

cie. toula limnaios

# TECHNICAL REQUIREMENTS

## if I was real



This document is intended as a guideline for festivals, programmers and technical directors. It helps to determine the outfit which must be provided for the performance of "if I was real". 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

### Touring/Cooperations

Marie Schmieder  
Tel: +49 174 317 08 60 (WhatsApp/Telegram)  
marie\_schmieder@toula.de

### Composer/Management

Ralf Ollertz  
Tel: +49 170 44 25 544 (WhatsApp)  
ralf\_ollertz@toula.de

### Technical Director

Felix Grimm  
Mobile: +49 172 169 35 36 (WhatsApp/Telegram)  
felix\_grimm@toula.de

## **OVERVIEW**

- Production for 8 Dancers
- Duration: 60 Minutes
- Earliest audience entrance 15 Minutes before performance

## **DRESSING ROOMS**

At least two large dressing rooms with direct stage access are required which must be cleaned daily. Above that, please provide:

- 14 clean towels
- showers with hot and cold water
- refreshments and drinks (bottled water, snacks, fruit etc.)

## **STAGE & SCENERY**

### **MINIMUM SIZE:**

- Width: 10m
- Depth: 13m
- Grid trim height: 6m
  
- The stage may not be tilted in any way. The stage floor must be free from dents or cracks.
- The floor must be cleaned before each rehearsal and performance.
- The presenter provides high quality images of the venue (stage, stage walls, auditorium, FOH) and plans, preferably in DWG or WYG Format, upon confirmation of the performance.
- There is no fire, no water, no smoke and no haze in this production

### **Projection Screen & Floor**

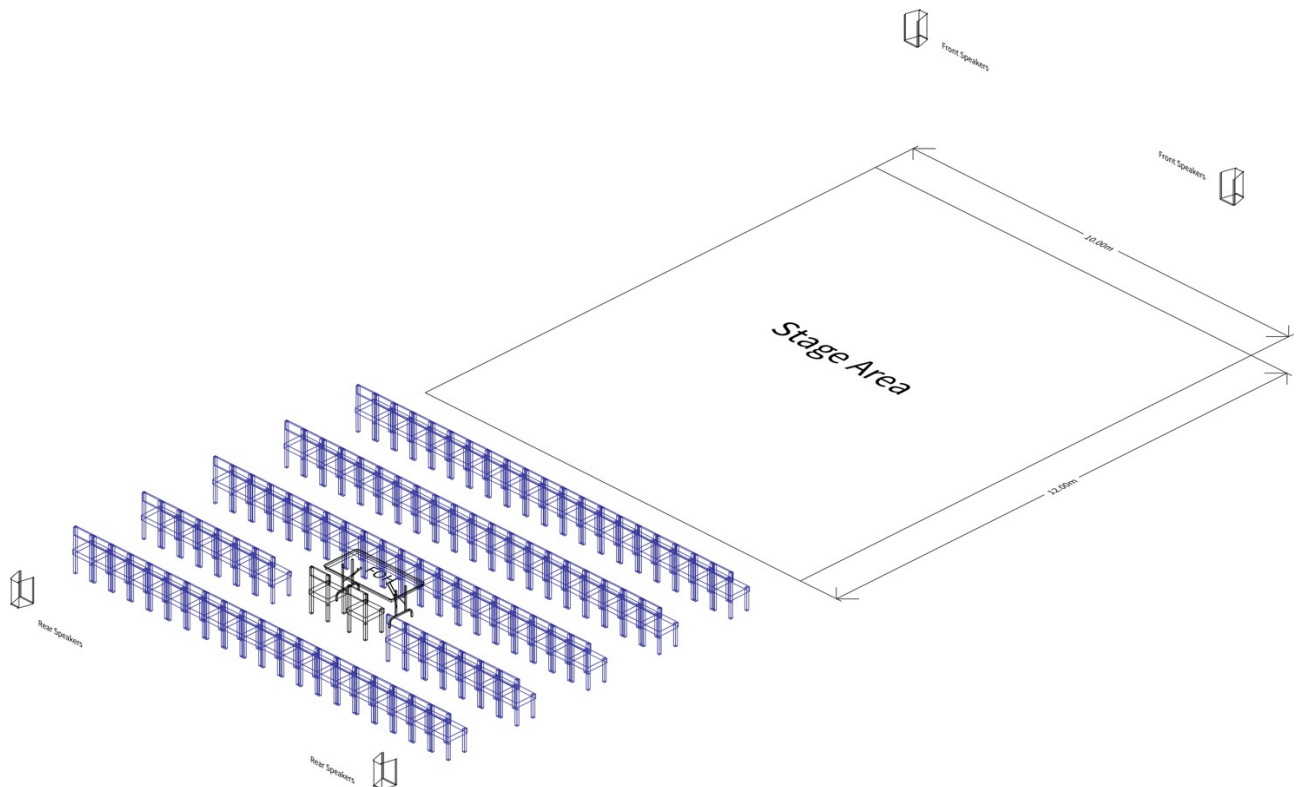
- Main scenographic element is a 800x550cm tullé projection screen which the company will provided
- The screen will be placed appr. 5m before the back wall
- The floor behind the screen will be black, the floor in front of the screen will be white
- The presenter provides the black and white dance floor, at least:
  - 5x10m (WxD) black vinyl floor
  - 8x10m (WxD) clean white vinyl floor

## **VIDEO PROJECTION**

- The presenter provides a video projector with at least FHD resolution (1920x1080px) and a minimum light output of 10.000 ANSI Lumen. Projector must have an internal or external shutter, controllable via network or DMX.
- The necessary lens will be calculated during detail planning of the performance. We prefer wide angle zoom lenses (projection factor 0,45 – 0,6); other solutions can be negotiated depending on the venue; rear projections are not possible
- The company will provide a simple wireless video receiver (2,4GHz range) which will be installed above the stage. Depending on projector placement, a HDMI connection to the projector is required. If you have known issues in the 2,4GHz band, please let us know.

## 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 usual setup. In proscenium theatres, we will also use the main PA.
- 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 during rehearsals. During the performance the sound may be controlled from the booth. Alternatively, the presenter can provide a tablet computer with control of the house mixing desk.
- 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. Dante VS is also possible.



### The presenter provides

- a powerful PA system suitable to their location
- additional rear speakers, if not already installed
- a digital mixing desk with at least 6 inputs and 6 discreet outputs
- 2 wired dynamic microphones (Shure SM58 or comparable) to be hanging above the stage. Hanging positions are indicated in the lighting plots. Please provide for the necessary cable runs.

## LIGHT

- See the lighting plot at the end of this document for original setup.
- All equipment must comply with local and common-sense safety standards, all hanging fixtures 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 (EOS 3.0 upwards). We require 5-pin DMX connections at the FOH position or a network connection to your sACN or ArtNet node.
- We can control a maximum of four DMX universes. Please make sure your entire rig, including house lights,

can be controlled from within that boundary.

- **The lighting design is LED only but we are aware that we cannot expect every venue to be equipped with all the fixtures we require. A detailed adaptation of the design will be provided based on the local possibilities. Please keep in mind that the best “look” for the performance of “if I was real” can be achieved with the equipment mentioned below.**
- For any substitute fixtures please make sure to provide exact type, personality and patch.

#### **LED fixtures used in original production:**

- 38x Chauvet Professional E2 FC LED Ellipsoidal (RGBAL color mixing, 25°-50° Zoom)
- 4x Robe Robin LEDBeam 350 (RGBW moving head wash, 5°-50° Zoom)
- 3x Robe Robin LEDBeam 150 (RGBW moving head wash, 5°-50° Zoom)
- 8x Ovation CYC-1 FC (RGBAL cyclorama light)

## **PERSONELL & SCHEDULE**

Setup will require one full day, performances in the evening after load-in are not possible.

- during setup we require 2 lighting technicians, 1 sound engineer and 1 stage technician / carpenter and one technician/carpenter to help setup the rolling cage.
- during shows we require 1 lighting technician

#### **AN SAMPLE SCHEDULE MAY LOOK LIKE THIS:**

##### **Day 1 – Setup**

10:00 – 13:00: setup stage & scenography  
13:00 – 14:00: break  
14:00 – 18:00: continue scenography, lighting setup  
18:00 – 18:30: break2  
18:30 – 20:00: focus

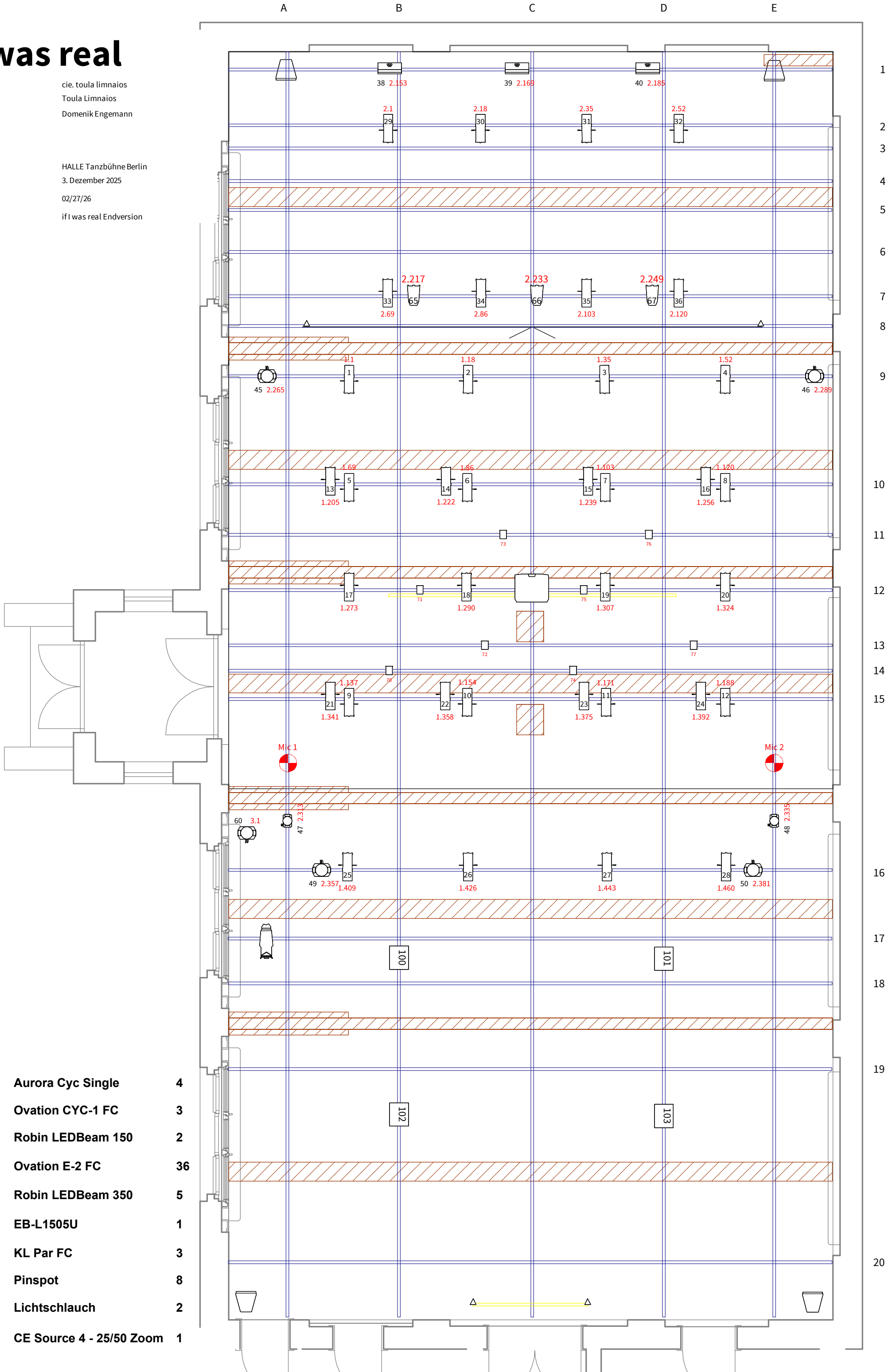
##### **Day 2 – Corrections & Performance**











11:00 – 13:00: finish focus  
13:00 – 14:00: break  
14:00 – 16:00: sound check & touch up  
16:00 – 17:00: arrival of dancers on stage, warm up  
17:00 – 18:00: rehearsals & corrections  
18:00 – 19:00: break  
20:00 – 21:00: performance

# if I was real

**Produktion:** cie. toula limnaios  
**Choreographie:** Toula Limnaios  
**Lichtdesign:** Domenik Engemann

**Spielstätte:** HALLE Tanzbühne Berlin  
**Premiere:** 3. Dezember 2025  
**Gedruckt:** 02/27/26  
**Datei:** if I was real Endversion



-  **Aurora Cyc Single** 4
-  **Ovation CYC-1 FC** 3
-  **Robin LEDBeam 150** 2
-  **Ovation E-2 FC** 36
-  **Robin LEDBeam 350** 5
-  **EB-L1505U** 1
-  **KL Par FC** 3
-  **Pinspot** 8
-  **Lichtschlauch** 2
-  **CE Source 4 - 25/50 Zoom** 1