Technical Rider – Le Salon revisited (Draft – subject to revision. Once confirmed, this Rider forms an integral part of the contract)

Company: Peeping Tom
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1. Credits

Concept	Gabriela Carrizo & Franck Chartier
Re-direction	Franck Chartier
Creation	Gabriela Carrizo, Franck Chartier, Samuel Lefeuvre, Eurudike De Beul, Simon Versnel and Uma Chartier
Performed by	Paula Tato Horcajo / Lauren Langlois / Narumi Saso, Pepe Jaimes / Konan Dayot, Nelson Earl / Diego Pazó, Juliana Azevedo / Carla Vukmirovic, Eric Houzelot / Tony Guilfoyle and Ezra / Kotora
Light design	Bram Geldhof / Gerd van Looy
Sound design	Peeping Tom / Glenn Vervliet
Set design	Pol Heyvaert
Technical creation	Gilles Roosen / Filip Timmerman
Artistic assistance	Louis-Clément da Costa
Costumes by	Boston Gallacher / Romy Beni (intern)
Sound engineer	Jonas Castelijns / Jo Heijens / Peter Brughmans
Light engineer	Bram Geldhof / Kato Stevens / Filip Timmerman
Artistic direction	Gabriela Carrizo & Franck Chartier
Managing director	Veerle Mans
Company manager	Rhuwe Verrept
Artistic coordinator	Helena Casas
Tour manager	Alina Benach Barceló
Technical coordinator	Filip Timmerman
Communication & PR manager	Ingmar Doumen
Administration & communication officer	Lewis De Cooman
Distribution	Frans Brood Productions
Production	Peeping Tom
Co-producers (2026)	Temporada Alta – Festival internacional de Catalunya Girona/Salt, KVS – Koninklijke Vlaamse Schouwburg (Brussels), Tanz Köln Cologne, Festival Aperto/Fondazione I Teatri (Reggio Emilia), Torinodanza Festival/Teatro Stabile di Torino – Teatro Nazionale, Triennale Milano
Co-producers (2004)	Tramway Glasgow, La Rose des Vents – Scène Nationale de Villeneuve d'Ascq, Le Réseau France des CDC

Le Salon revisited is being created with the support of the Tax Shelter of the Belgian Federal Government.

2. Company Information

Managing Director	Veerle Mans	+32 497 10 17 15 veerle@peepingtom.be
Technical Coordinator	Filip Timmerman	+32 477 34 78 55 filip@atelierd277.be
Artistic Coordinator	Helena Casas	+32 490 64 59 77 helena@peepingtom.be
Tour Manager	Alina Benach Barceló	+32 491 37 81 02 alina@peepingtom.be
Communication & PR Manager	Ingmar Doumen	ingmar@peepingtom.be
Company Manager	Rhuwe Verrept	+32 495 18 11 99 rhuwe@peepingtom.be

3. General Show description

Le Salon revisited is a new version of the 2004 dance-theatre creation by Peeping Tom, performed by one singer, one actor and three dancers.

The piece takes place in a domestic interior: a set of scenic panels forming a room of approx. 9.9 m wide × 5.5 m deep, furnished with an upright piano, a bed, armchairs, a sofa and standing lamps. Duration approx. 1h20, without intermission.
Created in 2004, Le Salon is a darkly playful portrait of a family in decline, where four generations confront loss, inherited trauma, and unspoken secrets. Now, more than 20 years later, we pay another visit to this living room that became a mirror of private and collective consciousness.
On stage, we observe a once-wealthy family struck by a financial, material, physical, and psychological decline. The performance first delves into the buried taboos between the family members. Through the simultaneous presence of four generations, the invisible inheritance, passed down from ancestor to their children, becomes tangible through movement.
This unconscious family legacy also brought the creators, as parents, back to a primal fear: the fear of losing a child. Gradually, this becomes a central axis of the project: a story of a couple who loses what is most precious to them, and exploring how they survive the aftermath. They stumble between collapse and resilience, where sorrow and unexpected laughter coexist.
Finally, the space itself plays its own role: as a silent witness, the living room is where everyday life accumulates over time. It stores gestures, routines, and conflicts that outlive their inhabitants, becoming a family archive over time.
20+ years after its creation, this salon is still building on the past and lays bare a hard question: are we learning from the past or are we endlessly repeating history?

4. Crew On Tour

Performers	1 singer, 1 actor, 3 dancers
Artistic Team	To be confirmed
Technical Team	2 technicians (light, sound)
Production	1 tour manager
Childcare	1 baby (not always present) + 1 nanny
Office Representation	To be confirmed

5. Tour Schedule

Day 0	Theatre Crew only	Venue preset: pre-rigging of lights and masking, if possible (to be discussed)
Day 1	Theatre Crew + PT Crew	Get in / Set-up day (2 × 4 hours)
Day 2	Theatre Crew + PT Crew	Conduite, technical run-through, Show, followed by strike and load-out (max. 2 hours)

6. Transport & Access

- Our vehicle is a trailer of 2.60 × 11.10 × 2.48 m (W × L × H). Exact transport details (unloading time, parking needs) will be communicated per venue.
- The theatre provides clear and unobstructed loading access, with direct access to the stage if possible.
    - Please inform us in advance about narrow corridors, elevators, stairs and weight restrictions.
    - The heaviest scenic panel weighs approx. 60 kg: safe handling must be possible.
- Safe parking for the company vehicle near the loading dock, free of charge, from the day before set-up until the day after strike (to be confirmed).
- 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.

7. Stage Requirements

Stage Surface

- Ideal: 14 m wide x 12 m deep (incl. masking space); ballet floor 12 x 10 m

- Minimum: 12 m wide x 10 m deep (size of the ballet floor)

Sides and Backstage

	Ideal	Minimum
Area		
Lateral space (sides)	2 m each side	1 m each side
Backstage depth	2 m	1 m

Height Requirements

Element	Ideal Height	Minimum Height
Scenic panels (tallest)	3.20 m	–
Free height above the set	7 m	6 m
Light bars	7 m	6 m

Portal Opening

	Width x Height
Type	
Ideal	12 m x 7 m
Minimum	10 m x 6 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 prefer a black stage surface for the performance.
- A ballet floor is required. It is rolled out on the stage and must NOT be taped to the stage floor.
- 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

Day 0	What?	Local team	PT Team
	Pre-rigging of lights and masking, if possible (to be discussed)		–

Day 1	What?	Local team	PT Team
09:00-13:00	unload and set up (light + sound + set)	2 stage + 2 light + 1 sound	1 Light + 1 Sound
13:00-14:00	break		
14:00-18:00	focus and set up (light + sound + set)	2 stage + 2 light + 1 sound + dresser	1 Light + 1 Sound

Day 2	What?	Local team	PT Team
10:00-13:00	conduite & soundcheck	1 stage + 1 light + 1 sound + dresser	1 Light + 1 Sound
13:00-14:00	break		
14:00-14:30	preset	1 stage + 1 light + 1 sound	1 Light + 1 Sound
14:30-15:30	warm up + soundcheck	1 stage + 1 light + 1 sound	1 Light + 1 Sound
15:30-18:00	TECH RUN	1 stage + 1 light + 1 sound + dresser	1 Light + 1 Sound
18:00-19:00	break		
19:00-19:30	preset + mic check	1 light + 1 sound + dresser	1 Light + 1 Sound
19:30-20:00	public entrance (time tbd)	1 light + 1 sound + dresser	1 Light + 1 Sound
20:00-21:20	SHOW	1 light + 1 sound	1 Light + 1 Sound
21:20-21:50	clean-up of the stage by the theatre (min. 30 min)	2 stage + 1 light + 1 sound	1 Light + 1 Sound
21:50-23:50	strike & load-out	2 stage + 1 light + 1 sound	1 Light + 1 Sound

9. Show specific info

Performance Duration

- Approximate duration: 1h20
- No intermission

Nudity & Sensitive Content

- To be confirmed (creation in progress)

Special Effects

- No haze, smoke or pyrotechnic effects. Water is used on stage (see below). Ultra-low frequency sound is used in the show (see Sound).

Water on stage

- In one scene a 10 L jerrycan, hung from a bar, drips continuously in one spot, a very small amount of water. In another scene half a bucket of water is thrown across the stage.
- The ballet floor and the mousse underlay can get wet. The stage must be dried by the theatre crew before the next performance.
- Theatre must provide: mops, towels and a wet-floor sign, available on stage during the performance.
- The dancers and technicians are informed of the slip risk; a risk assessment for water on stage is available on request.

Audience Advisory

- Trigger warnings apply: domestic violence, loud noises.

Accessibility Notes

- The performance is dance theatre with a singer and an actor.
- Because of the set (scenic panels forming a room), some extreme side seats may have limited sightlines and might need to be blocked. To be checked per venue.

Language

- Language of the sung and spoken text: French or English.

⚠ **Important Notes for the Theatre:**

- After each performance, the stage must always be cleaned by the theatre (minimum 30 minutes).
- The furniture and the piano must be protected during cleaning.
- If your venue has any restrictions regarding the set or the stage, please contact the technical coordinator in advance.

Theatre must provide:

- A clear, empty stage and sufficient backstage storage space for the set.
- Safe handling of the heavy scenic panels (the heaviest weighs approx. 60 kg).

10. Peeping Tom set

Peeping Tom provides:

- Set + Props

Scenic panels	| 11 panels, all 3.20 m high: 6 × 1.90 m wide, 4 × 1.75 m wide, 1 × 1.15 m wide (heaviest approx. 60 kg). Assembled room approx. 9.9 × 5.5 m
Upright buffet piano	| One upright piano
Bed	| One bed
Armchairs	| 2 single armchairs
Sofa	| One 2-seat sofa
Standing lamps	| 3 standing lamps
Books	| Many books (set dressing)
Mousse Underfloor	| Soft mousse layer, 1 cm thick, installed under the ballet floor: 12 m wide × approx. 9 m deep
Painted Ballet Floor	| Black painted ballet floor provided by the company: 12 m wide × 10 m deep
Small Props	| Numerous small props and movable scenic objects

Theatre must provide

- Some basic rigging material: Slings, Steels, Clamps, Shackles…
- Please confirm the rigging capacity of the venue; the light plot will be adapted accordingly.

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 × 2 m 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.
- 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.

Peeping Tom Provides:

- Playback system: QLab computer
- FOH Digital Mixing Console: Midas M32 (without rack). Use of the house desk is also possible if a DVS or UB Madi card is available.
- Beltpack belt
- 2 microphone stands for the shotgun microphones (microphones not included)

⚠️ **Important Notes for the Theatre:**

- Beltpack batteries: fully charged, or at least 1 set of fresh batteries for every show.
- Full frequency coordination for all wireless systems must be arranged with the local RF engineer before arrival.

Theatre Must Provide:

- **PA System**

–	Speaker system	House system. Left-Right-Sub-Center-Fills-Surround wherever possible; a good Left-Right will also work. Sub independently controllable where possible (ultra-low frequency in the show).
4	Stage monitors	15-inch monitors, 1 in each corner of the stage on a speaker stand. Fixed own monitors can also be used; minimum 2 on speaker stands.
–	Monitor outputs	The 4 wedges preferably not linked: 4 separate outputs.

- **Microphones**

2	Omnidirectional headset microphones	Beige / skin-toned. Please forward available options.
2	Professional wireless beltpacks + receivers	Please forward available options; incl. antennas, RF coordination and fresh batteries.
2	Shotgun microphones	Sennheiser MKH 416 or equivalent.

- **Stands & extras**

4 (min. 2)	Speaker stands	For the stage monitors, 1 in each corner of the stage

- **Patch**

🎤 Inputs (Midas M32)

Input	Source	Microphone / Device	Stand	Provided by
1	Headset 1	Omni headset, beige		Theatre

2	Headset 2	Omni headset, beige		Theatre
3	Shotgun 1	Sennheiser MKH 416 or equivalent	Mic stand (Peeping Tom)	Theatre
4	Shotgun 2	Sennheiser MKH 416 or equivalent	Mic stand (Peeping Tom)	Theatre

🎛️ Outputs (Midas M32 → PA system)

Output	Destination	Details
1-4	Stage monitors (wedges)	4 separate outputs, not linked
–	Main PA Left / Right	House system
–	Sub, Center, Fills, Surround	Where possible

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 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	Peeping Tom Technician	Wireless	
1	Venue Stage Technician	Wireless	

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:

- Lighting console | Peeping Tom's own console: grandMA2 onPC + MA2 command wing
- Pinspots | 7
- Moving profile | 1 × Clay Paky Scenius

Theatre must provide

Lighting Fixtures (base list – to be adapted to the venue)

- Par 64 CP62 | 12
- PC 1 kW | 20
- Profile 1 kW | 4 (of which 1 on a stand)
- PC 2 kW | 6 (of which 2 on stands)
- Cyclorama 1 kW | 2
- Wind-up or tower (height 3 m) | 3 (for the fixtures on stands)
- Ladders (for focusing) | 2

Fixture list taken from the Le Salon light plot, approx. 44 conventional dimmer channels. Note: on tour, moving lights may replace part of the conventional fixtures. A venue-adapted light plot will be sent in advance; the venue is asked to confirm its rigging capacity.

Dimming & Control

- Sufficient dimmer channels, as indicated on the lighting plot
- Stable power supply at FOH
- 2 empty DMX-512 universes available, with DMX infrastructure at FOH and stage level
- Or perfectly working ethernet (Art-Net/sACN…) connection with capable technician

Rigging & Accessories

- Access for focusing (lift, ladders or towers)
- 6 lighting bars (LX1–LX6); positions are adapted per venue
- Softgoods: legs, 4 borders and a backdrop; positions are adapted per venue
- All required:
  - Sufficient DMX and power cabling to install our LED lights => see plot
  - Power extensions
  - Safety cables
- Colour gels: a range of common Lee and Rosco colour filters
- Power converters to adapt the local standard to Schuko

15. Smoke/Fog effects

No smoke, haze or other atmospheric effects are used in the show.

16. Extras/Figurants

For each performance of Le Salon, the company requires one local figurant: an elderly woman (approx. 80 years), selected by the theatre.

- She appears for approx. 10 minutes, seated on the bed.
- The wig is provided by the company.
- The theatre provides 1 technician to guide her off stage.
- At the start of the strike, the theatre provides 2 technicians or 2 volunteers (18+).

In addition, a young local figurant (man or woman) plays the nurse. A description will be provided by the company.

📩 A separate detailed rider for the figurant will be provided once confirmed.

For any questions or coordination regarding Extras, please contact:

Tour Manager:
Alina Benach Barceló
📧 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
  - The dresser receives and checks the costume box on Day 1.
  - Costumes are washed, dried and ironed when needed and must be ready 2 hours before every rehearsal and performance.
- Between Performances
  - Costumes must be washed and dried after each show when needed.

Theatre Must Provide:

- An experienced dresser/costumer (required)
- Washing machine and dryer in good working condition
- Iron and ironing board
- Basic accessories: laundry baskets, hangers, clothespins, clean towels

📩 A costume rider will be shared in advance.

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

Technical Coordinator:
Filip Timmerman
📧 filip@atelierd277.be
📱 +32 477 34 78 55

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: 4 dressing rooms (at least one near the stage)
  - Hot shower and WC
  - Fresh bath towels in each room
  - Facilities: mirrors, clothes racks, chairs, tables
- Coloured towels
  - 15 coloured towels for the performance

Drinks & Snacks – available daily from setup day:

- Plenty of bottled water (still and/or sparkling)
- Fruit and soft drinks

Additional Recommendations:

- Hot beverages (coffee, tea) available during setup and performance day
- 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 a preliminary version and is not contractually binding. The final version, which will be an integral part of the contract and must be read and approved by the hosting venue's technical and production departments, will be sent after the start of the creation.

The rider is accompanied by the following additional documents:

- Light Plot

The annex is considered binding and inseparable from the final version of this document.

Please confirm acceptance by signing below:

Name of Theatre Representative	Function	Signature	Date