

S 62° 58', W 60° 39'

PROVISIONAL TECH RIDER V002 12SEPT2023

**Concept and direction:** Frank Chartier

**Creation and performance:** Marie Gyselbrecht, Chey Jurado, Lauren Langlois, Yi-Chun Liu, Sam Louwyck, Romeu Runa, Dirk Boelens, with the help of Eurudike De Beul

**Artistic assistance:** Yi-Chun Liu, Louis-Clément da Costa

**Sound colposition and arrangements:** Raphaëlle Latini

**Scenography:** Justine Bougerol, Peeping Tom

**Light Designer:** Tom Visser

**Choreography:** Yi-Chun Liu, Peeping Tom

**Costumes:** Jessica Harkay, Yi-Chun Liu, Peeping Tom

**Technical artistic assistant:** Thomas Michaux

**Technical creation and props:** Filip Timmerman

**Touring technicians:** Filip Timmerman (stage manager), Clément Michaux (stage technician), Jo Heijens (sounds engineer), Bram Geldhof (light engineer)

**Technical assistant (creation):** Ilias Johri

**Technical coordination:** Giuliana Rienzi

**Construction set:** KVS-atelier, Peeping Tom

**Assistant during the rehearsals:** Imogen Pickles

**Intern:** Arthur Demaret (lights)

**Production manager:** Helena Casas, Rhuwe Verrept

**Tour manager:** Alina Benach Barceló

**Communication manager:** Sébastien Parizel, Lena Vercauteren

**Company manager:** Veerle Mans

**Production:** Peeping Tom

**Coproduction:** KVS – Koninklijke Vlaamse Schouwburg (Brussels), Biennale de la Danse (Lyon), Teatros del Canal (Madrid), Théâtre de la Ville (Paris), The Barbican (London), Tanz Köln (Cologne), Festival Aperto/Fondazione I Teatri (Reggio Emilia), Torinodanza Festival/Teatro Stabile di Torino – Teatro Nazionale (Turijn), Teatre Nacional de Catalunya (Barcelona), Espoo City Theatre, Les Théâtres de la Ville de Luxembourg, CC De Factorij Zaventem

**Distribution:** Frans Brood Productions

Peeping Tom wishes to thank Leietheater

S 62° 58', W 60° 39' is created with the support of the Tax Shelter of the Belgian Federal Government.

## GENERAL

On tour our crew is composed as below:

Dancers: 6 performers

Technicians: 4 + 1 truckdriver

Production: 1 tour manager

Day -2: preset from the venue where possible (light prerig, masking and carpet by venue)

Day -1: set up

Day 0: set up + Technical Runthrough + Show 01

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

Duration of the show: 2h (to be confirmed)

Interact: no (to be confirmed)

## 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 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 section.*

Set up: 6 hours + 3h focus + 2h soundcheck **TBD**

Technical Runthrough: 3h **TBD**

## STRIKE AND LOADING

3h strike and load out in good conditions

## STAGE DIMENSIONS

### Stage surface

Ideal: 17m width x15m depth behind stage opening, 2mt in front of stage opening.

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

### Sides and backstage

Lateral space for set and props: ideal 3mt per side, min 1,5mt per side

Backstage: 1,5mt min

### Height

Company cyclorama: h 8,5mt

Mast of boat height: h 9mt

Ideal Light bars: 10mt height

### Minimal height

Company cyclorama: h TBD

Mast of boat: h 5,5mt

### Portal Opening

Ideal portal opening: 14x8mt

Minimal portal opening: 12x7mt

Absolute minimum stage opening 10mt

### Orchestra pit

Not in use

Public seats at hall level where possible

Please contact Gilles Roosen [gilles@peepingtom.be](mailto:gilles@peepingtom.be) and Filip Timmerman [filip@atelierd277.be](mailto:filip@atelierd277.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

Cyclorama:

Rounded truss structure (provided by the company) hang via 6 points (or 3 flybars) with a 34x8,5mt cyclorama.

Materials: printed fabric (mountain and clouds landscape).

Weight: 80kg (trusses excluded)

Floor:

Black marley all stage provided by the venue

Sculpted and painted foam floor (provided by the company)

Foam blocks/rocks (provided by the company)

Mountains: 2cm foam carpet with volumes underneath (provided by the company)

Boat:

Iron and wooden structure laying on 3 bases point.

The boat has a rolling movement.

One point is fixed the arch underneath allows the boat to move.

The boat has a mast 9mt height fixed to the iron structure and a boom fixed to the mast.

The mast has a safety spanset secure on a flybar/point hoist + safety ropes.

Total dead weight of the boat: 1750kg divided on 3 points.

Operational load. : + 7 dancers x 75 kg = 2280 kg

(More specs in risk assessment )

Hang systems

A shackle for weight discharge will be provided by the company and fixed on a flybar.

A harness for a dancer will be fixed on this point.

Please note that this system is a "special effect" to unload weight for the dancer.

It is not a safety line and the dancer will never lift his feet from the ground.

All the rigging parts will be provided by the company.

The bar has to be fixed to a passerel or lateral points: the materials to fix the bar will be provided by the venue.

**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.**

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
- 8 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 TBC
- 3 Borders min. 3mt high
- 2 Border min. 5mt high
- 1 pair of leg downstage (Internal front opening 12mt)

## FLOORING

### Peeping Tom provides:

- 70mq of foam floor (slope 2-20cm)
- 4 rolls of carpet moquette (underneath foam)
- 2cm foam carpet (lateral floor + mountains)

### Theatre provides:

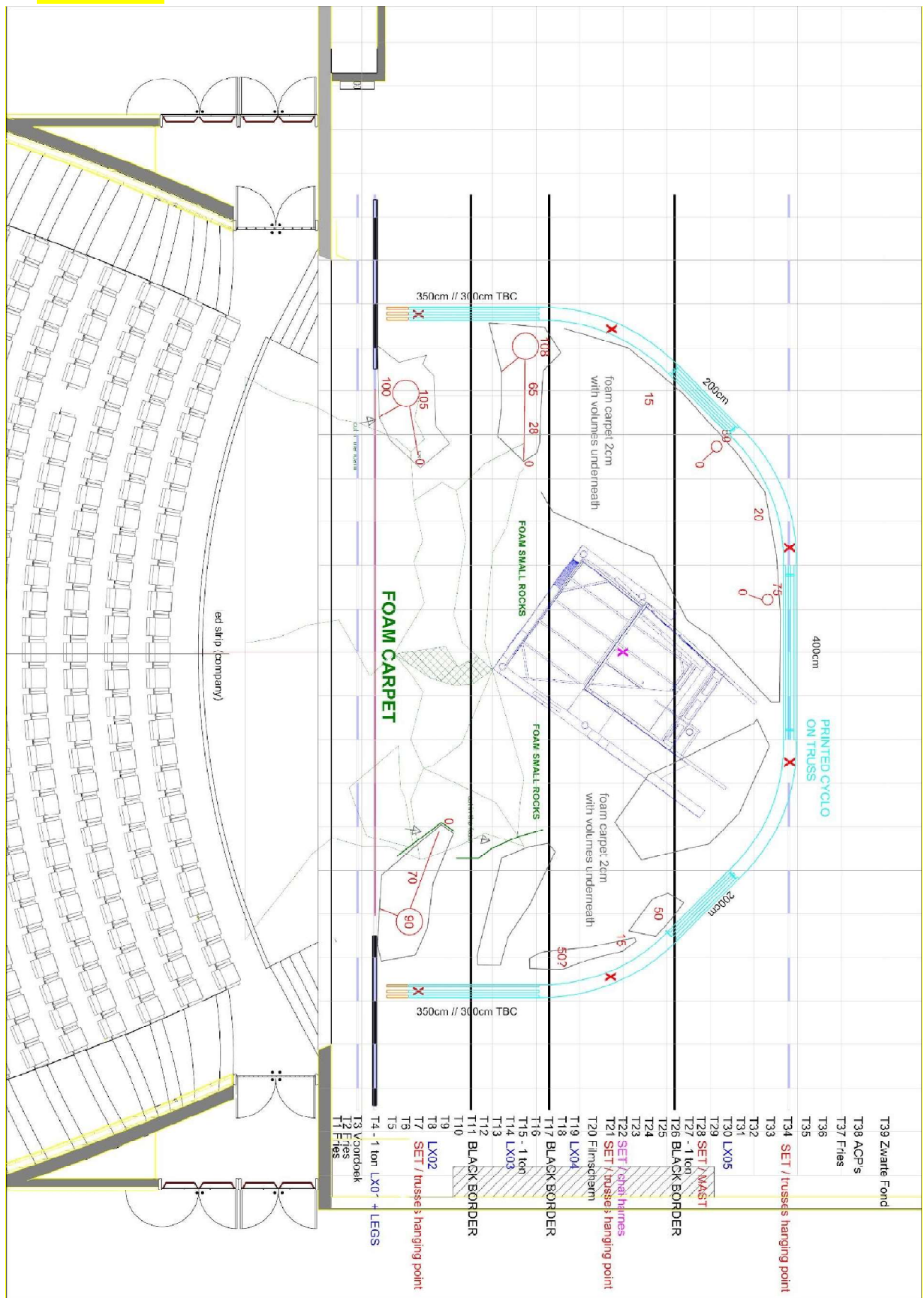
- Black marley full stage already taped

## RIGGING

### Theatre provides:

- 8 x black steel drop 4-6m
- 4 x black steel drop 2m
- 1 x 500kg point hoist to lift the mast if not possible with bars
- 200 kg Counterweights to balance the boat

# SCENERY



Standard SET and FLOOR plot. Borders and masking drops positions to be defined depending of the venue.



## SHOWS IMAGES REFERENCES



*S 62° 58', W 60° 39'\_Rehearsals picture – internal use only*



*S 62° 58', W 60° 39'\_Rehearsals picture – internal use only*



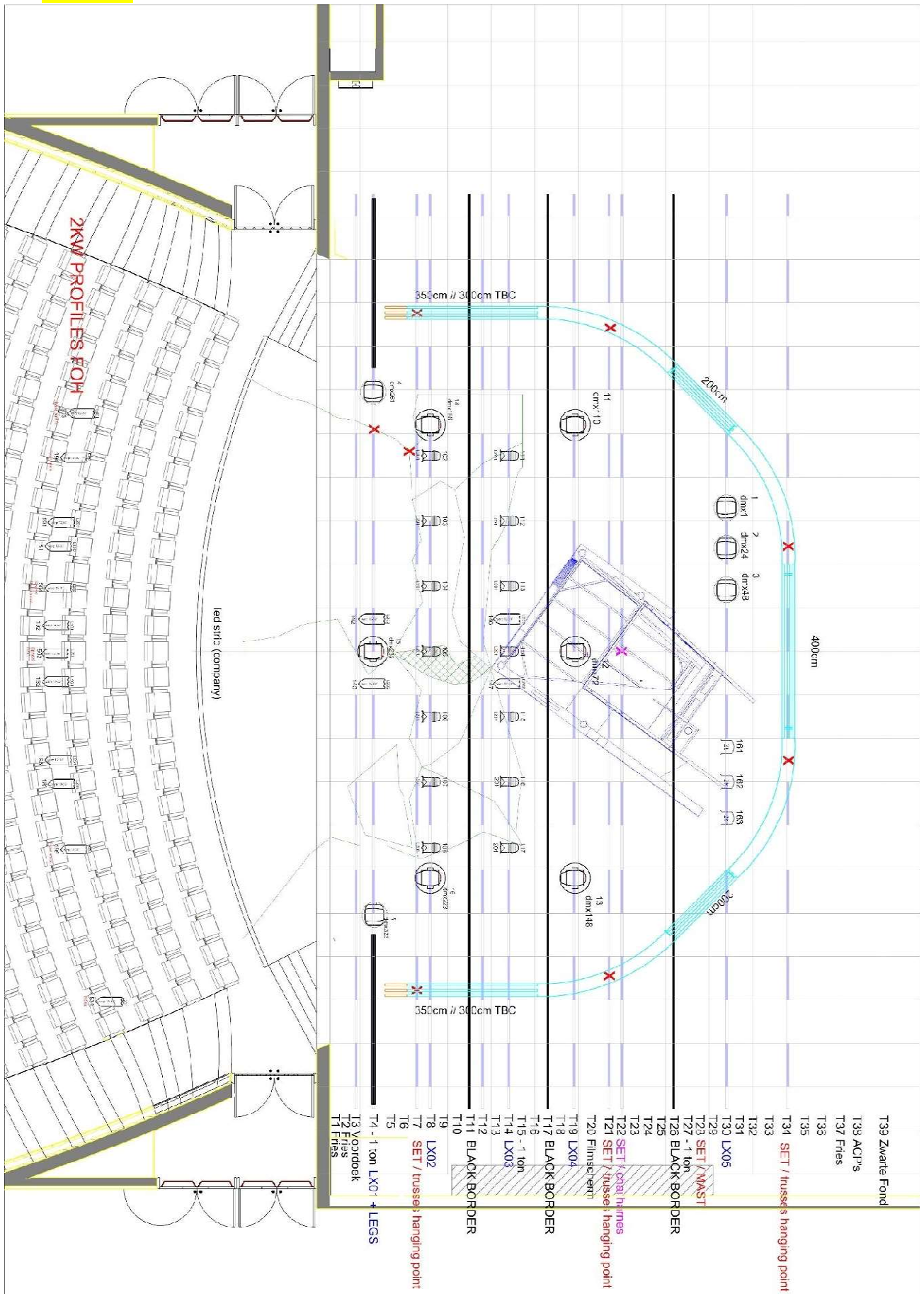
*S 62° 58',W 60° 39'\_Rehearsals picture – internal use only*



*S 62° 58',W 60° 39'\_Rehearsals picture – internal use only*



# LIGHTS



**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.

*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:

- 6 CLAY PACKY SCENIUS
- 6 VL
- 1 Fan
- 3 Showtec Dimmer pack 4xch
- BOAT SYSTEM
- LED FRONT

**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(a detailed gels and patch list will be provided)
- 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 genie for set up and focusing

Theatre must provide the necessary amount of converters from the local standard to SHUCKO. About 10 in total.

THEATRE PROVIDES:		
	14	PAR64 CP62-WIDE
	4	ETC S4 Zoom 15-30° 750w or RJ 614
	3	2kw PC Fresnel
	12	Robert Juliat 714SX
Dimmers		Dimmer ch 2kw (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
	1	genie
Fog	2	FOG machine with dmx control (Martin Magnum 2000, CapitainD SF, Viper NT)
COMPANY PROVIDES:		
	6	CLAY PAKY SCENIUS
	6	VLX
		FRONTAL STRIP LED
		special lights for boat+splitter+dmx pack

## 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

In case of smoke fire alarm, it has to be off during rehearsals and shows.

## 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 loud moments of sound, not over 95db.
- Boat:

As mentioned our boat weighs in total around 2200 kg which is being balanced on 2 arches and a fixed point. The weight of these point is equally divided by wooden and metal plates. In attachment there is also a document that describes the weight division. Please we base this risk assessment on European standards for floors, this being evenly load of 5 kN/m<sup>2</sup> or concentrated load of 7 kN/m<sup>2</sup>.

# SOUND

## 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:

-A local sound engineer who is familiar with the wireless systems and who will manage the wireless and frequency arrangements. This person has to be on stage during the show to monitor and to hand the spare mics in case of a problem.

-Mics batteries

Rechargeable: only Shure SB900B battery packs. Otherwise we need new batteries before every run/show.

-Please also provide a table (min 1,5mt) and a small lamp for wireless body-packs and accessories backstage

THEATRE PROVIDES:		
PA		Professional FOH sound system that is suited to the size and shape of the venue + Center (cluster) . Separate controllable: PA left, PA Right, Center, Sub Left, Sub Right
DELAY		depending on venue
Monitors	2	High quality monitors flown on height of 5mt (preferable L'acoustic x12)
Monitors	2	High quality monitors on the floor (preferable L'acoustic x12)
Back of stage	1	Top + Sub L (Preferable: L'acoustics SB18 +A15)
	1	Top + Sub R (Preferable: L'acoustics SB18 +A15)
Surround	4	high quality speakers (preferable: l'acoustics x8)
Microphones	8	Wireless transmitter (beltpack) + receiver: Shure ULXD Please make sure the settings of all the systems are the same and flat. The local sound engineer should know the materials and arrange the frequency management.
	6	DPA 4060F (lavalier)
	2	DPA 4066F with windscreen (headset)
	2	wireless Shure SM58 handheld
	1	SM85
	1	Tall short boom mic stand
Varia		Standard audio and power cables necessary

<b>COMPANY PROVIDES:</b>		
		Mixing desk MIDAS M32 + digital stageblock
		Small active speakers

## **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)
- **5 channels: LEFT, RIGHT, SUB L, SUB R, 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 is performed with a second P.A. system at the back of the stage.  
This second system consists 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)  
**No column speakers.**  
*In OP*

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

## **MONITORS**

2 high quality monitors should be provided.  
They have to be hang right behind the legns, inside the cyclo (not visible for the audience).  
Hanging point height: 5mt  
**- 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 x8: **SURROUND LEFT, SURROUND RIGHT**

## **EFFECT SPEAKERS**

1 speaker (as L'Acoustics X12) next to the boat hidden by foam scenography rocks.  
We'll bring a small active speaker to put in the boat





## VIDEO

### General:

A video projector hang on flybar will be used for subtitles.  
Final position and angle will be provided by the company.

### Peeping Tom provides:

- MacBook pro for subtitles with Glyptheo

### Theatre provides:

- Panasonic PT-RZ120 (or similar) laser projector on a sturdy tiltable and rotatable mounting system 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)  
- Possibility to open/close the shutter from subtitles control position.

**Peeping Tom might/will provide its own VP for a rental price to be discussed during preparation.**

## 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 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 flybar operator  
1 Wireless for Translator (when needed)  
1 Wireless for Local sound engineer  
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.

As our show is set up as if it was an open rehearsal also our director will need to sit quite close to the technicians. He will need for this a stand for papers and an SM58 on stand.

## COSTUMES

A dresser/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 tour manager provides a file with all the indications for the costumes before our arrival, also to be found in the costume box on arrival day. Please contact the tour manager for further information.

We ask for a dresser to be present at the first set-up day around 12:00 to receive the costumes. The costumes need to be washed and ironed to be ready by 12:00 on the day of the first rehearsal. Some of the costumes need dry-cleaning.

If requested, during the show the dresser/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). In case the performance is earlier, the schedule will need to be adapted. **Apart from the costumes, you'll find a sail with a transparent plastic cover. During each performance this transparent piece will be spraypainted. After each show, this will need to be wiped/cleaned.**

After the last performance, a full wash/dry cycle is not possible, but we will ask for some sweaty/wet clothes to be dried and the sail will need to be cleaned as soon as possible for the strike and loading.

For further info please contact  
Alina Benach Barcelo  
Mobile: +32 491 37 81 02  
[alina@peepingtom.be](mailto:alina@peepingtom.be)

## VARIA

### Theatre provides:

- A secure production office with telephone and internet connection.
- 2 liters of still mineral water need to be provided for each 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**

### **KID + WOMAN**

Two figurants/extras are needed for S62: a boy (preferably 1m25 - max 1m30) and a woman. (If possible mother and child?). We bring costumes for the extras but also ask them to bring personal clothes just in case.

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

The tour manager will also provide the figurant rider with more detailed information. The figurant rider, as well as the technical rider are an integral part of the contract. The figurants are hired as volunteers by the venue and all the costs on that matter are covered by the venue.

## **DRESSING ROOMS**

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

Minimum number of dressing rooms: 7

Minimum showers with hot water required: 7

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.

**S 62° 58',W 60° 39' – Franck Chartier**  
**SCHEDULE**  
**LAST UPDATE:**  
*This schedule is subject to change*

	PT	VENUE TECHNICIANS MINIMUM REQUEST	PEEPING TOM TECHNICIANS
day -2		preset (venue crew) carpet + light + sound + masking	
day -1	09:00-13:00	unload and set up (light + sound + cyclo + boat)	1 StageM, 1 stage, 1 light, 1 sound
	13:00-14:00	break (eventual sound lines check)	(1 sound)
	14:00-18:00	set up	1 StageM, 1 stage, 1 light, 1 sound
	18:00-19:00	break (eventual sound check)	1 sound
	19:00-20:00	set up	1 StageM, 1 stage, 1 light, 1 sound
	20:00-22:00	focusing and conduite	
day 0	10:00-13:00	set up	1 StageM, 1 stage, 1 light, 1 sound
	13:00-14:00	break	costumes ready at 14h
	14:00-14:30	preset	1 StageM, 1 stage, 1 light, 1 sound
	14:30-15:30	dancers warm up + sound check	1 StageM, 1 stage, 1 light, 1 sound
	15:30-17:00	TECH RUN	1 StageM, 1 stage, 1 light, 1 sound
	17:00-18:00	preset	1 StageM, 1 stage, 1 light, 1 sound
	18:00-19:00	break	
	19:00-19:30	preset check + mic sound check	1 StageM, 1 stage, 1 light, 1 sound
	19:30-20:00	public entrance_time tbd	1 StageM, 1 stage, 1 light, 1 sound
	20:00-22:00	SHOW 1_time tbd	1 StageM, 1 stage, 1 light, 1 sound
	22:00-22:15	stage clean up	1 StageM, 1 stage, 1 light, 1 sound
day 1...	14:00-16:00	tech corrections	1 StageM, 1 stage, 1 light, 1 sound
	16:00-17:00	preset	1 StageM, 1 stage, 1 light, 1 sound
	17:00-18:00	rehearsals dancers	1 StageM, 1 stage, 1 light, 1 sound
	18:00-19:00	break	
	19:00-19:30	preset check + mic sound check	1 StageM, 1 stage, 1 light, 1 sound
	19:30-20:00	public entrance_time tbd	1 StageM, 1 stage, 1 light, 1 sound
	20:00-22:00	SHOW 2_time tbd	1 StageM, 1 stage, 1 light, 1 sound
	3h	strike+load	1 StageM, 1 stage, 1 light, 1 sound



## CONTACTS

### Peeping Tom Address

Rue Gabriel Petit, 4  
1080 Bruxelles  
[www.peepingtom.be](http://www.peepingtom.be)

### Company Manager

Veerle Mans  
Mobile: +32 497 10 17 15  
[veerle@peepingtom.be](mailto:veerle@peepingtom.be)

### Technical Coordinator

Gilles Roosen  
Mobile: +32 472 77 35 39  
[gilles@peepingtom.be](mailto:gilles@peepingtom.be)

### Stage Manager

Filip Timmerman  
Mobile: +32 477 34 78 55  
[filip@atelierd277.be](mailto:filip@atelierd277.be)

### Tourmanager

Alina Benach Barcelo  
Mobile: +32 491 37 81 02  
[alina@peepingtom.be](mailto:alina@peepingtom.be)

### Communication & administration

Lena Vercauteren  
Mobile: +32 478 72 55 51  
[lana@peepingtom.be](mailto:lana@peepingtom.be)

### Production & administration

Rhuwe Verrept  
Mobile : +32 495 18 11 99  
[rhuwe@peepingtom.be](mailto:rhuwe@peepingtom.be)

### Sales

Gie Baguet / Frans Brood Productions  
T: +32 9 234 12 12  
[info@fransbrood.com](mailto:info@fransbrood.com)  
[www.fransbrood.com](http://www.fransbrood.com)