

cie. toula limnaios

TECHNICAL REQUIREMENTS

anderland



This document is intended as a guideline for festivals, programmers and technical directors. It helps to determine the outfit which must be provided for performances of the works of cie. toula limnaios. Necessary modifications and adaptations will be discussed in due time with the company's technical director. Please read this document carefully and check if these requirements can be met. If you have any questions or are uncertain, please don't hesitate to contact us. So far, we have always found a solution!

HOW TO CONTACT US

Company/Shipping Address

cie. toula limnaios GmbH

Eberswalder Str. 10

10437 Berlin

Germany

Composer/Management

Ralf Ollertz

Tel:+49 170 44 25 544 (WhatsApp)

ralf_ollertz@toula.de

Touring/Cooperations

Marie Schmieder

Tel: +49 174 317 08 60 (WhatsApp/Telegram)

marie_schmieder@toula.de

Technical Director

Felix Grimm

Mobile: +49 172 169 35 36 (WhatsApp/Telegram)

felix_grimm@toula.de

OVERVIEW

- Production for 7 dancers
- Duration: ca. 58 Minutes
- no break
- no fire or dangerous actions

DRESSING ROOMS & LAUNDRY

One large or two smaller dressing rooms are required which must be cleaned daily. Above that, please provide:

- 7 clean towels per performance and run-through
- showers with hot and cold water
- refreshments and drinks (bottled water, snacks etc.)
- iron & ironing board
- washing machine & dryer

STAGE & SCENERY

MINIMUM SIZE:

- Width: 10m
- Depth: 12m
- Grid trim height: 5m

PROPS & MISC

- The stage may not be tilted in any way. The stage floor must be free from dents or cracks.
- The entire floor must be covered with clean vinyl dance floor.
- The colour of the floor must be negotiated, the original floor is a blueish grey. Apart from that, we can accept grey or white floors.
- The floor must be cleaned before each rehearsal and performance.

PLASTIC FOIL & NEWSPAPERS

The beginning of the performance takes place behind a very thin, transparent plastic foil which will be ripped down by the dancers. After that, the foil stays at the front of the stage. The foil must be fastened to a flybar or other construction at the proscenium before each performance with tape. Unfortunately, this kind of foil is not commercially available in a flame-retardant outfit. The foil will amount to approximately 60m², depending on the size of the port.

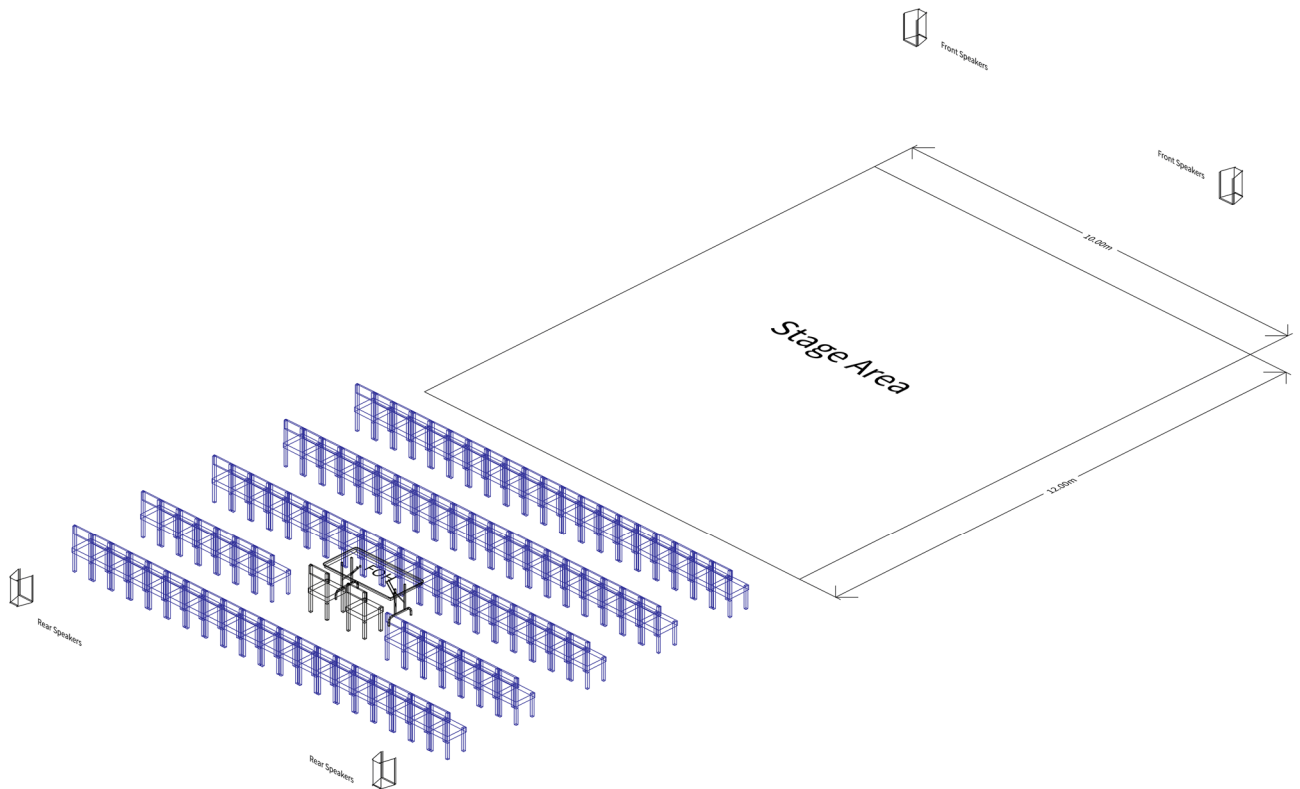
Same accounts to a large amount of newspapers used by the dancers during the performance. As it is economically unreasonable and ineffective to impregnate this much amount of paper, it is preferred to declare these newspapers as props, not as scenography.

The presenter must make sure that the use of foil and newspapers is allowed in accordance with local safety regulations before load-in. In the case the paper must be impregnated, the presenter bears the accruing costs.

SOUND

- The music is a quadrophonic composition; thus, we need speakers installed behind the audience.
- Speaker placement is very important for us. There must be at least four discreet channels provided. Front speakers should be placed at the far rear end of the stage. Please see the drawing below for a schematic view of our setup.
- We require the FOH to be inside the auditorium, not in the control booth or in any other way acoustically impaired to allow proper mixing of the quadrophonic sound.

- We are using Qlab for audio playback which can be connected by our own audio interface or via USB if your mixing desk has an on-board audio interface.



The presenter provides

- a powerful PA system suitable to their location
- additional rear speakers if not already installed
- a mixing desk with at least 6 inputs and 6 discrete outputs

LIGHT

- Please see the attached lighting plot for original setup.
- The lighting design will be adapted to the venue. In most “full size” theatres with fixed lighting positions, the design can easily be adapted with minor changes to the rig. Detailed planning will be provided before load-in.
- All equipment must comply with local and common-sense safety standards, all fixtures in the roof must be secured by a steel wire.
- We travel with our own lighting control, an ETC EOS Nomad System but we will gladly use any EOS-based console with recent software. We require a 5-pin DMX connection at the FOH position.
- We can control a maximum number of four DMX universes so please make sure your entire rig can be controlled from within that boundary.
- *As LED fixtures become more and more common on stages throughout the world, all of the below mentioned tungsten fixtures can be replaced by high quality LED lights. Please make sure you can provide exact type, mode and patch for each substitute.*

Please provide the following equipment:

- 24x 1kW PC with barndoors and gel holder (can also be Fresnel)
- 8x 2kW Fresnel with barndoors and gel holder
- 14x ellipsoidal zoom (usually 25°-50°, depends on venue)
- 4x 1kW cyc assym.
- 21x PAR 64 CP62/MFL

- 3x floor stand low
- 72 dimmer channels (can be reduced by pairing fixtures, must be discussed before load-in)
- Gels: Lee 200, 201, 202
- *make sure that all gels are cut fresh from the roll and have not been used previously*

PERSONELL & SCHEDULE

Setup will require one full day, performances in the evening after load-in are not possible. If performances are scheduled the day after setup, we require a run-through on the day of setup.

- during setup we require 3 lighting technicians and 1 sound engineer
- during shows we require 1 lighting technician

A POSSIBLE SCHEDULE CAN LOOK LIKE THIS:

Day 1 – Setup

- 10:00 – 13:00: setup sound, stage, lights
- 13:00 – 14:00: break
- 14:00 – 16:00: patch, focus, soundcheck
- 16:00 – 17:00: arrival of dancers on stage, warm up, spacing
- 17:00 – 19:00: rehearsals & corrections

Day 2 – Corrections & Performance

- 14:00 – 16:00: corrections
- 16:00 – 17:00: arrival of dancers on stage, warm up
- 17:00 – 18:00: rehearsals & corrections
- 18:00 – 19:00: break, cleaning
- 20:00 – 21:00: performance