

“TRIPTYCH”

Technical rider Diptych v3.4_09/11/2021

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 DaCosta

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: 6 + 1 truckdriver

Production: 1 tour manager

Day -3: preset from the venue where possible (light prerig, masking and carpet by venue)

Day -2: set up

Day -1: set up + Technical Runthrough

Day 0: Show 01

Day 1...: Show 02.... + strike and load

Duration The Missing Door: 25 minutes

Duration Changeover 1: 10 minutes

Duration The Lost Room: 35 minutes

Duration Changeover2/Intermission: 20 minutes

Duration The Hidden Floor: 45 minutes

Total Duration Triptych: 125 minutes (70min + 20min intermission + 45min)

LOADING AND UNLOADING

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

Transport is done by mega trailer (15m).

Unloading time: is 1,5h in good conditions.

Load out time: 3h in good conditions.

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

Please check the standard schedule section.

The Missing Door: 5 hours + 1h sound check

The Lost Room: 5 hours + 1h sound check

The Hidden Floor: 5 hours + 1 h sound check

Technical Runthrough: 3h

STRIKE AND LOADING

1h water cleaning + 3h strike and load out.

STAGE DIMENSIONS

Stage surface

Ideal: 17x15m behind stage opening, 1,5m in front of stage opening.

Minimal: 14x12m behind stage opening and 1,5m in front of stage opening.

Sides and backstage

Side and rear stages: We need space on the side stages and/or rear stage (min 75m²) to prepare sets and props not on stage for the changeovers. Side stages need to be the most empty and clean possible at our arrival.

Height

Ideal: Light bars at between 8 and 9mt height, borders between 7 and 8mt height.

Minimal: Light bars at 7m

Portal Opening

Ideal portal opening: 17x7m

Minimal portal opening: 14x6,5

Absolute minimum stage opening 12mt

Orchestra pit

Not in use

Public seats at hall level where possible

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

**we'll create a waterproof pool on stage and we'll fill with 1000l of water to create a 2/3 cm water floor.*

If the stage has a slope we propose two solutions (to be organized/arranged/provided by the venue):

-Venues builds/provides a COUNTER SLOPE to level out the floor to 0%.

This must be realized/placed by the theatre before our arrival.

If due to counter slope visibility from the hall is too compromised, a water cycle system is requested.

-A waterproof stage (cellophane under dance carpet) with frontal gutter must be created, with pumps and water tanks to create a balanced system of WATER CYCLE.

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 final solution is to be done by the theatre and before our arrival and previously discussed and approved by company tech director.

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

STAGE SET

The stage should be clean and empty, except for the necessary materials, at arrival of our crew.

Black dance carpet all stage should be provided by the venue and possibly already taped at company arrival.

Set is composed by different layers of carpet (foam + waterproof floor 10x14mt + 2 colored dance carpet) and three different set walls, all of them following the back perimetral lines of the floor.

Sets contain 3 different rooms resembling movie sets made of aluminum and painted plywood.

For set up and shows: one show is on stage, the other two are hidden backstage, prepared for changeovers.

The Lost Room (show02) and The Hidden Floor (show03) have parts of the other sets placed behind the set.

Dimensions of three sets are similar but in growing order from show to show.

During second changeover, 10cm diameters pipes will be set under the waterproof floor in order to create a pool filled with 1000L of water.

Dance marley of the theatre will be already taped before arrival of Peeping Tom technicians. We ask for a wooden stage.

We will ask and use a Black front curtain at the beginning and during the shows.

Movements list will be provided by our stage manager.

We could ask to use fire curtain as main curtain for public entrance (where possible).

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

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

DRAPES

All drapes and pipes are to be provided by the theatre

Theatre provides:

- 1 Black front curtain
- 1 Black backdrop
- Black side curtains/legs full length of the sidebars
- 5 Borders min. 3mt high
- 1 Border min. 5mt high
- 1 pair of leg upstage

FLOORING

Peeping Tom provides:

- Blue painted floor / roll out during changeover1
- Red painted floor (company) + black lateral floor / fix
- Lateral stripes of black carpet
- Waterproof floor 10x14mt
- Foam flooring 10x14mt

Theatre provides:

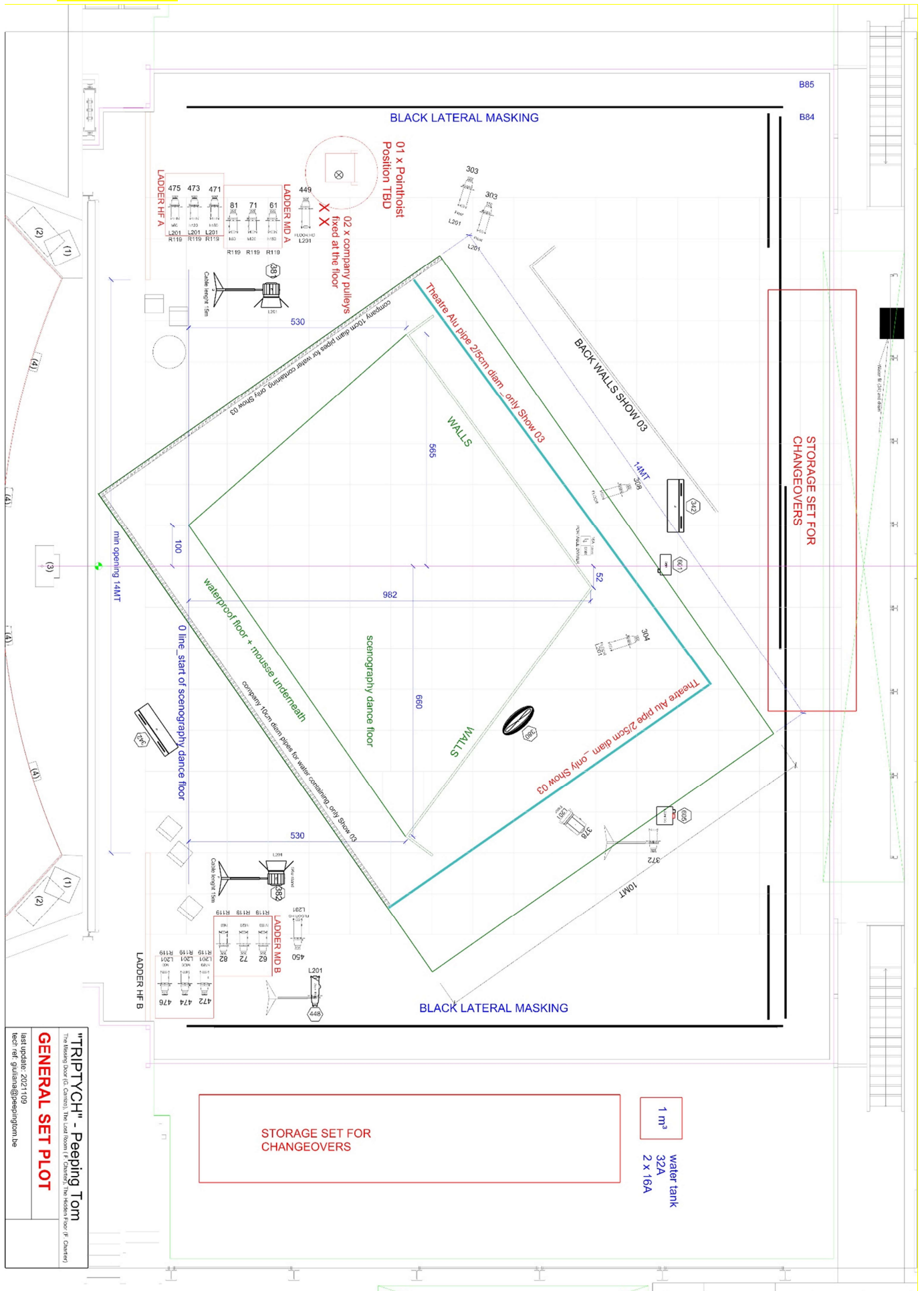
- Black marley full stage already taped
-

RIGGING

Theatre provides:

- 8 x black steel drop 6m
- 4 x black steel drop 2m
- 4 x black steel drop 10m
- 1 x 500kg point hoist variable speed (0- 4m/s)
- Sufficient counterweights to support the stands (20 counterweights of 12 Kg).

SCENERY



Standard SET and FLOOR plot.

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

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).

First changeover lasts between 7 and 10 minutes and it's part of the show itself.

Second changeover lasts 20 minutes and public can exit (intermission)

We teach the changeovers to venue crew during set up and a technical run-through.

That's why it is NECESSARY that the technicians (stage, light and sound) for rehearsals and shows. If there will be problems with Schedule crew and theatre shifts it will be important that afternoon/evening crew would be the same.

Fly bar changeovers are needed during the performance and intermissions.

SPECIAL STAGE REQUEST

WATER:

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

The water enters the stage in 3 different ways:

1. 750 liters of warm (40-43°Celsius) water from tank pumped out on stage during intermission.
2. 250 liters of water tipped from wheelbarrow on stage at the start of The Hidden Floor
3. Drops falling from jerry cans hanging above the stage

1000l of clean water 40-43°C must be provided by the venue.

Please find the easiest way to provide it prior our arrival.

In case theatre can't provide warm water please communicate it in advance.

Peeping Tom provides:

- 1m³ tank with resistance 32A to warm up the water
- 40mt Green pipe to fill the tank
- 2 Pumps (used during the shows and
- 4 Yellow pipes to fill the set floor
- 1 Wheelbarrow 250l
- 3 Jerrycan
- 2 water vacuumcleaners

Theatre provides:

1000l of clean water 40-43°C must be provided by the venue for each rehearsal and show.

Please find the easiest way to provide it prior our arrival.

In case theatre can't provide warm water please communicate it in advance.

Tank filling time: 3-4h (depending filling system)

Water warming time: 2-6h

Our 1m³ tank must be placed on the right side of stage.

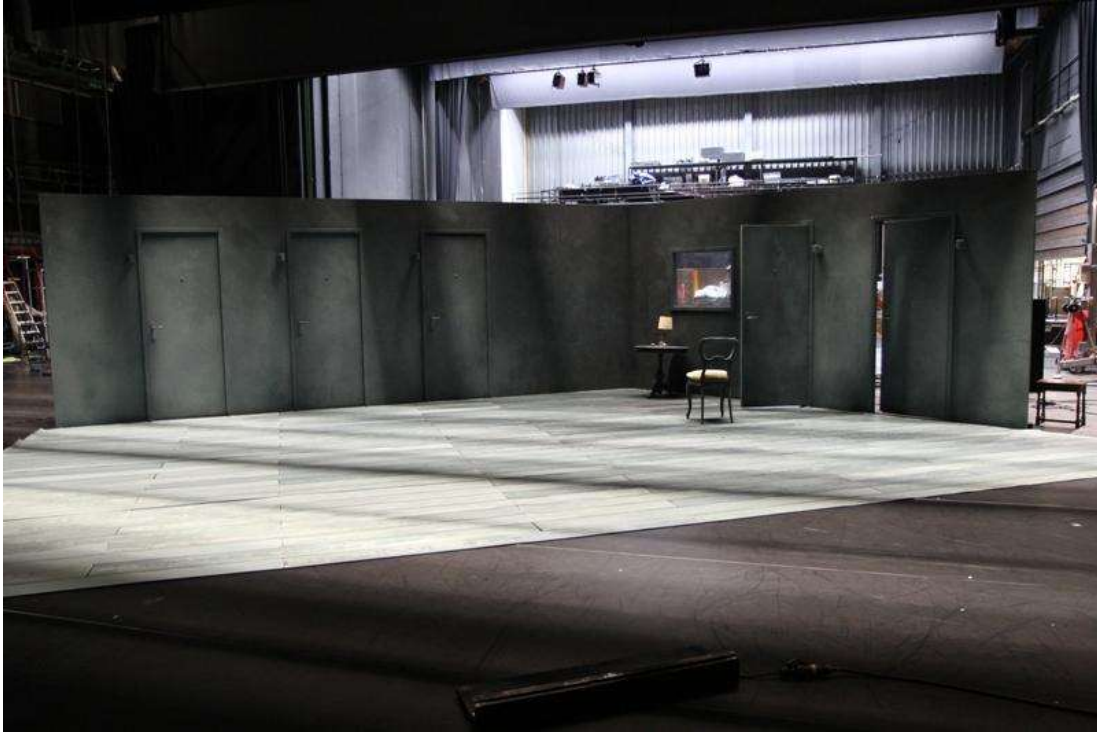
Water system of company and water evacuation must be tested before use.

Cleaning after show: 1 h.

02 x vacuum cleaners and 02 x pump inside the pool to evacuate the water through hoses. We use to evacuate the water outside, but as it depends of the venue configuration, please find the best way for correct evacuation before our arrival.

All extra materials provided by the venue to speed up the cleaning (pumps, watervacuum, waterbrooms...) will be appreciate.

SHOWS IMAGES REFERENCES



The Missing Door – Show 1

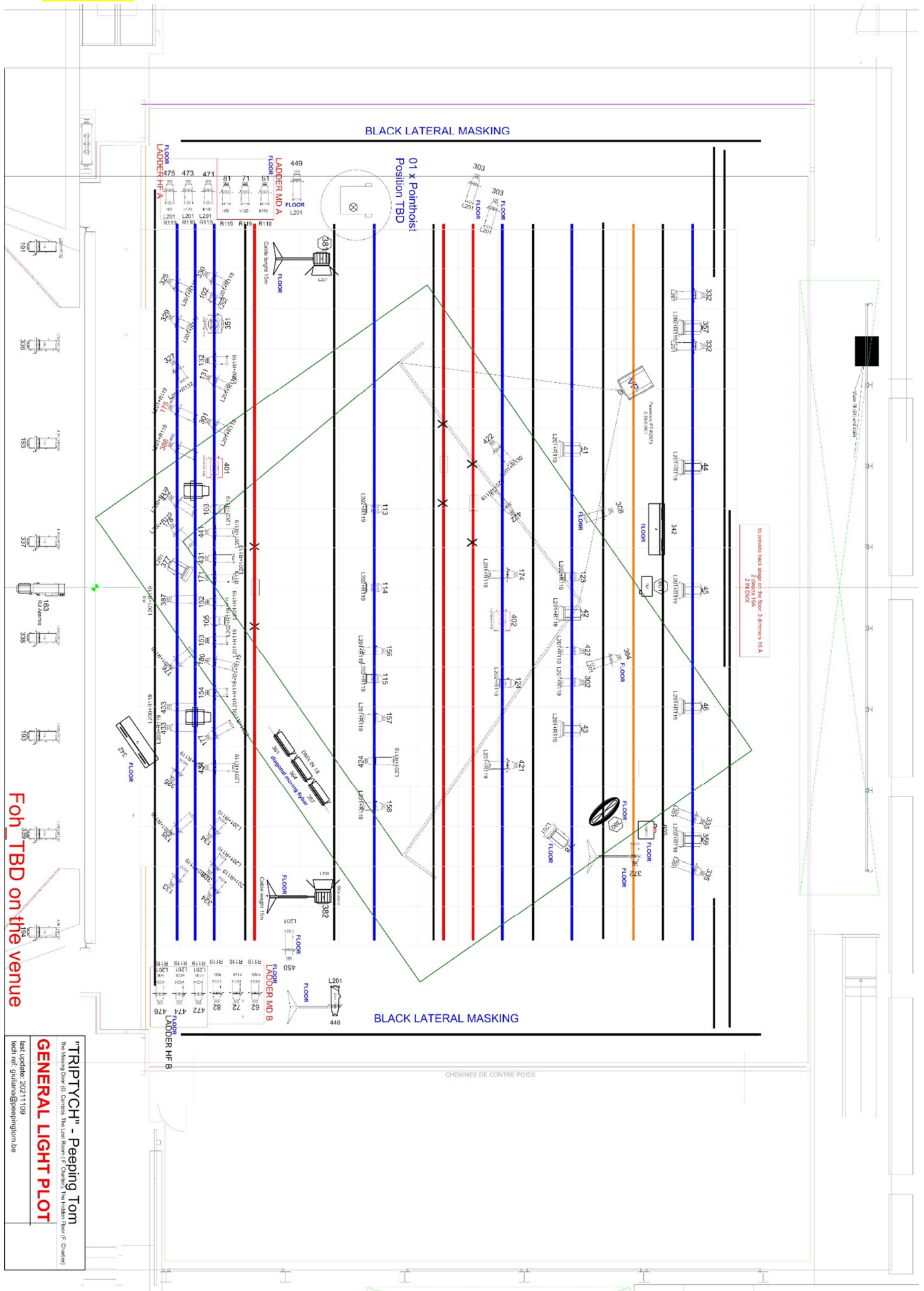














The Lost Room – Show 2



The Hidden Floor – Show 3

LIGHTS



		venue	PTom	bars	floor	FOH
	CP ALEDA B Eye K20 or K10	2		2		
	PAR CP 62	8		8		
	ETC ZOOM 15-30° / RJ614SX	31		24	7	
	ETC ZOOM 25-50° / RJ613SX	33		20	13	
	RJ714SX	8				8
	RJ 933 SNX / CP ALPHA P1500	1		1		
	RJ Aramis Followspot	1				1
	RJ 329HPC / pc 2kw	9		8	1	
	BAMBY BACK light		2		2	
	5 kw		2 2 x dimmer ch 2 x 15mt cables	2 + stands	2	
	fan		1		1	
	Low fog machine		1		1	
	fog machine	1			1	
	COLFLASH FLUO		3	3		
	VL 3500q		2	2		

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.

FINAL ADAPTED PLOT and BORDERS POSITION for your situation will 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 + Gma2pc wing + screen
- 1 grandMA dmx-node

Light instruments:

- 2 VLQ 3500
- 2 rolling studio stand with 5kw Fresnel with barndoors
- 1 Manfrotto stand
- 2 Halogen footlight (Bambi)
- 3 Coldflash
- 1 Fan
- 3 Showtec Dimmer pack 4xch

Theatre provides:

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

- All lights as indicated on plan and tech rider
- All color gels as indicated on plan: L201, L202, R119, R132. (a detailed gels and patch list will be provided)
- 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.
- 2 clean DMX-512 universes (1_ will be used for all conventional dimmer channels, 2_ is used for all automated or LED fixtures)
- We ask 2 genie (or 1 genie + ladder/tower/scaffholder) for focusing

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.

Fixtures	2	Clay Paky Aleda B Eye K20
	8	Altman PAR64 CP62
	32	ETC S4 Zoom 15-30° 750W or Rober Juliat 614sx
	33	ETC S4 Zoom 25-50° 750w or Robert Juliat 613sx
	8	Robert Juliat 714SX
	1	Robert Juliat Aramis Followspot
	1	Robert Juliat 933 SNX
	11	Robert Juliat 329 HPC PC 2Kw
Dimmers		Dimmer ch 2kw (see light plot)
		Dimmer ch 5 kw (see light plot)
		2 clean DMX-512 universes
Varia		GELS (see light plot and attached file)
		Cables, Extensions, Dmx, Safeties
		Floor stands, stands and booms
	2	genie for focusing
Fog machines	1	FOG machine with dmx control (Martin Magnum 2000, CapitainD SF, Viper NT)

SMOKE

Peeping Tom provides:

01 x Brita LQ Low fog machine + flexible pipe 10mt

Theatre provides:

01 x powerful FOG machines with dmx control as Martin Magnum 2000 or CaptainD from Smoke Factory or Viper NT

RISK ASSESMENT

- 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 loud moments of sound, not over 95db.

SOUND

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

General

- The sound system is to be tested, in perfect working condition and phase aligned before the first setup day. Sound system tuning has to be done in the amplifiers of the P.A. not in the local sound desk.
- The mixer must be in the middle line of the hall. Sound regie can't be behind a glass or in closed room. Also, preferably, not under a balcony.
- 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 noon of the first 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 provides:

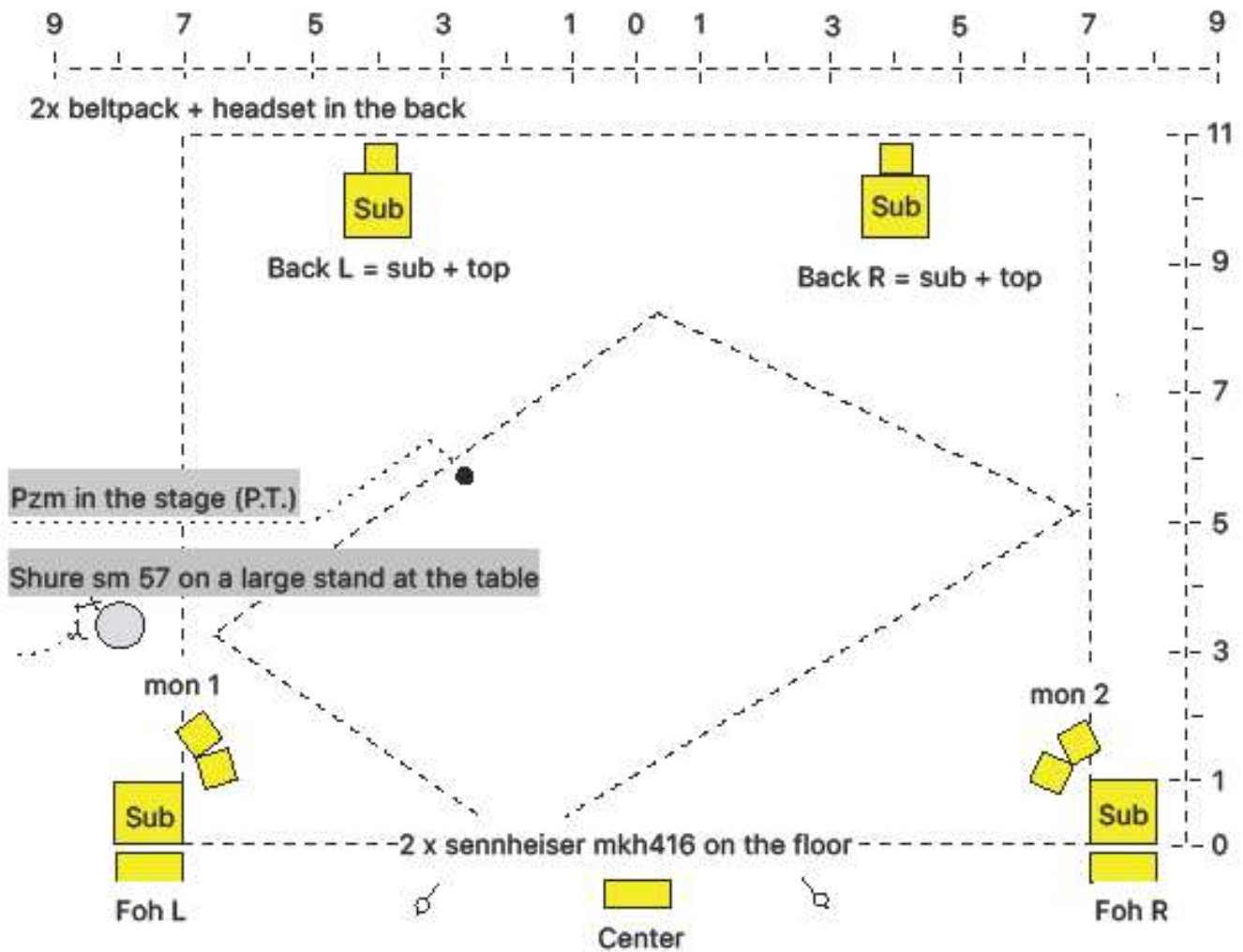
- MacBook Pro for playback
- Midas M32
- Stage Block Midas DL32
- Beyerdynamic pzm (on stage microphone)

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 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.

PA_Foh		Professional FOH 3-way/4-way sound system that is suited to the size and shape of the venue
Monitors	4	High quality monitors (preferable L'acoustic x12)
Back of stage	1	Top + Sub L (Preferable: L'acoustics sb18 + x12)
	1	Top + Sub R (Preferable: L'acoustics sb18 + x12)
Sorround	4	high quality speakers (preferable: l'acoustics x12)
Microphones	2	Shure ULXD wireless transmitter and receiver with headset microphone (DPA 4066F)
	2	Sennheiser MKH416 or Sennheiser MKH60
	1	Shure SM57 on a large mic stand
	1	Shure SM58 wireless only for rehearsals
Varia		Standard audio and power cables necessary

Audio plot TRIPTYCH



surround L

surround R

OUTPUTS

- Out 1 = Sub
- Out 2 = Center
- Out 3 & 4 = Back P.A.
- Out 5 & 6 = Monitors
- Out 7 & 8 = Surround
- Out 15 & 16 = Main FOH

INPUTS

- Chan 1 = Sm 57
- Chan 2 = PZM (our own)
- Chan 3 = Headset 1
- Chan 4 = Headset 2
- Chan 5 = Sennheiser L
- Chan 6 = Sennheiser R
- Chan 8 = rehearsal mic

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 (Minimum size Kara. No Kiva)
- 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 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. No column speakers.**

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 (STAGE RIGHT), RIGHT (STAGE LEFT)**

SURROUND SPEAKERS

4 high quality speakers that are placed at the most high position in the room. (4x l'acoustics x12). **SURROUND LEFT, SURROUND RIGHT**

INPUTS AND OUTPUTS

INPUTS:

- Channel 1 = SM57 microphone
- Channel 2 = PZM microphone (provided by company)
- Channel 3 = Wireless headset 1 (provided by venue)
- Channel 4 = Wireless headset 2 (provided by venue)
- Channel 5 = Sennheiser mkh 416 (provided by venue)
- Channel 6 = Sennheiser mkh 416 (provided by venue)
- Channel 8 = Rehersal mic

OUTPUTS:

- Out 1 = Sub
- Out 2 = Center
- Out 3 = Back P.A. Left
- Out 4 = Back P.A. Right
- Out 5 = Monitor Left (stageright – jardin)
- Out 6 = Monitor Right (stageleft – cour)
- Out 7 = Surround Left
- Out 8 = Surround Right
- Out 15 - 16 = Front of House

VIDEO

General:

A video projector hang on flybar will be used in two moments during the third show to have a rear projections on set curtains. Please note that the hanging system should allow VP to be rotated as plot and tilt 45° minimum. Final position and angle will be provided by the company.

Depending on the venue, the video projector (with its front border) could be moved from hidden higher position to lower show position.

Peeping Tom provides:

- MacBook pro for video playback with Isadora
- PureTools Hdmi Hdbaset (PJ link protocol) rx, tx, psu
- Hdmi adaptors

Theatre provides:

- Panasonic PT-RZ120 (or similar) laser projector on a sturdy tiltable and rotatable mounting sytem to be hung in an angle as in General Plot..
- Panasonic ET-DLE085 and 0.78 – 0.98 lens (could be replaced by ET-DLE105 0,98 – 1.32 lens only with previous check with venues/plot distance and angle)
- 01 x cat06a ethernet cable from VP position (movement included) to sound booth.

Maximum length for good signal: 90mt.

In case booth/VP distance would be more than 90mt, please contact

giuliana@peepingtom.be in order to define another transport compatible with our system.

INTERCOM

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

We will need 4 wired and 8+1 wireless intercom sets that will work on 1 line.

Theatre provides

- | | |
|---|----------------------------|
| 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 (check range) | ...(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 stage manager of Venue
- 1 Wireless for the first stage technician of Peeping Tom
- 1 Wireless for the second stage technician of Peeping Tom
- 1 Wireless for the light technician of the theatre
- 1 Wireless for the sound technician of the theatre
- 1 Wireless for flybar operator
- 1 Wireless for Translator (when needed)
- 1 Wireless spare

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)

REGIE/CONTROL DESKS

Light and sound-desk should be next to each other and NOT in separate operation booths.
No booth for sound and light control regie.

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 Thomas Michaux thomas@peepingtom.be for further information.

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.

If requested, during the show the costumer will be on stage to assist with quick changes behind the set.

After the first show (and following), 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

Theatre provides:

- 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.

Please contact Thomas Michaux thomas@peepingtom.be for further information.

DRESSING ROOMS

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

Minimum number of dressing rooms: 4

Minimum showers required: 4

Hot water for minimum 8 showers

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.

SCHEDULE

A stage manager or technical coordinator is required for all the period.

It is NECESSARY that the technicians (stage, light and sound) are the same at least afternoon and evening shifts.

Electrician from venue during the show: one followspot and one on stage for changeovers.



THE MISSING DOOR – Gabriela Carrizo / THE LOST ROOM – Franck Chartier / THE HIDDEN FLOOR – Franck Chartier

SCHEDULE

LAST UPDATE: 09nov21 - This schedule is subject to change

	PT	VENUE TECHNICIANS MINIMUM REQUEST	PEEPING TOM TECHNICIANS
day -3	preset (venue crew) carpet + light + sound + masking		
day -2	9:00 – 10:00 unload + set up	4 stage + 4 light + 1 sound + 1 video + 4 porters	1S-Manager, 2 stage, 2 light, 1 sound
	10:00-12:00 Floors + video set up + SH 01 set up	4 stage + 4 light + 1 sound + 1 video	1S-Manager, 2 stage, 2 light, 1 sound
	12:00-13:00 SH 01 focus	4 stage + 4 light + 1 sound + 1 video	1S-Manager, 2 stage, 2 light, 1 sound
	13:00-14:00 break		
	14:00-16:30 SH 01 focus + SH 02 preset back stage	4 stage + 4 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	16:30-17:30 SH 01 sound check + light cues	4 stage + 4 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	17:30-18:00 SH 02 set up	4 stage + 4 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
day -1	09:00-12:00 SH 02 focus + SH03 preset backstage	4 stage + 4 light + 1 sound	1S-Manager, 2 stage, 2 light, 1 sound
	12:00-13:00 SH 02 soundcheck + light cues	4 stage + 4 light + 1 sound	1S-Manager, 2 stage, 2 light, 1 sound
	13:00-14:00 break		
	14:00-14:30 SH 03 set up	4 stage + 4 light + 1 sound + 1 video + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	14:30-16:30 SH 03 focus	4 stage + 4 light + 1 sound + 1 video + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	16:30-17:30 SH 03 soundcheck + light cues	4 stage + 4 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	17:30-18:30 mise SH01 + stage cues	4stage + 4 light + 1 sound + 1 costumes	
	18:00-19:00 break + dancers on stage		
	19:00-19:30 floor fixtures focus + check preset SH01	4 stage + 2 light + 1 sound + 1 video + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	19:30-22:30 technical run	4 stage + 2 light + 1 sound + 1 video + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	22:30-23:30 clean up	4 stage + 2 light + 1 sound + 1 video + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
day 0	13:00-17:00 tech corrections (from SH03 to SH01)	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	17:00-18:00 dancers rehearsals+notes on stage	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	18:00-19:00 break		
	19:00-19:30 check mise	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	19:30-20:00 public entrance	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	20:00-22:15 SHOW 1_time tbd on venue	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	22:15-23:00 stage clean up	4 stage + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
day 1...	14:00-16:00 tech corrections	4 stage + 2 light + 1 sound	1S-Manager, 2 stage, 2 light, 1 sound
	16:00-17:00 mise SH01	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	17:00-18:00 rehearsals dancers	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	18:00-19:00 break		
	19:00-19:30 check mise	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	19:30-20:00 public entrance	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	20:00-22:15 SHOW 2_time tbd on venue	4 stage + 2 light + 1 sound + 1 costumes	1S-Manager, 2 stage, 2 light, 1 sound
	22:15-23:00 clean up	4 stage + 4 light + 1 sound + 1 costumes + 4 porters	1S-Manager, 2 stage, 2 light, 1 sound
	23:00-01:30 strike+load	4 stage + 4 light + 1 sound + 1 costumes + 4 porters	1S-Manager, 2 stage, 2 light, 1 sound

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