



## Preliminary technical rider

Last updated 10/07/2017



Thomas Bohl

*This is a preliminary technical rider. The details stated below are solely for information purposes. Its content must be discussed between both stage managers.*

*A lighting plan of the performance, adapted to the theatre's facilities, will be sent after agreements have been reached between both stage managers.*

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par Terre / Anne Nguyen Dance Company

Correspondence address: Théâtre National de Chaillot 1 Place du Trocadéro - BP 1007-16 - 75761 PARIS CEDEX 16

Office address: Chez Angeline Lepresle – 145 bis rue Chéret – 94000 CRETEL

SIRET: 484 553 391 00034 - APE: 9001Z - Licence entrepreneur de spectacles: 2-1066967

Tel. + 33 (0)6 15 59 82 28 - production@compagnieparterre.com - www.compagnieparterre.com

## 1. Stage

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- Stage must be flat (no rake).
- Black dance floor covering the entire stage.
- The piece can be performed outdoors, on a flat, smooth surface.
- The musicians perform on stage with dancers.

### Minimum stage dimension:

- Ideal stage dimensions (from wall to wall): opening 17m (or more) from wall to wall, depth 12m (or more) from proscenium to the back-drop.
- Minimum stage dimensions (from wall to wall): opening 14m (or more) from wall to wall, depth 10m (or more) from proscenium to the back-drop.
- Ideal stage dimensions (between legs stage left and legs stage right): opening 14m (or more), depth 10m (or more) from proscenium to the cyclorama.
- Minimum stage dimensions (between legs stage left and legs stage right): opening 11m, depth 8m from proscenium to the cyclorama.
- Height under grid: 5m, ideally 8m (or more).

### Stage set requirements:

- Black dance floor covering the entire stage.
- 6 black legs and border setting.
- 4 black borders.
- 1 black front-drop.
- 1 black curtain rail center stage (opening between 2 sides = 1.80m). The curtain will be opened and closed during the show (by the stage manager).
- 1 white cyclorama 10m x 7m.
- 1 motorized mirror disco ball + 1 halyard or lanyard (4 m) for traction.
- Important note: the mirror disco ball should be loaded very quickly from the fully-raised position (approx. 8m) to the fully-seated position (approx. 4m)
- If height under grid inferior to 11m, provide 4 single pulleys or 2 double pulleys to raise the mirror disco ball.
- 1 black halyard of 25m for suspension control of the mirror disco ball.

**Make sure to have the mirror disco ball control on the same side of the curtain center stage control. Handling during the show by the stage manager.**

### Movements on stage and backstage lighting:

- Musicians move, with their instruments, behind the cyclorama and in backstage left and right.
- Some blue backstage lights should be provided (hidden from the public and not spilling out onto the stage).
- Stage and FOH must be in absolute darkness; emergency exit sign lights must be dimmed if they are too bright.

## 2. Set (provided by the theatre)

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### Stools for the dancers:

- 8 identical solid stools, in a plain colour (black, grey, wood – no bright colours or white) should be provided. Stools should not have plastic legs and foldable stools should be avoided. Dancers won't be standing on the stools but they have to support violent moves when dancers are sitting on them.

- Stools' legs should have rubbers.
- If you have handsome and strong stools, but not matching to the previous description, don't hesitate to send us a photo. We might be interested.
- In the case of a serie of 5 performances or more, provide 8 spare stools every 5 performances (The weight of the dancers wears the stools out quickly).

#### Examples:



> [IKEA](#)  
**Stool MARIUS**, black  
 (Ref.: 101.356.59)  
 3,99€ unit



> [Conforama](#)  
**Stool FUNKY**, grey  
 (Ref.: 494791)  
 5,99€ unit

#### Musicians' requirements:

- 5 identical solid and adjustable chairs without arms, in a plain colour (black, grey, wood – no bright colours or white) should be provided. No plastic chairs allowed. The chairs, if possible, should be the same colour as the dancers' stools. 5 music stands and music stand lights should be also provided.
- 5 music stands for the concert stage and music stand lights (dimnable).

### **3. Lighting (adapted lighting plan will be sent to you at a later date)**

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The lighting and stage set (black legs, borders and dance floor) must be in place before the Stage Manager of the Dance Company arrives.

- 1 Avab Congo Jr/Pronto/Presto or ADB Liberty/Freedom/Phenix/Mentor type lighting console.
- 3 gradations of 3kw – 75 gradations of 2kw.
- 27 PARS 64 CP 62.
- 26 PARS 64 CP 60.
- Aircraft landing lights ACL of 250w (8).
- 12 PC spotlights 2 kw Halogen including 2 PC Juliat 329 HPC.
- 19 PC spotlights 1 kw Halogen.
- 18 profile spots 614 SX Juliat.
- 8 profile spots 714 SX Juliat + 2 iris.
- 5 profile spots 713 sx Juliat + 5 gobo holders.
- 1 Follow spot 575w or 1200 H.M.I.
- 8 base plates.
- 14 light stands (maximum height of lenses = 1.50 m).
- 2 light stands (maximum height of lenses = 1.80m).
- 1 motorized mirror disco ball (40cm diameter).
- 2 DMX fog machines MDG (3000) (or smoke salt + 2 fans + 2 PARS on dimmers + black foil).  
 Position: upstage / left side and downstage / right side.  
 All the ventilations dispersing the fog should be turned off during run-thoughts and performances.
- 1 line dimmer for the music stand lights upstage left + a 5-outlet Power Strip.
- Provision for an electrical load for circuit n°72 (music stand lights).

- **Gels filters:**

PARS 64 = 13 x 711 (Lee)

39 x 210 (Lee)

1x 164(Lee)

ACL = 8 x 210 (Lee)

PC 1KW clear-lens = 10 x 119(Rosco)

PC 2kw = 3 x 711 (Lee) + 114 (Rosco)

1 x 711 (Lee) + 119 (Rosco)

2 x 711 (Lee) + 132 (Rosco)

2 x 209 (Lee) + 119 (Rosco)

4 x 164 (Lee) + 119(Rosco)

Profile 1kw 614 sx = 21 x 209 (Lee) + 132 (R)

Profile 2kw 714 sx = 6 x 119 (R)

Follow spot = 152(Lee) / 119(Rosco)

The lights in FOH must be dimmable and the controls must be close to the lighting console.

The lighting booth must be in FOH. The ideal position is at the centre back of the house at parterre level. Where this is not possible, the position of the booth must allow for a full view of the stage and good perception of sound throughout the performance (no windows).

#### **4. Sound**

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>> Mixing desk plan included in the appendix (p.11).

- 1 mixing desk 12/6/2.
- 3 intercom systems between control desk, follow spot and stage.
- 1 wireless microphone for the choreographer during all rehearsals and run-throughs with dancers on stage.
- 1 microphone SM 58 for the balance and sound checks.
- Provision for a Jack plug on stage connected to the sound system, to connect a mp3 player. This will be used by the choreographer during rehearsals.
- 1 CD player with auto-pause option (for reading burned CD-Rs).
- 1 equalized stereo sound system for diffusion.
- 2 speakers 12XT. They must be placed upstage left, face to the public, between the stools of the musicians.
- 4 stage Monitors (4 independent outputs).

The Stage Monitors must be placed backstage, at the 4 corners of the stage, on stands (H = 1.20m).

Provision of microphones for amplification of 2 violins, 1 viola, 1 clarinet and 1 cello:

- 3 DPA 4061 + wireless system + DPA pocket wireless transmitter adaptator.
- 3 DPA 4099 + wireless system + DPA pocket wireless transmitter adaptator.
- 1 reverb type M4000
- 1 microphone stand
- 2 schoeps MK4 with CMC6 + 1 stand + 1 microphone bar

Receptors should be on stage and new electric batteries should be provided for each performance.

Mixing desk must be in FOH, in concert configuration. In other words, mixing desk must be at the middle-centre back of the house. Everything must be in place before the sound technician of the Dance Company arrives.

## 5. Video

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- 1 Computer PC reading format file Avi by USB key (provided by the par Terre Dance Company).
- 1 Projector 5000 lumens minimum – Focal length 0.8 resolution 4/3.
- 1 Wire should be provided to connect the projector to the lighting booth – set up Keystone and lens shift operated by remote control.
- Projected image = 8mx6m.
- 1 Video mixer (1 wire should be provided to connect the mixer to the computer).

## 6. Schedule / (Venue) Staff

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> Depending on logistical constraints (trains, rehearsal studio...), this schedule can change: our lighting director will send you an ideal schedule request about one month before the show.

> If you don't have a rehearsal studio inside the theatre itself or at the closest venue nearby for the rehearsal the day before the performance, it is imperative to inform us as soon as possible, so that we might find an adapted rehearsal place.

> In case of several performances in one day, ask us now for the schedule and the arrival of the company.

The lighting and stage (curtains, cyclorama, black dance floor, legs) set must be in place before the Dance Company's Sound Technician arrives at 3.00pm.

The sound and video set must be in place before the Dance Company's Sound Technician arrives at 2.00pm.

The lighting set (gels filters, patched) and black box must be in place before the Dance Company's Stage Manager arrives of the Dance Company at 3.00pm.

Heading: **Dancers' schedule** / **Musicians + Sound engineer's schedule** / **Technicians' schedule** / **Sound manager's schedule**

NB: The Light master of the theatre will be in charge of the follow spot.

NB: During the show, there is 2 simultaneous actions: the handling of the curtain and the handling of the mirror disco ball. It takes two persons on stage (1 stage manager + 1 assistant stage manager).

The Assistant stage manager of the theatre will be in charge of the handling the curtain during the show. He will also be in charge of charging up the mirror disco ball.

NB: At the end of the performance, the Assistant stage manager will be in charge of picking up the 4 perukes + 1 wig on the stage. (cf. 8. Wardrobe)

### > **Scenario n°1: for a performance in the evening (8pm):**

Day before the performance:

- **9.00am - 3.00pm:** Lighting, sound (setting of speakers and sound wiring), video and stage setting without Dance Company's Stage Manager.
- **2.00pm - 5.30pm:** **Dancers' rehearsal in a dance studio (inside the theatre or in a nearby venue).**
- **2.00pm - 4.00pm:** **Starting sound settings** (with video-sound master).
- **3.30pm - 4.00pm:** **Starting focus (video settings, mirror disco ball installation, handling curtain and mirror disco ball with the stage manager).**
- **4.00pm - 5.00pm:** **Focus.**

Required technical staff on stage: 1 Stage manager + 1 Assistant stage manager + 1 Electrician + 1 Light master + 1 video-sound master (from 1pm).

- **5.00pm - 6.00pm:** **Musicians' soundcheck on stage + Focus lights.**

- **6.00pm - 6.30pm:** Verification curtain's handling and dancers' rehearsal on stage + Focus floor and side lights.
- **6.30pm - 8.30pm:** Dancers' and musicians' run-through on stage + with curtain's and mirror disco ball's handling + Cue sheet check.

Required technical staff (from 5.00pm to 8.30pm): 1 Light master + 1 Video-Sound master + 1 stage manager + 1 Assistant stage manager (provision for a Jack plug to connect an mp3 player on stage + wireless microphone + 1 SM 58 microphone).

#### Day of the performance:

Make sure there is a 2-hour break for the dancers between the end of the rehearsal and the performance (schedule will be adapted according to the time of the performance).

- **9.00am - 1.00pm:** Focus.

Required technical staff: 1 Light master + 1 Stage manager + 1 Electrician.

- **2.00pm - 4.00pm:** Dancers' rehearsal on stage + Cue sheet check.
- **4.00pm - 5.30pm:** Technical rehearsal with the dancers + musicians.
- **5.30pm - 6.00pm:** Dancers' debriefing + Corrections.
- **6.00pm - 6.30pm / 7.00pm:** Musicians' placements + Sound check + Debriefing + Corrections.

Required technical staff (from 2.00pm to 6.30pm): 1 Stage manager + 1 Assistant stage manager + 1 Electrician + 1 Light master + 1 Video-sound master (provision for a Jack plug to connect an mp3 player on stage + wireless microphone + 1 SM 58 microphone from 2.00pm)

- **6.30pm - 7.00pm:** Cleaning and preset of stage + Musicians' warming up + Corrections.
- **8.00pm - 9.00pm:** Show.

Required technical staff during the performance: 1 Stage manager + 1 Assistant stage manager + 1 Light master + 1 Video-sound master.

#### > Scenario n°2: for a first performance in the afternoon (3pm):

##### 2 days before the performance:

> Arrival of the Dance Company's lighting director

- **1.30pm - 5.30pm:** Dancers' rehearsal in a dance studio in Paris (or in the Paris region)
- **9.00am - 4.00pm:** Lighting and stage setting without Dance Company's Stage Manager
- **4.00pm - 8.00pm:** Stage spiking, setting of speakers, sound wiring, starting of focus (video settings, mirror disco ball installation, curtain and mirror disco ball handling with the stage manager).

Required technical staff (from 9am to 8pm): 1 Stage manager + 1 Assistant stage manager + 1 Light master + 1 Electrician + 1 Video-sound master).

##### Day before the performance:

> Arrival of the Dance Company's sound technician and all the others members of the Dance Company.

- **9.00am - 1.00pm:** Focus.
  - **12.00pm - 1.30pm :** Starting of sound settings
- Required technical staff: 1 Light master + 1 Assistant stage manager + 1 Electrician.
- **2.00pm - 5.00pm:** Dancers' rehearsal on stage + Cue sheet check.
  - **5.00pm - 5.30pm:** Musicians' sound check.
  - **5.30pm - 8.00pm:** Dancers' and musicians' run-through on stage + Musicians' debriefing.
  - **8.00pm - 8.30pm:** Dancers' debriefing.

Required technical staff on stage (from 2.00pm to 8.00pm. Make sure to have someone to close the theatre): 1 Light master + 1 Stage manager + 1 Assistant stage manager + 1 Video-sound master + 1 Electrician (provision for a Jack plug to connect an mp3 player + wireless microphone + 1 micro 1 SM 58 from 2pm).

##### Day of the performance:

Make sure there is a 2-hour break for the dancers between the end of the rehearsal and the performance (schedule will be adapted according to the time of the performance).

- **9.00am - 12.00pm:** Lights and sound (from 10.00am) corrections, cleaning and preset of stage.
- **11am - 12.00pm:** Dancers' warming up and rehearsal on stage.
- **12.00pm - 1.00pm:** Dancers + Musicians' rehearsal on stage with curtain and mirror disco ball technique + Lights corrections
- **1.00pm - 2.00pm:** Musicians' sound check + Lights corrections.
- **2.00pm - 2.30pm:** Cleaning and preset of stage + Musicians' warming up + Lights corrections.
- **3.00pm - 4pm:** Show.

Required technical staff on stage: 1 Stage manager + 1 Assistant stage manager + 1 Light master + 1 Video-sound master (from 11.00am to 12.00pm and from 1.00pm to 2.00pm) (provision for a Jack plug to connect an mp3 player + wireless microphone + 1 micro 1 SM 58 from 11.00am).

**> NB: for each additional performance in the evening (8pm) in a row:**

**Day of the performance:**

Make sure there is a 2-hour break for the dancers between the end of the rehearsal and the performance (schedule will be adapted according to the time of the performance).

- **3.00pm - 4.00pm:** Dancers' rehearsal on stage.
- **4.00pm - 5.30pm:** Dancers + Musicians technical rehearsal on stage.
- **5.30pm - 6.00pm:** Dancers' rehearsal (corrections) + Corrections.
- **6.00pm - 6.30pm:** Musicians' sound check + Musicians' corrections + Corrections.
- **6.30pm - 7.00pm:** Corrections, cleaning and preset of stage + Musicians' warming up.
- **8pm - 9pm:** Show.

Required technical staff on stage: 1 Stage manager + 1 Assistant stage manager + 1 Light master + 1 Video-sound master from 4.00pm (provision for a Jack plug to connect an mp3 player + wireless microphone + 1 micro 1 SM 58 from 3.00pm).

**> NB: for each additional performance in the afternoon (3pm) in a row:**

**Day of the performance:**

Make sure there is a 2-hour break for the dancers between the end of the rehearsal and the performance (schedule will be adapted according to the time of the performance).

- **2h during the day before the performance:** Dancers' rehearsal on stage.
- **11.00am - 12.00pm:** Dancers' corrections on stage.
- **12.00pm - 1.00pm:** Dancers + Musicians technical (curtain + mirror disco ball) rehearsal on stage + Corrections.
- **1.00pm - 2.00pm:** Musicians' sound check + Corrections.
- **2.00pm - 2.30pm:** Corrections, cleaning and preset of stage + Musicians' warming up.
- **3.00pm - 4.00pm :** Show.

Required technical staff on stage: 1 Stage manager + 1 Assistant stage manager + 1 Light master + 1 Video-sound master from 12.00pm (provision for a Jack plug to connect an mp3 player + wireless microphone + 1 micro 1 SM 58 from 11am).

**> NB: In case of several performances during the same day, ask us for the schedule.**

## **7. Rehearsal studio**

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The theatre shall take care of booking a rehearsal studio on the day before the performance, from 2.00pm to 5.30pm for a performance in the evening (8.00pm). The studio rehearsal schedule will be adapted according to the location of the rehearsal studio (transfer to the theatre for the run-through scheduled from 6.00pm to 8.30pm will be taken into account).

The rehearsal studio should be located preferably inside the theatre itself or at the closest venue nearby. The theatre will take

care of transferring the dancers and the choreographer (9 people) from/to the hotel, rehearsal studio and theatre.

**Rehearsal studio requirements:**

- Ideal depth 10m (minimum 8m).
- Ideal width 14m (minimum 8m).
- Mirror.
- Sound monitor with CD player (capable of reading burned CD-Rs) and Jack plug to connect an MP3 player.
- Bottled mineral water (still) and light catering should be provided for the team's arrival at the rehearsal studio.

## **8. Wardrobe**

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If we are performing 2 or more times in a row, please provide a wardrobe person to take care of cleaning the costumes: washing and ironing.

**Washing instructions:**

**5 women dresses**

- Sacha > 1 light pink cotton dress: dry-cleaning.
  - Claire > 1 black cotton and lace dress: dry-cleaning.
- > In case of a series of performances, Sacha's and Claire's dresses are to be washed every 3 or 4 performances.
- > Delicate ironing before each performance (do not iron if there are stains on the dresses).
- Rebecca > 1 neoprene white dress: cold washing of the dress alone, with anti-bleaching wipes. No softener. No drying machine. Do not wash the dress with other clothes, even white ones.
  - + Rebecca > 1 white cotton dress removable lining: washing at 30°C with light-colored clothes only. No drying machine.
- > In case of a series of performances, Rebecca's neoprene dress is to be washed with cold water every 2 performances, and the cotton dress lining is to be washed at 30°C after each day of performance.
- > In case of a series of performances during the same day, no washing required between the performances but please air the costumes between the performances.
- > No ironing for Rebecca's dress.
- Jessica > 1 neoprene blue dress: cold washing. No softener. No drying machine.
  - Sonia > 1 neoprene black dress: cold washing. No softener. No drying machine.
- > In case of a series of performances, Jessica's and Sonia's dresses are to be washed with cold water every 2 performances.
- > In case of a series of performances during the same day, no washing required between the performances but please air the costumes between the performances.
- > No ironing for Jessica's and Sonia's dresses.

**3 men costumes**

- 3 pairs of trousers + 3 costume waistcoats + 3 shirts: washing at 30°C (separate light from bright colors). No drying machine.
- > In case of a series of performances, the shirts are to be washed after each day of performance (separate light from bright colors).  
NB: Each dancer has a spare shirt.
- > In case of a series of performances, the trousers and waistcoats are to be washed every 2 performances (separate light from bright colors).
- > In case of a series of performances during the same day, no washing required between the performances but please air the costumes between the performances.
- > Ironing of the 3 pairs of trousers + 3 costume waistcoats + 3 shirts: before each performance (do not iron if there are stains on the costumes).

**General washing instructions for the 8 dancers**

- > In case of a series of performances, underwear to be washed at 30°C (cycling shorts, tank tops, socks, stockings, underwear) after each day of performance (separate light from bright colors). No drying machine.
- > In case of a series of performances, provide for a laundry basket in the dressing rooms where the dancers can put, after each performance, their dresses, trousers, waistcoats, shirts and underwear to be washed.

> In case of a series of performances during the same day, no washing required between the performances but please air the underwear between the performances.

## **9. Dummies, wigs and accessories**

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**Picking-up the wigs and accessories after each performance:**

### **Dummies:**

- The par Terre Company bring 3 inflatable dummies for the shows and an air pump for the inflation /deflation and a repair kit (tire repair kit). It will be asked to the technical theatre's staff to inflate the dummies upon their arrival, before the first rehearsal, and deflate the dummies after the show. If the dummies need to be repaired, it will also be asked to the technical staff of the theatre to repair it with the repair kit.
- The dummies wear clothes and a wig. We will give you each dressing in a separate bag. It will be asked to the technical staff (or the dresser) to dress the dummies upon their arrival, before the first rehearsal, and to undress the dummies after the show. Thank you for putting the clothes away (2 dresses + 1 blue shirt and 1 black pant), in each bag after the show.

### **List of accessories:**

- 1 TV remote control
- 1 toy remote control (remote controlled miniature car)
- 1 bunch carrots with tops carrots (provided by the company)
- 2 peelers
- 1 comb (to pick up on the violoncellist's stand)

At the end of each performance, please pick up the accessories and bring them to the dressing rooms in a dedicated place.

### **List of the wigs:**

- Rebecca > 1 blond and long-haired wig / Farrah > 1 long-haired red wig
- Pascal > 1 man brown-haired wig with red-headed luminous shine
- Blondy > 1 man brown-haired wig
- **NB:** + 3 dummies' wigs (1 blond and long-haired wig, 1 blond and red and long-haired wig, 1 man brown-haired wig) to put in their respective dummies' bags.

At the end of each performance, please pick up the wigs and bring them to the dressing rooms in a dedicated place (in a large open box). Do not compact the wigs, so that they can dry. It is preferable to pick them up straight after the performance so as to avoid any loss; the wigs might be thrown backstage and on the proscenium by the dancers during the choreography.

### **Ornamental tags on the costumes**

Each of the 8 dancers wear a paper tag hung to their costume with a safety pin and a thread. Please pick up the tags and safety pins that might fall during the performance and bring them to the dressing rooms in a dedicated place (in a small open box). Please put back the tags on the costumes after washing.

## **10. Dressing rooms**

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- Minimum of four large dressing rooms for 17 people :
  - 2 large dressing rooms for the par Terre Dance Company: 7 women / 4 men
  - 2 large dressing rooms for musicians and sound technician: 2 women / 4 men
- Dressing rooms with well-lit mirror, washbasin, towels, soap, an ironing board and an iron.
- A catering **in sufficient quantities for 17 people** should be provided: bottled mineral water (still), coffee, tea, fruit juice, biscuits, fresh fruit, dried fruit, bread, chocolate spread, cereal bars... The catering should be ready 30 min before the beginning of the first rehearsal on stage.
- Bottled mineral water (still) for the entire Dance Company staff, from focus and rehearsals through to performance.
- **Around fifteen small bottles of mineral water (still) should be placed backstage before each run-through on stage and before the performance.**
- The Dance Company must be provided with keys to lock the dressing rooms.

- If the technical staff has to leave the theatre during food breaks, the artistic team must be able to remain inside the theatre and have access to the dressing rooms.

## 11. Touring team

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### Touring team *par Terre Dance Company* (17 people):

- Team: 1 choreographer, 8 dancers, 5 musicians, 1 lighting director, 1 sound technician, 1 production manager.
- *par Terre Dance Company* arriving by train/plane from Paris on the day before the performance in the morning (for rehearsal/run-through in the afternoon; on the day before the performance). If journey time is more than 4 hours, arrival should be scheduled for two days before the performance, in the evening.
- If the instruments are carried by plane: provide an extra-seat for the cello.
- Team: 5 musicians, 1 orchestra manager, 1 sound technician.
- Journey and transport of instruments according to specific details of the team: contact us.
- Departure scheduled for the day after the performance.

## 12. Interpreter

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The theatre should provide an interpreter in case the theatre team does not speak French or English.

## 13. Video excerpt of the performance

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Excerpt from *bal.exe*, filmed in Nouveau theatre de Montreuil – CDN and Théâtre de Rungis, in November and December 2014.

Teaser (3 min): [http://www.compagnieparterre.fr/?page\\_id=136](http://www.compagnieparterre.fr/?page_id=136)

## 14. Contacts

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\* **Ydir ACEF (Lighting director)**

+33(0)1 48 22 40 94

+33(0)6 20 23 60 31

[ydir@cegetel.net](mailto:ydir@cegetel.net)

\* **Clément ATLAN (Sound technician)**

+33(0)6 23 26 53 86

[clem.atlan@gmail.com](mailto:clem.atlan@gmail.com)

\* **More details available from *par Terre Dance Company***

+33 (0)6 15 59 82 28

[production@compagnieparterre.com](mailto:production@compagnieparterre.com)

[www.compagnieparterre.fr](http://www.compagnieparterre.fr)



C/O Théâtre National de Chaillot -1 Place du Trocadéro  
BP 1007-16 - 75761 PARIS CEDEX 16 | Tél. :+33 (0)6 15 59 82 28  
[production@compagnieparterre.com](mailto:production@compagnieparterre.com)  
[www.compagnieparterre.fr](http://www.compagnieparterre.fr)

## 15. APPENDIX: Mixing desk plan

Channel	Instrument/Source	Microphone	Remarque
1	Couple L	Dpa 4061	Dans un sous-groupe "instruments"
2	Couple R	Dpa 4061	
3	Violon 1	Dpa 4099	
4	Violon 2	Dpa 4099	
5	Clarinette Si b	Dpa 4061	
6	Clarinette A	Dpa 4061	
7	Violoncelle		
8	Alto		
9			
10			
11			
12			
13			
14			
15			
16	Chorégraphe	Main HF	
17	Régie	SM58	
18	Retour L Jack scène		
19	Retour R Jack scène		
20			
21	CD L		
22	CD R		
23	Reverb L		
24	Reverb R		

HP	Sorties	Remarque
Facade	Sortie principale	Délayer de la distance aux musiciens
HP musiciens	Bus	Aux pieds des musiciens (au sol, lointain cour, face public)
Retour Lointain L	Aux 1	pre
Retour Lointain R	Aux 2	pre
Retour « face » L	Aux 3	pre
Retour « face » R	Aux 4	pre
Reverb	Aux 6	post