

## Provisional Technical Rider – CHRONIQUES

Company: Peeping Tom  
 Contact: Gilles Roosen  
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 Phone: +32 472 77 35 39  
 Date of Rider: 23/04/2025

### 1. Credits

Direction	Gabriela Carrizo
Co-created with	Raphaëlle Latini
Creation & Performance	Simon Bus, Seungwoo Park, Charlie Skuy, Boston Gallacher, and Balder Hansen
Artistic Assistant	Helena Casas
Sound Composition	Raphaëlle Latini
Set Design	Amber Vandenhoeck
Assistant Set Design	Edith Vandenhoeck
Lighting Design	Bram Geldhof
Costume Design	Jana Roos, Yi-Chun Liu, and Boston Gallacher
Artistic Advice	Eurudike de Beul
Technical Creation	Filip Timmerman
Technical Assistance	Clement Michaux, Peter Brughmans
Sound Engineer	Jo Heijens
Special Collaboration	Lolo y Sosaku
Internship	Laura Capdevila Millet, Ivo Hendriksen
Distribution	Frans Brood Productions
Co-Producers	ExtraPôle Provence-Alpes-Côte d'Azur, Festival d'Avignon, Festival de Marseille, Théâtre National de Marseille La Criée - CDN, Les Théâtres Aix-Marseille, anthéa – Antipolis Théâtre d'Antibes, Châteauvallon-Liberté – SN, La Friche la Belle de Mai – Théâtre Les Salins SN Martigues, KVS – Royal Flemish Theatre Brussels, Tanz Köln Cologne and Festival Aperto/Fondazione I Teatri in Reggio Emilia, Triennale Milano, Teatre Nacional de Catalunya Barcelona, Torinodanza Festival/Teatro Stabile di Torino – Teatro Nazionale Torino, Le Vilar Louvain-la-Neuve, Centro Danza Matadero Madrid, FOG Triennale Milano Performing Arts Festival, La Villette Paris, schrit_tmacher Netherlands   PLT, Les Théâtres de la Ville de Luxembourg and Emilia Romagna Teatro ERT / Teatro Nazionale

### 2. Company Information

Role	Name	Contact
Company Manager	Veerle Mans	+32 497 10 17 15 <a href="mailto:veerle@peepingtom.be">veerle@peepingtom.be</a>
Technical Coordinator	Gilles Roosen	+32 472 77 35 39 <a href="mailto:gilles@peepingtom.be">gilles@peepingtom.be</a>
Stage Manager (on tour)	Filip Timmerman	+32 477 34 78 55 <a href="mailto:filip@atelierd277.be">filip@atelierd277.be</a>
Tour Manager	Alina Benach Barcelo	+32 491 37 81 02 <a href="mailto:alina@peepingtom.be">alina@peepingtom.be</a>
Production Manager	Helena Casas	+32 490 64 59 77 <a href="mailto:helena@peepingtom.be">helena@peepingtom.be</a>
Communication & Administration	Daphné Giakoumakis	+32 485 49 52 43 <a href="mailto:daphne@peepingtom.be">daphne@peepingtom.be</a>
Management Assistant & Studio Manager	Rhuwe Verrept	+32 495 18 11 99 <a href="mailto:rhuwe@peepingtom.be">rhuwe@peepingtom.be</a>

### 3. General Show description

"Among the immortals, every action (and every thought) is an echo of those who have anticipated it in the past or a faithful premonition of those who will dizzyingly repeat it in the future."

– Jorge Luis Borges Five figures, trapped in a temporal labyrinth, mutate and collide in an attempt to defy immortality. Their existence unfolds in a vast, sulphurous landscape, revealed through a series of chronicles. Is this terrain the ground for new creations, or is it made up of remnants of what once was? Confronted with different laws and physical phenomena, their bodies reveal new behaviors and ways of being, without knowing whether they are in the twilight or the dawn of their existence. We witness a physical metamorphosis within an abyssal and poetic dimension. Chroniques will premiere in June 2025 at the Théâtre National de Nice and unveils the next chapter in the universe of Peeping Tom.

### 4. Crew On Tour

Performers	5 dancers
Artistic Team	1 artistic director, 1 artistic assistant
Technical Team	4 technicians + 1 truck driver
Production	1 tour manager
Office Representation	1 person (company / production / communication)

### 5. Tourschedule

Day -2 | Theatre Crew only | Venue preset: pre-rigging of lights, masking, and blackening of the stage  
 Day -1 | Theatre Crew + Peeping Tom | Get in / Set-up day  
 Day 0 | Theatre Crew + Peeping Tom | Continued set-up, technical run-through, Show 01  
 Day 1... | Theatre Crew + Peeping Tom | Show 02 and beyond, followed by strike and load-out

### 6. Transport & Truck Parking

- The theatre provides a safe, secure, and free-of-charge parking space for our truck from the day before set-up until the day after strike.
- Transport is done by mega trailer (15m).
  - Unloading time: approx. 1.5 hours under good conditions
  - Load-out time: approx. 3 hours under good conditions
- It is strongly recommended to keep the trailer docked at all times, or to re-dock before the show.
- If it is not possible to keep the truck near the theatre:
  - Please provide safe parking, at the expense of the theatre/festival.
- If the loading dock address differs from the main venue address, or if there are any access difficulties, please inform us in advance and provide clear instructions.
- If your country has restrictions on trailer movements (e.g. during weekdays, weekends, or holidays), please inform us and:
  - Provide a permit, or
  - Cover the cost of extra hotel lodging for our driver.

## 7. Stage Requirements

- Stage Surface

Ideal: 20 m wide x 15 m deep behind stage opening + 2 m in front

Minimum: 14 m wide x 12 m deep behind stage opening

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- Sides and Backstage

Area	Ideal	Minimum
Lateral space (sides)	3 m per side	1.5 m per side
Backstage depth	2 m behind cyclorama	–

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- Height Requirements

Element	Ideal Height	Minimum Height
Company cyclorama	8.5 m	–
Standing structure	8.5 m	6.5 m
Light bars	10 m	–

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- Portal Opening

Type	Width x Height
Ideal	18 m x 8 m
Minimum	12 m x 7 m
Absolute minimum	10 m width

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- Orchestra Pit

- Not in use.
  - Audience seating at hall level is preferred, where possible.
  - Important: Always inform us before selling:
    - Seats in the orchestra pit, proscenium, or very high balconies
    - Extreme side seats may need to be blocked due to sight line restrictions
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- Stage Preparation

- The stage must be clean and completely empty—except for any pre-agreed materials—upon the arrival of the Peeping Tom crew.
- We request a black stage surface for the performance.
- Dance carpet is not required, but if one is already in place, please inform us in advance.
- Please notify us if your stage has a slope

For any questions or clarifications regarding stage dimensions or adjustments, please contact us

## 8. Detailed day schedule

Day -2	What?	Local team	PT Team
	Light – Sound – Masking Venue Prerig		0

Day -1	What?	Local team	PT Team
09:00-13:00	unload and set up (light + sound + cyclo+ structure)	4 stage + 4 light + 1 sound + 4 porters until 13h	1StageM, 1 stage, 1 light, 1 sound
13:00-14:00	break (possible soundcheck)	(1 sound)	
14:00-18:00	set up	4 stage + 4 light + 1 sound +	1StageM, 1 stage, 1 light, 1 sound
18:00-19:00	break (possible soundcheck)	(1 sound)	1 sound
19:00-20:00	set up	4 stage + 4 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
20:00-22:00	focusing and conduite	2 stage + 2 light	1StageM, 1 stage, 1 light, 1 sound

Day 0	What?	Local team	PT Team
09:00-13:00	set up	2 stage + 2 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
13:00-14:00	break	Start 12h? Costumes ready at 14h (Ironed and put on Rack)	
14:00-14:30	preset	2 stage + 2 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
14:30-15:30	dancers warm up + sound check	2 stage + 2 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
15:30-18:00	TECH RUN	2 stage + 2 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
18:00-19:00	break		
19:00-19:30	preset check + mic sound check	2 stage + 1 light + 1 sound + dresser/costumiere	1StageM, 1 stage, 1 light, 1 sound
19:30-20:00	public entrance_time tbd	2 stage + 1 light + 1 sound + dresser/costumiere	1StageM, 1 stage, 1 light, 1 sound
20:00-22:00	ShowTime 1	2 stage + 1 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound

Day 1	What?	Local team	PT Team
15:00-16:00	tech corrections	2 stage + 1 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
16:00-17:00	preset	2 stage + 1 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
17:00-18:00	rehearsals dancers	2 stage + 1 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
18:00-19:00	break		
19:00-19:30	preset check + mic sound check	2 stage + 1 light + 1 sound + dresser/costumiere	1StageM, 1 stage, 1 light, 1 sound
19:30-20:00	public entrance_time tbd	2 stage + 1 light + 1 sound + dresser/costumiere	1StageM, 1 stage, 1 light, 1 sound
20:00-22:00	Showtime 2	2 stage + 1 light + 1 sound	1StageM, 1 stage, 1 light, 1 sound
3h	strike+load	4 stage + 4 light + 1 sound + 1 costumes + 4 porters from 22:00	1StageM, 1 stage, 1 light, 1 sound

## 9. Peeping Tom set

- Peeping Tom provides (see pictures below)

Aluminium Structure with Wooden Panels	Large freestanding scenic element forming the core of the set.
Interior Curtains	Large curtains to be hung inside the aluminium structure.
Mouse and Rock Elements	Large, irregular scenic pieces representing rocks.
Mousse Underfloor	1 cm thick soft mousse layer installed under the dancefloor.
Painted Dancefloor	Black painted floor finish provided by the company.
Big Backdrop	One large scenic backdrop to be rigged upstage.
Small Props	Numerous small props and movable scenic objects
...	

- Provided by the theater

Some basic rigging material: Slings, Steels, Clamps, Shackles...

## 10. Special Materials On Stage

During the performance, various visual and material effects are used that are essential to the scenography and dramaturgy of Chroniques.

⚠ Important Notes for the Theatre:

- The performance includes the use of:
  - Washable paint (non-toxic, water-based)
  - Holy powder (colored powder, non-toxic)
  - Lolo & Sosaku machines (mechanical sculptural elements used live on stage)
- Holy powder may disperse fine pigment in the stage area. Please ensure:
  - Proper ventilation precautions
  - Protection of sensitive equipment (e.g., projectors, sound desks, cameras)
- Cleaning:
  - A stage technician or cleaning crew must be available after each show to assist with cleaning the stage(sweeping, mopping, or wiping as needed).
  - Please inform us in advance if your venue has restrictions on paint, powder, or moving mechanical objects on stage.

## 11. Lights

- Peeping Tom Provides

grandMA onPC system (incl. spare)	1x PC laptop + spare + MA2 PC wing + external screen
CLAY PAKY SCENIUS	6
CLAY PAKY K20	4
CLAY PAKY Alpha Profile	1
VARILITE VLX	6
VARILITE VL	4
Various LED Fixtures	Different kinds of LED units used across set and stage
Colflashes	2
Stagefan	1
Showtec Dimmer Pack 4-channel	3
Frontal LED strip	1

- Provided by the theater

### Lighting Fixtures

- A minimum of 16 units per type:
  - PCs
  - PARs
  - Profile spots
  - Cyclorama lights
  - ...
- Sufficient front light coverage across the entire stage

### Dimming & Control

- Adequate dimmer channels (3-5kW), as indicated on the lighting plot
- 2 clean DMX-512 universes available at FOH and stage level

### Rigging & Accessories

- 1 Genie lift for focusing
- Floor stands, vertical stands, and side booms
- All required:
  - DMX and power cabling
  - Power extensions
  - Safety cables
- Color gels: A range of common Lee and Rosco colourfilters
- Power & Conversion
  - power converters to adapt local standard to SHUCKO

## 12. Smoke/Fog effects

Smoke and fog are essential atmospheric elements in Chroniques. Their correct placement and control are vital to the visual and spatial quality of the performance.

- Peeping Tom Provides:

BriteQ LQ Low Fog Machine	With 10-meter flexible pipe for stage-level diffusion
Smoke Machine	Compact, high-output unit for fast bursts

- Theatre Must Provide:

High-powered Fog Machine	Martin Magnum 2000, CaptainD (Smoke Factory), or Viper NT
Professional haze machine	Tour Hazer, look unique, MDG Atmosphere...

- All fog machines must be DMX-controllable and positioned in consultation with Peeping Tom's technical team.
- Ensure ventilation and fire alarm systems allow safe use of haze/smoke effects during rehearsals and shows.

## 15. SOUND

### General Requirements

- The sound system must be tested, in perfect working condition, and phase-aligned prior to Peeping Tom's arrival.
- System tuning must be done at the amplifier level, not at the local mixing desk.
- FOH sound desk must be located on the centerline of the audience, not behind glass, not in a closed booth, and preferably not under a balcony.
- A minimum 1.8 m table is required at FOH for the mixing console and peripherals (excluding the light desk).
- A qualified sound technician from the venue must be present during set-up, rehearsals, and all shows.
- Sound system must be ready for line check by noon on Day -1.
- Light and sound desks must be side-by-side, not in separate booths.

- Peeping Tom Provides

MacBook Pro	Playback system
Midas M32	Digital mixing console (FOH)
Midas DL32	Digital stage box

- Theatre Must Provide
  - A local sound engineer:
    - Must be experienced with wireless mic systems
    - Must manage wireless frequencies
    - Must remain on stage during the show to monitor and handle spare microphones
  - New batteries for every performance
    - If rechargeable, only Shure SB900B are accepted
  - 1 table (min. 1.5 m) backstage for bodypacks and accessories, with adequate lighting

#### Venue Sound Equipment (Required)

Qty	Equipment	Details / Notes
–	Proper PA with even spread	L, R, and Sub separately – Minimum size: KARA (no KIVA systems)
–	Center Cluster	Required
4–6	L-Acoustics X12	Surround – on 2 channels (L and R)
2	L-Acoustics X15	Monitors – flown on underrig behind manteau
3	L-Acoustics A15	BackPA – 2 stacked on subs, 1 on a stand
2	L-Acoustics SB18	Subwoofers
–	Delay Speakers	As needed, depending on venue layout
8	Shure ULXD	Wireless system incl. beltpacks, receivers, antennas, splitter, etc.
6	DPA 6061 Beige	Lavalier microphones
2	DPA 6066 Beige	Lavalier microphones
–	Batteries	New for each show – only Shure SB900B if rechargeable
–	Mini-jack + wireless mic (Director position)	

## **16. Intercom System**

A reliable and fully functioning intercom system is essential for safe and efficient coordination during the setup, rehearsals, and performances.

- Theatre Must Provide:
  - A wireless intercom system, preferably Clearcom Freespeak or equivalent.
  - A minimum of 4 wired and 8 wireless intercom sets that operate on a single communication line.
  - System must be active and available at all times during:
    - Stage setup
    - Light focus
    - Soundcheck
    - Rehearsals
    - All performances



#### Detailed Intercom Set Distribution:

Qty	User	Type	Notes
1	Light Operator	Wired or Wireless FOH	
1	Sound Operator	Wired or Wireless FOH	
1	Artistic Assistant (during rehearsals)	Wired or Wireless	
1	Peeping Tom Stage Manager	Wireless	
1	Venue Stage Manager	Wireless	
1	Peeping Tom First Stage Technician	Wireless	
1	Flybar Operator	Wireless	
1	Translator (when needed)	Wireless	Optional, venue-dependent
1	Local Sound Engineer (on stage)	Wireless	
1	Spare Unit	Wireless	For backup/emergency use

If the intercom system cannot be active at all required times, the theatre must provide a suitable alternative communication system, such as professional walkie-talkies for the full crew.

## **17. FOH Control**

- The lighting and sound desks must be placed side by side at front-of-house (FOH), and must not be located in separate booths or behind glass.
- The control area should be in the open, preferably on the central axis of the hall, with unobstructed visual and audio access to the stage.
- Please avoid placing FOH under balconies or in enclosed technical zones.

## **18. Costumes**


A dresser/costumer is required to assist with the preparation, maintenance, and management of costumes from the first set-up day through strike and load-out.

#### Responsibilities & Requirements:

- Arrival & Prep
  - A dresser must be present on Day -1 by 12:00 to receive and check the costume box.
  - Costumes must be washed and ironed and ready by 12:00 on the day of the first rehearsal.
  - Some items may require dry cleaning — to be communicated in advance by the tour manager.
- During the Show
  - If requested, the dresser should be present backstage during the performance to assist with quick changes behind the set.
- Between Performances
  - After each show, costumes must be washed and dried (dry cleaning not required unless specified).
  - Costumes should be ready by 14:00 the following day if the next performance is scheduled for 19:30 or later.
  - For earlier showtimes, the washing schedule will be adapted accordingly.
- After Final Performance
  - A full wash/dry cycle is not expected, but:
    - Sweaty or wet costumes should be dried

Theatre Must Provide:


- An experienced dresser/costumer
- Spinning (washing) and drying machines in good working condition
- Iron and ironing board
- Basic accessories: laundry baskets, hangers, clothespins, clean towels
- Access to dry-cleaning services, if needed


 A costume rider file will be shared by the tour manager in advance and can also be found in the costume box upon arrival.

For any questions or coordination regarding costume care, please contact:

Tour Manager:

Alina Benach Barcelo

 [alina@peepingtom.be](mailto:alina@peepingtom.be)

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## **19. Dressing Rooms**

The venue must provide properly heated, clean, and secure dressing rooms for performers and crew throughout the residency.

Minimum Requirements:

Item	Requirement
Dressing Rooms	Minimum 7, accessible from first setup day
Showers	Minimum 7, with hot water
Bath Towels	Fresh bath towels placed in each dressing room

- Dressing rooms must be available for use from the first set-up day through the final strike.
- Performers always shower after the show, so showers must be functional and accessible immediately post-performance.
- Dressing rooms should include mirrors, chairs, clothes racks, and sufficient lighting.

## **20. Cold Packs**

Theatre Must Provide:

- Two (2) cold packs per performance
- A freezer to keep the cold packs frozen and ready for use

These are required to be accessible from the first rehearsal day onward, and must be kept at stage level or in the dressing room area for immediate access if needed.

Random Rehearsal Pictures



