

Technical Rider - Chroniques

Company: Peeping Tom
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1. Credits

Direction	Gabriela Carrizo
In co-realisation with	Raphaëlle Latini
Creation & Performance	Simon Bus, Seungwoo Park, Charlie Skuy, Boston Gallacher, and Balder
Hansen Artistic Assistant	Helena Casas
Sound Composition	Raphaëlle Latini
Scenography	Amber Vandenhoeck
Assistant Scenography	Edith Vandenhoeck
Light Design	Bram Geldhof
Costume Design	Jana Roos, Yi-Chun Liu, and Boston Gallacher
Artistic Advice	Eurudike de Beul, Horacio Camerlingo
Technical Creation	Filip Timmerman
Technical Assistance	Clement Michaux, Peter Brughmans, Bert Van Maris
Sound Engineer	Jo Heijens
Technical Coordination	Gilles Roosen
Painting in backdrop by	Seungwoo park
Special Collaboration	Lolo y Sosaku
Interns	Laura Capdevila Millet, Ivo Hendriksen
Thanks To	Franck Chartier, Uma Chartier
Company manager	Veerle Mans
Production manager	Rhuwe Verrept
Management assistant	Pepijn Dumon
Tour Manager	Alina Benach Barcelò
Communication manager	Daphne Giakoumakis
Distribution	Frans Brood Productions
Production	Peeping Tom and Théâtre National de Nice – CDN Côte d'Azur

Coproducers

| ExtraPôle Provence-Alpes-Côte d’Azur*, Festival d’Avignon, Festival de Marseille, Théâtre National de Nice - CDN Nice Côte d’Azur, Théâtre National de Marseille La Criée - CDN, Les Théâtres Aix-Marseille, anthéa – Antipolis Théâtre d’Antibes, Châteauvallon-Liberté - SN et la Friche la Belle de Mai – Théâtre Les Salins SN Martigues, KVS – Koninklijke Vlaamse Schouwburg Brussels, Tanz Köln Cologne, Festival Aperto/Fondazione I Teatri in Reggio Emilia, 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 Nederland | PLT, Les Théâtres de la Ville de Luxembourg, Emilia Romagna Teatro ERT / Teatro Nazionale.

*Plateforme de production soutenue par la Région SUD PACA pilotée par la Friche la Belle de Mai

Chroniques is being created with the support of the Tax Shelter of the Belgian Federal Government.

2. Company Information

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

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 dizzily repeat it in the future."

– Jorge Luis Borges

Five figures are trapped in a temporal maze, mutating and colliding in an attempt to defy immortality. Their existence takes place in a vast sulfuric landscape, unfolding in a series of chronicles. Is this landscape the ground for new creations, or made out of remnants of what once existed? Confronted with different laws and physical phenomena, their bodies reveal other behaviors and possibilities of being, without knowing if they are at the twilight or dawn of their existence. We are witnessing a bodily metamorphosis in an abyssal and poetic dimension.

4. Crew On Tour

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

5. Tourschedule

Day 0	Theatre Crew only	Venue preset: pre-rigging of lights, masking...
Day 1	Theatre Crew + PT Crew	Get in / Set-up day
Day 2	Theatre Crew + PT Crew	Continued set-up, technical run-through, Show 01
Day 3...	Theatre Crew + PT Crew	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

Sides and Backstage

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

Height Requirements

- | • Element | Ideal Height | Minimum Height |
|----------------------|--------------|----------------|
| • Company cyclorama | 8.5 m | – |
| • Standing structure | 6.5 m | – |
| • Light bars | 9.5 m | – |

Portal Opening

- | • Type | Width x Height |
|-----------|----------------|
| • Ideal | 18 m x 8 m |
| • Minimum | 12 m x 7 m |

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

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 Schedule

<u>Day 0</u>	<u>What?</u>	<u>Local team</u>	<u>PT Team</u>
	Light – Sound – Masking Venue Prerig		0

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

<u>Day 2</u>	<u>What?</u>	<u>Local team</u>	<u>PT Team</u>
09:00-13:00	set up	2 stage + 2 light + 1 sound	1 StageManager, 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	1 StageManager, 1 stage, 1 light, 1 sound
14:30-15:30	dancers warm up + sound check	2 stage + 2 light + 1 sound	1 StageManager, 1 stage, 1 light, 1 sound
15:30-18:00	TECH RUN	2 stage + 2 light + 1 sound	1 StageManager, 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	1 StageManager, 1 stage, 1 light, 1 sound
19:30-20:00	public entrance_time tbd	2 stage + 1 light + 1 sound + dresser/costumiere	1 StageManager, 1 stage, 1 light, 1 sound
20:00-21:15	ShowTime 1	2 stage + 1 light + 1 sound	1 StageManager, 1 stage, 1 light, 1 sound
21:15-22:00	Stage Cleanup	2 stage + 1 light + 1 sound	1 StageManager, 1 stage, 1 light, 1 sound

<u>Day 3</u>	<u>What?</u>	<u>Local team</u>	<u>PT Team</u>
15:00-16:00	tech corrections	2 stage + 1 light + 1 sound	1 StageManager, 1 stage, 1 light, 1 sound
16:00-17:00	preset	2 stage + 1 light + 1 sound	1 StageManager, 1 stage, 1 light, 1 sound
17:00-18:00	rehearsals dancers	2 stage + 1 light + 1 sound	1 StageManager, 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	1 StageManager, 1 stage, 1 light, 1 sound
19:30-20:00	public entrance_time tbd	2 stage + 1 light + 1 sound + dresser/costumiere	1 StageManager, 1 stage, 1 light, 1 sound
20:00-21:15	Showtime 2	2 stage + 1 light + 1 sound	1 StageManager, 1 stage, 1 light, 1 sound
3h30	Cleanup + strike + load	4 stage + 4 light + 1 sound + 1 costumes + 4 porters from 22:00	1 StageManager, 1 stage, 1 light, 1 sound

9. Show specific info

Performance Duration

- Approximate duration: 75mins
- No intermission

Nudity & Sensitive Content

- Partial nudity is present
- Physical intimacy and intense emotional scenes

Special Effects

- Stroboscopic lighting effects used at various moments in the show
- Smoke / haze / fog effects:
 - Smoke & haze machines
 - Holy powder (colored powder, non-toxic)
 - Washable paint used on stage floor
- Airborne colored powder may create light dust during the performance

Audience Advisory

- The audience may experience:
 - Flashing lights (strobe effects)
 - Loud or sudden sound cues
 - Light airborne particles in the performance space
 - Strong physical and visual imagery

Accessibility Notes

- The performance involves non-verbal storytelling with physical movement, surround sound, and visual composition.
- Some extreme side seats may have limited sightlines and might need to be blocked.
- The stroboscopic effects should be clearly communicated to audience members who may be sensitive to flashing lights.

Language

- The performance is non-verbal or includes minimal spoken text — fully accessible to international audiences.

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:

- All materials used on stage are non-toxic and washable.
- Holy powder may create light dust in the stage area. Please ensure that ventilation systems and sensitive equipment (e.g., projectors, sound desks, cameras) are protected accordingly.
- After each performance, a cleaning crew or stage technician must be available to clean the stage.
 - Cleaning time: approx. 30 to 45 minutes.
 - The following cleaning equipment is highly recommended:
 - Mops
 - Buckets
 - Water vacuum cleaners
 - Floor cleaning machines
- If your venue has any restrictions regarding the use of powder, pigments, or wet materials, please contact the technical coordinator in advance.

Theatre must provide:

- 4 kg of dry ice (solid CO₂) must be provided per performance **by the theatre.**
- Dry ice can be stored in a freezer for up to 2 days, meaning one delivery per two shows is sufficient.



10. Peeping Tom set

Peeping Tom provides:

- Set

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.
Scaffolding	One large Scaffolding tower
Small Props	Numerous small props and movable scenic objects
Kabuki system	Electrical Kabuki system used to drop a box
...	

Theatre must provide

- Some basic rigging material: Slings, Steels, Clamps, Shackles...
- In some instances we might ask to hang 5 motors to lift our structure, plans and info will be provided.

11. FOH Control

- The light 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.
- Please provide 2 X 2 meters of working space for FOH control

12. 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:

- Playback system: Macbook Pro
- FOH Digital Mixing Console: Midas M32
- Digital Stage Box: Midas L32
- Microphones: 4 DPA 6061 (lavalier Microphones)

⚠ Important Notes for the Theatre:

- DPA 6061 (3x) lavaliers used on input channels 1,2 & 5 are provided by Peeping Tom.
- Theatre provides all remaining microphones, stands, adapters and accessories.
- Full frequency coordination for all wireless systems must be arranged with local RF engineer before arrival.
- Stage box position and cable runs will be coordinated on Day 0.

Theatre Must Provide:

- **PA System**

-	Proper PA	L'Acoustics KARA preferred (L, R, Center, Sub individually controllable)
2	L'Acoustics X15	Monitors (hung on underrig at 5m height, rotatable for focus)
2	L'Acoustics X12	Tripod monitors
2	L'Acoustics A15	Back PA tops
2	L'Acoustics SB18	Back PA subs
≥4	L'Acoustics X12	Surround speakers (depending on venue size; minimum 4)
-	Delay Speakers	As needed based on venue configuration


- **Microphones**

6	Shure Axient / ULXD	Wireless beltpack systems
2	Shure Axient / ULXD	Wireless handheld (SM58 capsule)
3	DPA 4017 / Sennheiser MKE 416	Shotgun microphones (+ 2 windscreens)
2	DPA 6061 BLACK	Lavalier
1	DPA 6061 WHITE/BEIGE	Lavalier
1	DPA 4066 BEIGE	Lavalier
6	Microdot adapters	For connecting DPA to wireless systems
1	Neumann KM184	Condenser mic with windscreen
1	Crown PCC160	Boundary mic (PZM)

- **Stands & extras**

1	Tall Boom Stand	For rear shotgun
2	Table Stands (10-15 cm)	For shotgun L & R
1.5m	Table Backstage	For wireless management & spare units (with light)

- **Patch**

 Inputs (Stage Box Midas DL32)

<u>Input</u>	<u>Source</u>	<u>Microphone / Device</u>		<u>Provided by</u>
1	HS Boston	DPA 6061		Peeping Tom
2	HS Charlie	DPA 6061		Peeping Tom
3	HS Red Woman	DPA 6061 BLACK		Theatre
4	HS Hammer	DPA 6061 BLACK		Theatre
5	Spare 1	DPA 6061		Peeping Tom
6	Spare 2	DPA 4066 BEIGE		Theatre
7	Handheld 1	Shure ULXD2 with SM58 Capsule		Theatre
8	Handheld 2	Shure ULXD2 with SM58 Capsule		Theatre
9	Floor PZM	Crown PCC160		Theatre
10	Hole (KM184)	Neumann KM184		Theatre
11	Shotgun Left	DPA 4017 / Sennheiser MKE 416	Tablestand 10-15 cm	Theatre
12	Shotgun Right	DPA 4017 / Sennheiser MKE 416	Tablestand 10-15 cm	Theatre
13	Shotgun Back	DPA 4017 / Sennheiser MKE 416	Tall Boomstand	Theatre

 Outputs (Midas DL32 → PA system)

<u>Output</u>	<u>Destination</u>	<u>Details</u>
1-2	FOH Monitors L & R	FOH monitoring
3	Flying speaker (on set)	Center fill or set monitor
4-6	BackPA (A15 + SB18)	Rear subs & tops
7-10	Surround L/R Front & Rear	X12 speakers
11-12	Small fill speakers	On set if applicable
13	Subwoofers	FOH subs
14	Center Cluster	Center speaker
15-16	FOH PA L & R	Main PA

13. 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

14. Lights

A detailed lighting and stage plot will be provided separately and custom-adapted to the venue. This includes:

- A lighting plan, fully patched and labelled
- A stage plot indicating set placement, masking, wings, and backstage flow
- All files will be drawn to scale and adjusted to the venue’s technical specifications (as shared with Peeping Tom)

Please make sure the latest technical plans of the venue are shared with the Peeping Tom technical team in advance, so we can deliver an adapted version before arrival.

Peeping Tom Provides:

- | | |
|-------------------------------------|--|
| • GrandMA onPC system (incl. spare) | 1x PC laptop + MA2 PC wing + external screen |
| • CLAY PAKY SCENIUS | 6 |
| • CLAY PAKY K20 | 3 + 1 spare |
| • VARILITE VLX | 3 + 1 spare |
| • VARILITE VL3500Q | 2 + 1 Spare |
| • VARILITE VL2500 | 1 |
| • Astera Titan Tubes | 8 |
| • Various LED Fixtures | LED units used across set and stage |
| • Colflashes | 2 |
| • Atomic 3000 | 1 |
| • Floodlight 500w | 2 |
| • Stagefan | 1 |
| • Showtec Dimmer Pack 4-channel | 3 |

Theatre must provide

Lighting Fixtures

- 1KW Profile 30°-50° | 14
- 2KW Fresnell/PC | 7
- 1KW Assymetric Cyclorama | 2
- DMX controllabel Hazer/Fogger | 2
- High Quality LED intelligent Profile spot | 2

Dimming & Control

- 50 Adequate dimmer channels (3-5kW), as indicated on the lighting plot
- 4 empty DMX-512 universes available at FOH and stage level
- Or perfectly working ethernet (Art-net/SACN...) connection with capable Technician

Rigging & Accessories

- 1 Genie lift for focusing
- Stands:
 - 3 Lighting Ladder/towers with 3 levels each
 - 5 Lightbooms/stands or shin stands
- All required:
 - Sufficient DMX and power cabling to install our LED lights => see plot
 - Power extensions
 - Safety cables
- Color gels: A range of common Lee and Rosco colourfilters
- power converters to adapt local standard to SHUCKO

15. 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:

- Smoke Machine: Tourhaze | 1
- Lowfog: Briteq BT-H2Fog | 2

Theatre Must Provide:

- Professional haze machine: | 2
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.

16. Extras/Figurants

For each performance of *Chroniques*, the company requires five local extras. These do not need to be professional actors or dancers, but should be comfortable on stage. Natural presence is preferred over theatrical performance.

- One older man (±65 years) is required
- Diversity in age and profile is encouraged
- No glasses may be worn on stage
- Barefoot performance required
- Black robes (costumes) are provided in various sizes
- Rehearsal on the day of the first show (afternoon)
- On additional show days: arrival 2 hours before curtain
- Must be available for all scheduled performances
- Lighting may be dim, their movements are minimal and directed by the team
- Extras remain on site until end of show
- Hired as volunteers by the venue, as agreed in the contract

✉ A separate detailed rider for extras/figurants will be provided along with this technical rider.

For any questions or coordination regarding Extras, please contact:

Tour Manager:

Alina Benach Barcelo

✉ alina@peepingtom.be

☎ +32 491 37 81 02



17. Costumes

A dresser 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 2 by 12:00 to receive and check the costume box.
 - Costumes must be washed and ironed and ready by 14:00 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

☎ +32 491 37 81 02



18. Hospitality

Peeping Tom values a caring, well-equipped working environment. Proper hospitality directly contributes to the well-being and performance of the cast and crew.

General Requirements:

- Dressing Rooms
Must be clean, heated, well-lit, and lockable, available from the first setup day until strike.
 - Minimum: 7 dressing rooms
 - Minimum: 7 showers with hot water
 - Fresh bath towels in each room
 - Facilities: mirrors, clothes racks, chairs, tables
- Cold Packs
 - 2 cold packs per performance
 - Freezer to keep them cold and ready
 - Must be accessible from the first rehearsal day, preferably near the stage or in the dressing room area

Drinks & Snacks – available daily from setup day:

- Plenty of bottled water (still and/or sparkling)
- Healthy snacks such as fruit, nuts, granola bars, yogurt
- A small selection of alcoholic beverages after the show:
 - Beer
 - Wine
 - (Optional) Local drinks or specialties

Additional Recommendations:

- Hot beverages (coffee, tea) available during setup and performance days
- A light warm snack or small meal post-show is very much appreciated, especially after long setup days or double performances

19. Final Remark & Signature

This technical rider is an integral part of the contract and must be read and approved by the hosting venue’s technical and production departments.

The rider is accompanied by the following additional documents:

- Light Plot
- Costume Rider
- Figurants Rider

These annexes are considered binding and inseparable from this document.

Please confirm acceptance by signing below:

Name of Theatre
Representative

Function

Signature

Date

