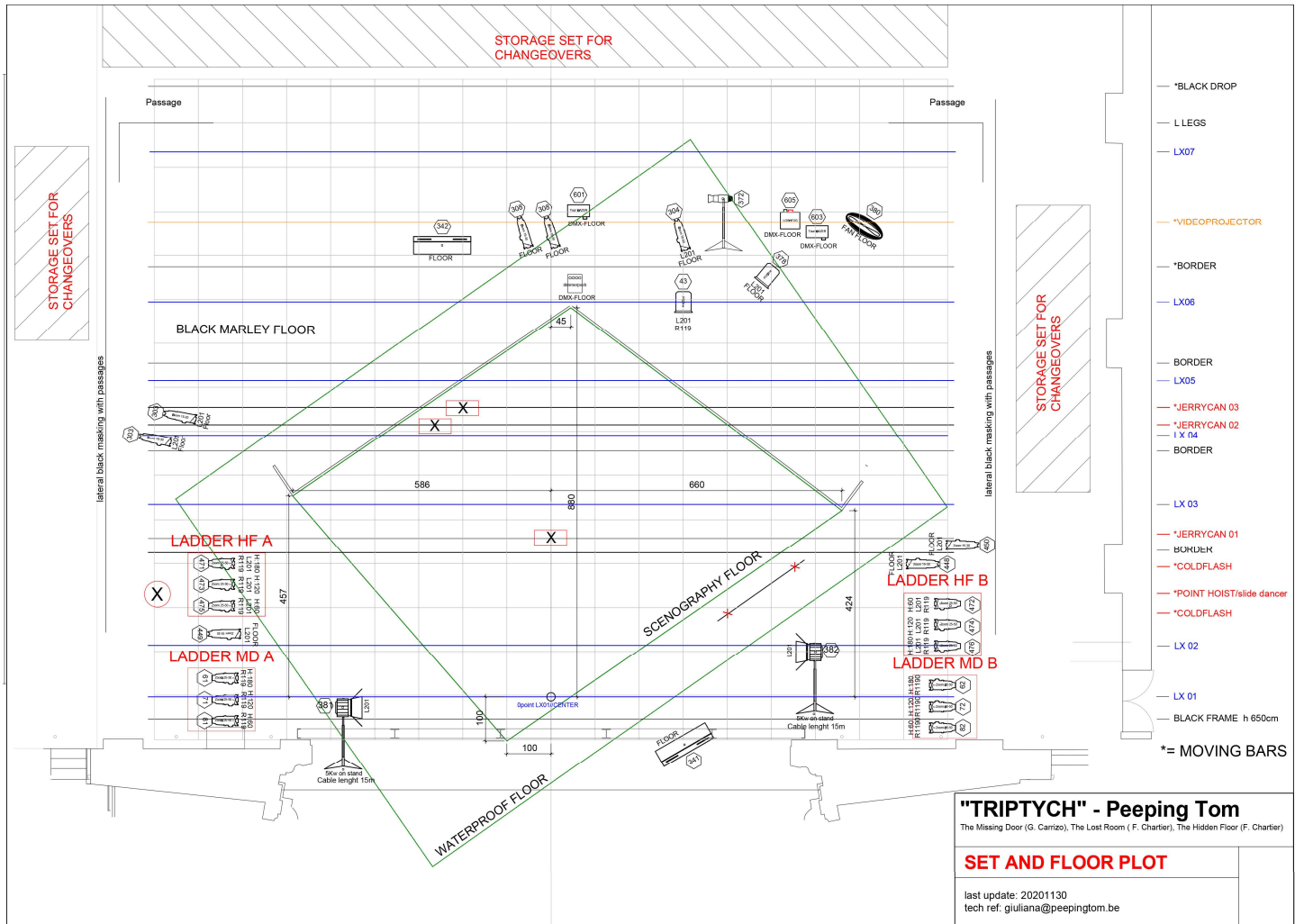
FLOORING

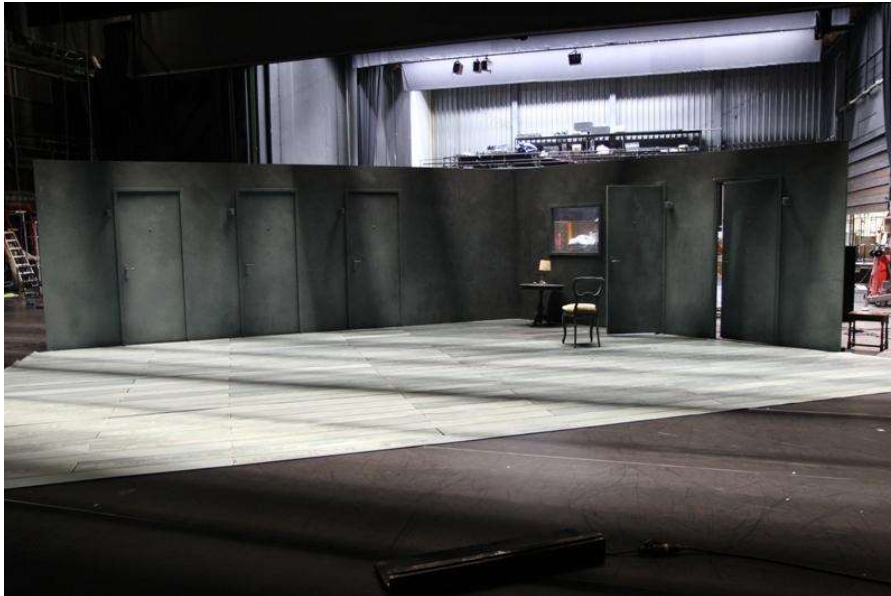
Bottom to top:

- 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.
 A plot adapted to the venue will be provided by the company.





The Missing Door – Show 1



The Lost Room – Show 2



The Hidden Floor – Show 3

Sets will 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. Use or not of front curtain could be decided depending of the venue.

SPECIALS REQUEST STAGE

DRY ICE:

2KG of dry ice are used every show in *The Hidden floor (Show 3)*

We need 2kg during the 3rd part, dried ice melt really fast, please consider the amount to buy in order to get 2kg at the right time.

WATER:

The Hidden floor (Show 3) 1000l of water will be used.

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.

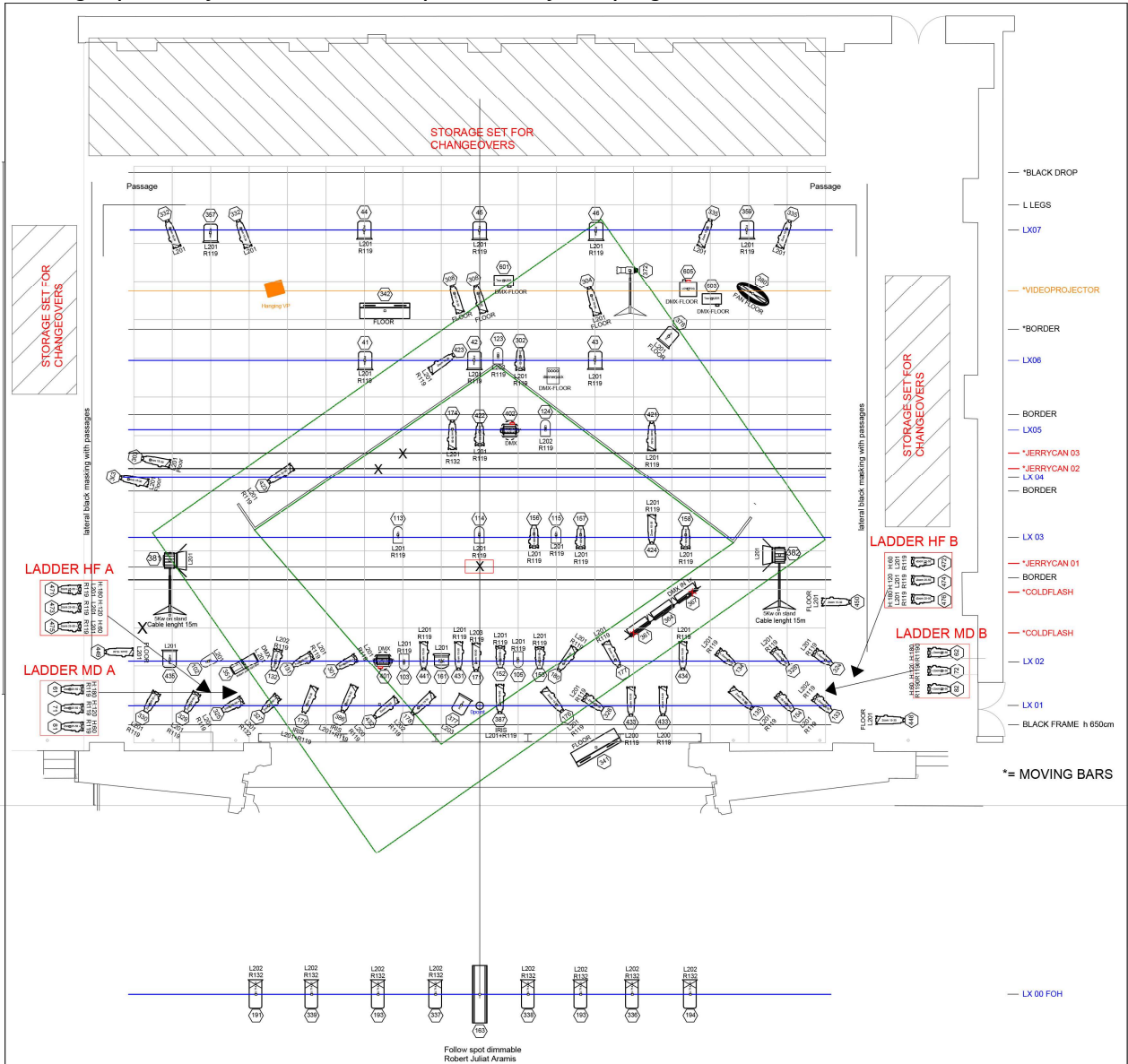
RIGGING

Rigging materials required:

- 8 x black steel drop 6m
- 4 x black steel drop 2m
- 4 x black steel drop 10m
- 3m black back flat truss

LIGHT

Final light plot for your venue will be provided by Peeping Tom.



LIGHTS

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
- n.1 Blizzard Lighting AtmosFear Tour HZ

THEATRE PROVIDES:

Lights instruments:

- n.2 Clay Paky ALEDA B-EYE K20
- n.1 Altman 5K Fresnel
- n.8 Altman PAR64 CP62
- n.32 ETC S4 Zoom 15-30° 750W
- n.32 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.11 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°	L200	3
	L201	49
	L202	3
	L203	1
	R119	51
	R132	1
PAR CP62	L201	6
	L202	2
	R119	7
PC 2Kw	L201	10
	L203	1
	R119	8
	R132	8
Fresnel 5Kw	L201	1
Profile HMI	L201	1
Profile 2Kw - FOH	L202	8
	R132	8

"TRIPTYCH" - Peeping Tom

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

GENERAL PLOT

last update: 20201130
tech ref: giuliana@peepingtom.be

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

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.

SMOKE

Theatre provides:

2 powerful FOG 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!

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.

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.
- In the show there are some very loud moments of sound.

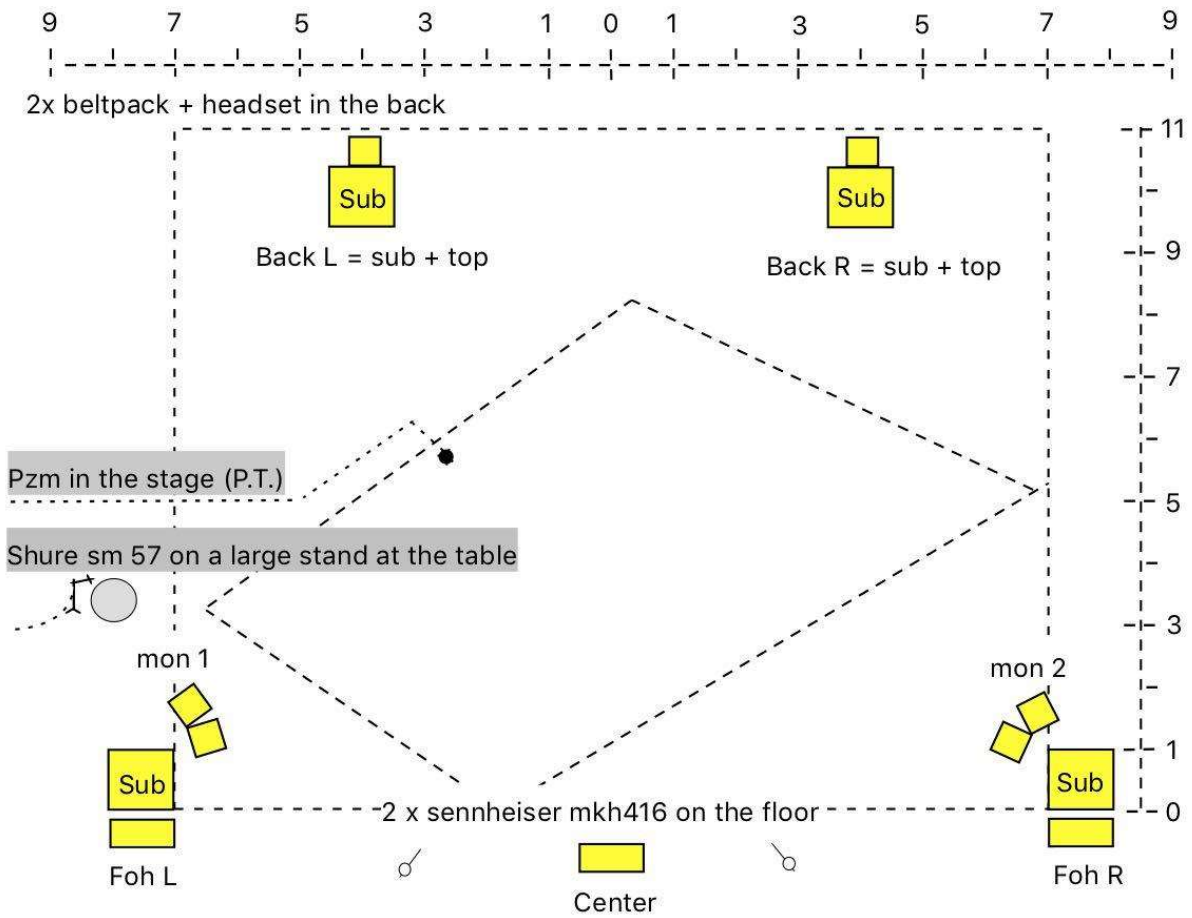
Peeping Tom will provide:

- 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 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.

VIDEO

We ask for the theatre to provide a projector:

- Panasonic PTRZ970 (or similar) laser projector *in liftable frame to be hung in an angle as in General Plot*
- Panasonic ET-DLE085 and 0.78 – 0.98 lens
- a wired remote control that can be controlled from the FOH booth to open and close the shutter of the projector.
- HD video connection + 2 Cat5e/Cat6 ethernet cables from FOH booth to the projector

Peeping Tom will provide:

- MacBook pro for video playback with Isadora

INTERCOM

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

We will need 4 wired and 6 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 or Peeping Tom
- 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)

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.

VARIA

- 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 environmentally conscious attitude.*

- Triptych is a dance performance that needs a warm comfortable temperature for all rehearsals and shows: 22/23 degrees Celsius is perfect.

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

CONTACT

Peeping Tom Address

Zwarte Vijverstraat 97
1080 Bruxelles
www.peepingtom.be

Company manager

Veerle Mans
Office: +32 2 290 22 07
Mobile: +32 497 10 17 15
veerle@peepingtom.be

Production

An Van der Donckt
Office: +32 2 290 22 08
Mobile: +32 479 99 65 84
an@peepingtom.be

Technical Producer (creation)

Pjotr Eijkenboom
Mobile: +31 653 44 44 26
pjotr@peepingtom.be

Technical Producer (tour) and Stage Manager

Giuliana Rienzi
+39 349 525 03 32
giuliana@peepingtom.be

Artistic Assistant and Tourmanager

Thomas Michaux
Mobile: +32 488 91 83 45
thomas@peepingtom.be

Communication

Sébastien Parizel
Mobile: +32 478 92 09 82
sebastien@peepingtom.be

SALES

Gie Baguet / Frans Brood Productions

T: +32 9 234 12 12
info@fransbrood.com
www.fransbrood.com