

Should you encounter any problems with these specifications, please let us know as soon as possible so that we can work on finding a solution together. If our technicians agree, slight modifications are always possible to avoid undermining the quality of the show.

## **SET DESCRIPTION AND TECHNICAL RECEPTION (CF. LAYOUT)**

### **TO BE PROVIDED BY THE ORGANIZER**

- An opening at the edge of the stage, 11 m wide and at least 11 m deep. The set is a 6.5 m x 6.5 m square placed 1 m from the front edge of the stage and 0.75 m off-centre towards stage left.
- The performance area should be surrounded with large pebbles weighing around 500 kg in total (supplied by the Company, see under). Delivery in 25 kg bags or in a big bag if the theatre is equipped to receive it.
- Black velvet legs laid as Italian masking, split into five lengths. The system should be pre-installed and the legs should be in perfect condition.
- Black backdrop set up so as to create 2 entrances facing the “doors” in the smoke. (Cf. Supplied by the Company: N.B. 2 planks)
- Black stage floor suitable for dancing or black dance mat placed horizontally and installed on the eve of the artists’ arrival.
- Technical grid placed 6 m high. The equipment requested should be placed ready on the floor before our technicians arrive.
- 1 noiseless smoke machine (Tour Hazer or similar). Operated from control area or by controller in the wings. The smoke is an essential part of the set and it must be dense and constant. Please arrange for smoke detectors to be turned off as well as any natural or technical ventilators/extractors.
- As far as possible, the control area should be placed in the theatre in an appropriate position for our technician; the consoles should be side-by-side and equipped with control lamps; your technician should be perfectly familiar with the consoles (to avoid imposing particular models).

### **SUPPLIED BY THE COMPANY**

- The pebbles to be placed around the performance area.
- 2 planks measuring 1.50 m x 1.20 m, suspended at the back of the stage at a height of 3.50 m so as to create doors using play of light. The centre of the planks should come to 95 cm from the extremities of the performance area (Cf. Layout).
- 1 high chair and 1 stool (to be fixed to the ground in the centre of the performance area).
- E27 60w 31 circuit lamp (Cf. GRID layout).
- Percussion instruments.
- In-ear monitor (small earphone with emitter and receptor, microphone and mixing table).

## SOUND

- 1 24 /8/2/6 console – Midas, Soundcraft, Yamaha M7CL or similar.
- 1 EQ 2 x 31 tapes if analogue console (FOH)
- 1 EQ 2 x 31 tapes if analogue console (Monitor)
- 1 Bss DPR 404 Compressor, 4 channels
- 1 Multi FX Yamaha SPX 990
- 1. LEXICON PCM Reverb, 70 or 91
- 1 CD player
- 2 HF DPA microphones 4061 in flesh colour
- 2 ULX 1 Emitters
- 2 Shure ULX S4 Receivers
- 1 Shure Beta 98
- 2 DI Box Active BSS, SCV
- 2 AKG C 414
- 1 NEUMANN KM 184
- 2 large stands
- 1 small stand

### FOH & MONITOR DIFFUSION FROM FRONT OF HOUSE CONSOLE

- System adapted to the space with Sub-bass
- Similar to C Heil ARC + SB 218, MTD 115 + SB 118
- 2 monitor circuits separated onto 2 pre-fader aux and equalized via the Bss opale.
- 3 Wedges similar to MTD 112: 2 Side file on stand = 1 Aux + 1 back of Percuss. = 2 Aux

### PROMPT AND IN-EAR MONITOR

One of the actors will be equipped with an earphone (In-ear supplied by the Co.). Foresee adequate wiring for the mixing table and 1 microphone in right wing with a reading lamp for the prompt

## LIGHTING

- 62 x 2KW, dmx 512
- 28 PAR 64 cp 62
- 7 PAR 64 cp 61
- 8 RJ 613 sx (with 7 A-format gobo holders)
- 1 RJ 614 sx
- 7 RJ 713 sx (with 5 A-format gobo holders)
- 2 ACP 1001 (or audience lighting on console)
- 22 PC 1KW with diffuser if clear lenses
- 5 PC 2KW with diffuser if clear lenses
- 13 BT F1
- 6 MICKEYS or PAR 16 (with identical lamps)
- Gels; 085/143/134/165/197/200/201/202/203/711/723
- 1 memory console, electronic patch with sub-groups and timing
- 11 floor decks (minimum 8)
- 3 stands
- 1 step ladders with 5 to 7 steps

## **SET-UP, SERVICES AND NUMBER OF TECHNICIANS**

### **UNLOADING**

Stage managers to unload pebbles on day of delivery, before set-up.

### **SET-UP**

- 1 4-hour shift with 3 electricians and 2 machinists
- 1 4-hour shift avec 3 electricians, 2 machinists and 1 sound engineer
- 1 4-hour shift avec 2 electricians and 1 machinist

### **DRY TECH REHEARSAL AND DRESS REHEARSALS**

- 1 4-hour shift with 1 machinist, 1 electrician and 1 sound engineer
- 1 hour to unload and install instruments
- 1 hour to balance out 4-hour shift with 3 electricians, 2 machinists and 1 sound engineer
- 2 hours for dress rehearsal

Note: If multi-task technicians: 4 for 2<sup>nd</sup> shift, 3 for 3<sup>rd</sup> shift and 2 for dry tech. The amount of time and staff needed shall be decided in agreement with the host technical director depending on infrastructure and possible adaptations agreed on by our team.

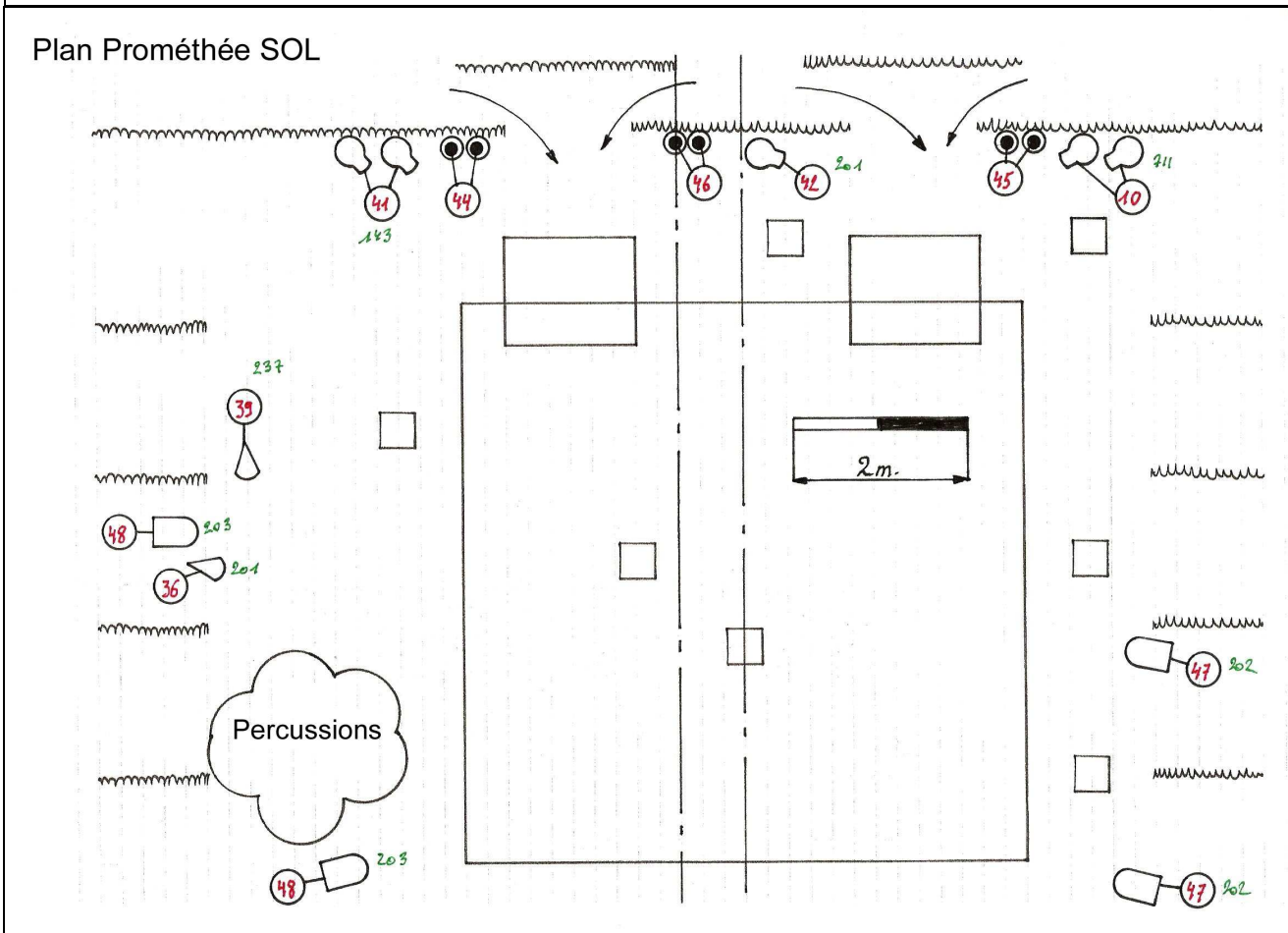
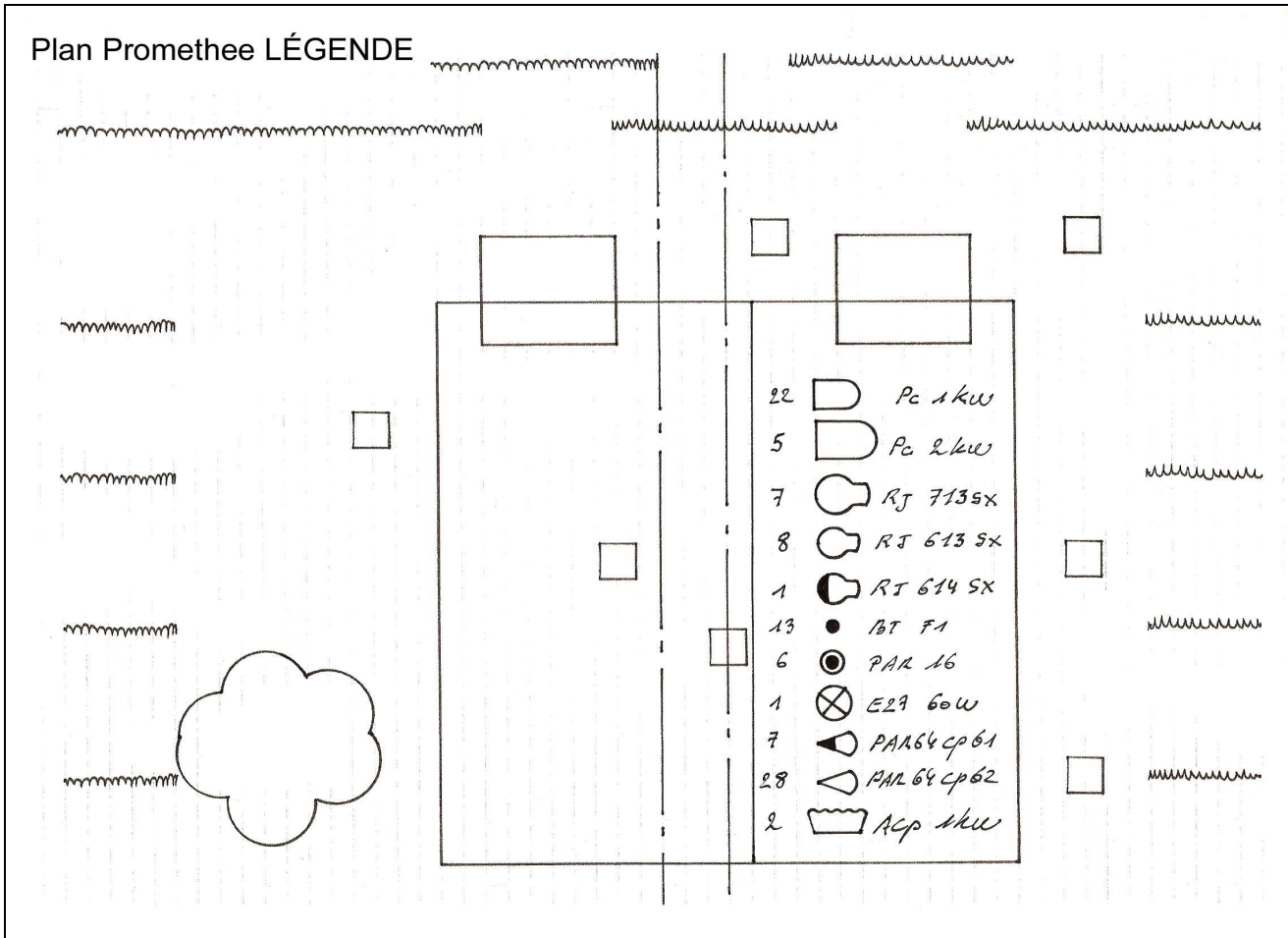
### **DRESSING ROOMS & MISC.**

- 4 dressing rooms for 8 people with shower
- 1 dressing room near the stage for quick changes with basin and mirror
- Drinks and fruit
- 1 iron and an ironing board

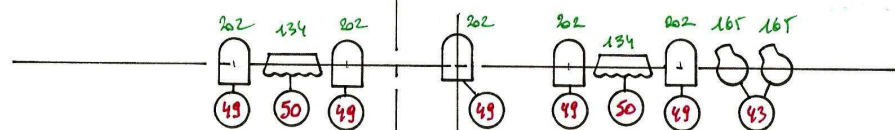
### **CONTACT**

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# PROMÉTHÉE ENCHAÎNÉ LAYOUT: KEY FOR LIGHTING-FLOOR-FRONT-GRID



### Plan Prométhée FACE



### Plan Prométhée GRILL

