



FLESH

Cie Still Life

Direction: Sophie Linsmaux & Aurelio Mergola

Creation: February 2022 - Theatre des Tanneurs, Brussels (BE)

The nature of our work implies that some seats must remain empty, to have a proper view and understanding of the performance.

Our technical director will suggest the seats that are best left empty.(For example we suggest that the distance between the front of our dance floor and the last row do not exceed 16m).Therefore, the Cie Still Life declines all responsibility in the event of disagreement if you nevertheless decide to place spectators there.

This technical sheet will be completed in consultation with our technical director after studying the plans and list of materials at proposed venues.

The performance *Flesh* is a series of 4 scenes “without words”. These 4 scenes take place in 4 different decors that will be installed inside a black box during the “inter-scenes”.

1. STAGE

- Ideal dimensions: 12m wide x 12m deep: 2m in front of the first flybar, 8m between the first and last flybar + 2m depth clearance
- Minimum dimensions: 10m wide X 11m deep: 7m between the first and last flybar + 1m75 depth clearance.
- Minimum height: 5.7m under the flybar
- Floor: a dance floor with a black dance carpet covering the entire surface
- Italian-style and German-style legs + borders (see plan)
- The stage should be devoid of all light pollution (console lights, emergency exit lights, etc)
- Sound and lighting consoles should be next to each other (good sound and visibility).

2. DECOR

The technical setup is a U-shaped curtain track with a 6m opening at the front and 6m deep, and with an opening of 12m at the far end, and an 8m curtain track with a black background at the far end of the U.

This curtain track is suspended from an American grill flybar and Truss of 30 cm provided by the company. The ensemble will be sub-legged on the Flybars of the theatre at a height of 4.55m using slings (Reutlinger) provided by the company. The ensemble is laterally guyed. It is equipped with a 38m black laminated velvet curtain lined with black velum, both M1 rated. It is operated by three manual controls. One for our black curtain, one for stage right, and one for stage left. All these controls are located on the far-side of stage right of the U. Some of the manoeuvres of the curtain track will be done by a local stage technician. The total weight of the structure and curtains is 275 kg.

The black dance carpet on the stage will be covered with our grey dance carpet measuring 12 wide and 8m deep.

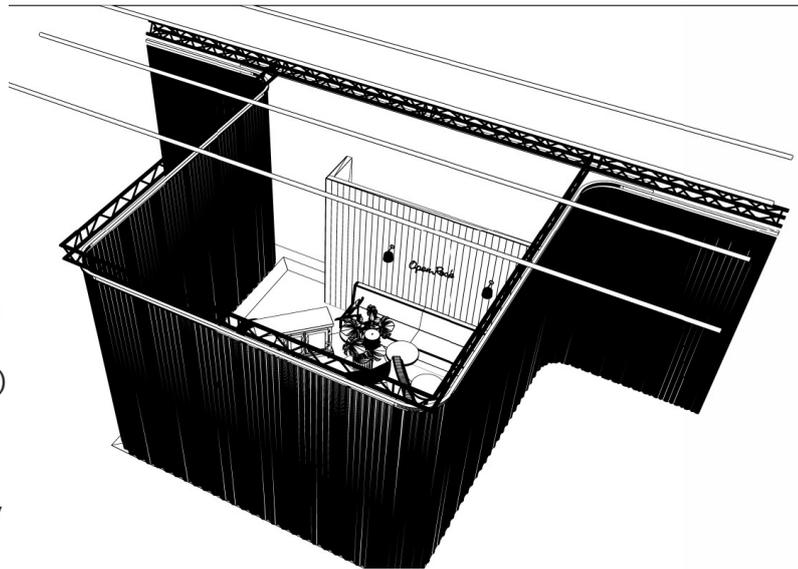
Inside the “box” created by the curtain track in closed position, 4 different decors will follow one another in quick succession during “in between blackout” of the different stories.

These decor changes require the manipulation of fly-bars. 2 fly-bars for a screen composed of 38cm laminated grey PVC measuring 5,8m by 4m. The fly-bar at the front will be equipped with pulleys provided by the company, allowing the screen to be manoeuvred on a 5.80m fly-bar (provided by the company) inside our box.

3 Fluos trays suspended at 3m from one of the theatre’s fly-bar will be manoeuvred during set changes. The company will provide the Fluos trays and the 3m slings for suspending them from one of the theatre’s flybars. If the height of the grill prevents manoeuvring, the theatre will provide a 4m fly-bar on pulleys that can be manoeuvred into the 6m opening.

In case of Grill height under 10,5m, we ask the theatre to provided counterweight (50kg each) and cleat to hang the command rope of the two-moving fly-bars

If the venue uses electric fly-bars for manoeuvring during a show, please inform us of the noise levels and maximum/minimum speeds of these fly-bars.



With regard to the movement of the curtain track, set changes and movement of fly-bars, we request that the same stage technician be dedicated to our show for rehearsals and performances. The same applies to the flyman if the role has to be shared between 2 people for reasons of access to the fly loft. These stagehands will be accompanied by our own stagehand and supervised by our lighting director during the show.

To this effect, we require a **Wireless intercom system** with 2 Min stations (3 if an additional flyman) with a wired connection to the sound and lighting direction.

30 litres of water are poured on to the stage 10 minutes before the end of the show. For this reason, we require a black dance carpet in addition to our own. A water inlet is to be provided on stage with a Gardena 3/4 connection. The company provides a water vacuum and the necessary connection between the water inlet via a costume equipped with a hosepipe.

One of the actors smokes several cigarettes on stage during the final 15 minutes.

A quick-change dressing room without polluting light but with 2 lighted mirrors and 2 tables for props should be provided on stage if the dressing rooms are not immediately accessible.

To be provided by the theatre:

5 x Counterweights for our walls

1 x Water inlet (Gardena type) at centre backstage

1 x Black curtain 3m after the back off our set (cfr plan)

1 x Black dance floor

1 x Set of legs and borders

The different rigging accessories needed for the different moving fly-bars.

3. SOUND

Flesh is a series of 4 “wordless” scenes with “realistic” sound diffused via small speakers hidden on the stage and sometimes supported by a “L-C-R” in the distant plane.

For inter-scene changes, the sound is diffused via the entire FOH system.

*Diffusion:

A sound diffusion adapted in power to the auditorium and uniformly covering the tribune and/or stalls.

Consisting of at least one stereo channel (FOH), Subs (switchable, not linked, independent of the channel)

A 15-inch distant plane to the stage on black cubes/stools/flights about 1.10m high.

A 15-inch distant mobile “central point” on a black cube/stool/flight about 1.10m high strapped to wheels.

The subs can also be physically placed in the distant plane.

If the last row of spectators is beyond 12m, please contact me, the sound engineer, to find solutions for support and delay.

*Mixing console and sound card

The company requests a console with a minimum of 12 physical independent aux/bus outputs, with the possibility of independent delay on these outputs of the Yamaha/Midas type.

As a sound card/interface with Ableton Live, the console can either come with USB input or Dante routing.

*Intercom:

1 x intercom system: Wired for sound, lighting, fly left + 2 HF intercoms on the same network

*The company provides:

3 in-ear systems

4 mini HP

1 hi-fi channel

A computer with Ableton Live 10

*Miscellaneous

Foresee a line to the stage console output > hi-fi input (in XLR)

Please provide a set of 4 X AA batteries per performance.

For additional questions, please contact me: ericronsse1@gmail.com - +32 497 45 95 38

4. LIGHTS

If the set up is at D-1, We ask LX2 thru LX6 to be set before our coming on D-1. Please contact us, to talk about planning in case of organisational problem

To be provided by the theatre:

This list is defined with a height of bar at 7m. It can be modified if the height is under that measure.

Fixtures:

6 X Profiles Robert Juliat 713 SX 2kW

12 X Profiles Robert Juliat 614SX 16°-35° 1kW

11 X Profiles Robert Juliat 613SX 28°-54° 1kW

6 X PC Robert Juliat 329 HPC 2kW + Barndoors

21 X PC Robert Juliat 310 HPC 1kW + Barndoors

4 X Par 64 CP60

3 X Par 64 CP61

10 X Par 64 CP61

5 X Par 36 Short

1 x Smoke machine on rear stage left.

Lee Filter : 156,202,201,200,228,245,281,500,501,600,602,603,711,744

Rosco # 132, # 114, #119

2 x rolls of Black aluminium Tape

1 x Black wrap/Black Foil

To provide for lighting desk:

1 Screen HDMI (21" Welcome)

1 Keypad azerti usb

1 Mouse

Provided by the company:

1 light desk vista S1 (Vista)

3 bacs fluo direct 2x 36 w 3200 k

1 led bar 1m20 + driver and wireless DMX

5. VIDEO:

Provided by the company:

1 x video Projector Optoma Short Throw (Min height of the Vp will be 6m)

1 x HF HMI transmitter/receiver

6. COSTUMES + DRESSING ROOMS

The costumes should be ironed before the first performance and, in the event of several performances, the organiser will be responsible for the costumes at the end of each show. Wet costumes should be dried at the end of the final performance during dismantling.

In some cases, and depending on our previous engagements, costume cleaning may be necessary before the first performance.

Costume cleaning requires min a 5 hours shift, including cleaning and ironing. .

The actors should have heated dressing rooms with tables and mirrors as well as showers. There should be bottles of water available and catering is most appreciated (fruit, biscuits, chocolate, tea, coffee...)

Le masque utilisé dans « Kathy and John » est fabriqué en plastiline et renouvelé tous les soirs. Il nécessite d'être dans une pièce « tempérée » entre 20 et 25° max.

The mask used in "Kathy and John" is made of plastilin and must be renewed every night. It is necessary to be in a temperate room that does not exceed 23°.

7. PLANNING

Typical D-1 planning

If the set up is at D-1, we ask LX2 thru LX6 to be set before our coming on D-1. Please contact us, to talk about planning in case of organisational problem

This planning configuration is only valid after a preliminary study of the venue floorplans and a prior agreement with the venue.

The technical area will be clean, the dance carpet and legs will be installed before our arrival and according to our plans. Pre-installation of lighting is possible according to plans adapted by us.

The "Flesh" crew is composed of: 1 technical director/light technician, 1 sound engineer, 1 stage technician.

Requirements:

- D-1: 3 lighting, 1 sound and 3 stage technicians
- D-0: 2 lighting, 1 sound and 2 stage technicians
- Performance: 1 lighting, 1 sound and 1 stage technician (the same person for rehearsals and all performances)
- Dismantling: 3 stage + 1 flyman, 1 lighting, 1 sound

D-1:

9:00-13:00: Unloading, sound and lighting installation, construction of set.

13:00-14:00: Break

14:00-18:00: Lighting adjustments

18:00-19:00: Break

19:00-22:00: Continuation lighting adjustments and lighting control settings, linecheck sound

D-0:

9:00-11:00: Finishing touches lighting and set.

12:00-13:00: Soundcheck

13:00-14:00: Break

14:00-18:00: Rehearsals and set-up

18:00-19:00: Break

19:00-20:00: Set-up/stage cleaning

20:00: Performance

21:30-23:00: Dismantling

8. MISCELLANEOUS

Secure parking for 2 vans should be provided for the full duration of our presence, from the day before installation to dismantling.

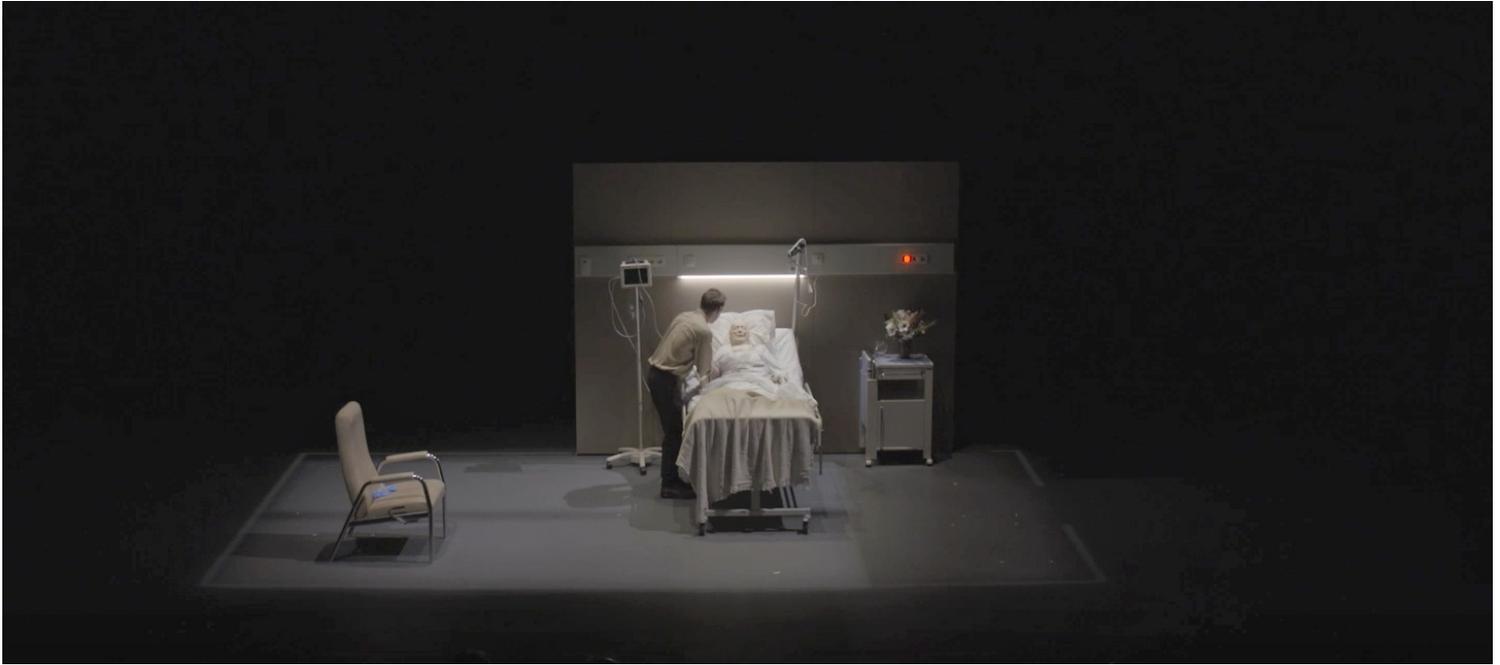
9. CONTACTS

Technical and light direction: Nicolas OLIVIER - +32 475692736 - ncls.olivier@gmail.com

Sound direction: Eric RONSSE - ericronsse1@gmail.com

Stage Technician: Charlotte PERSOONS - cha.persoons@gmail.com

DECOR n°1: AND YET (Mise en état)



1 3m wide wall on wheels

1 Hospital Bed + 1 Puppet

1 Different Hospital's furniture.

All these elements are fixed on the wall and on wheels. The wall is moving in one piece.

1 Hospital armchair.

Decor n°2 : Kathy & John



1 green blanket (4m x 2,5m)

1 couch on wheel

1 Furniture on wheel

1 yellow low table

1 Plant

1 Lamp

Decor n°3 : LOVEROOM



1 Laminated plastic screen (4,1m High x 5,8m wide)

3 x fluorescent tube fixtures "under-hanged"

1 x Metallic furniture on wheel

1 x Wardrobe on wheel

1 x high stool.

Decor n°4 : EMBRACE



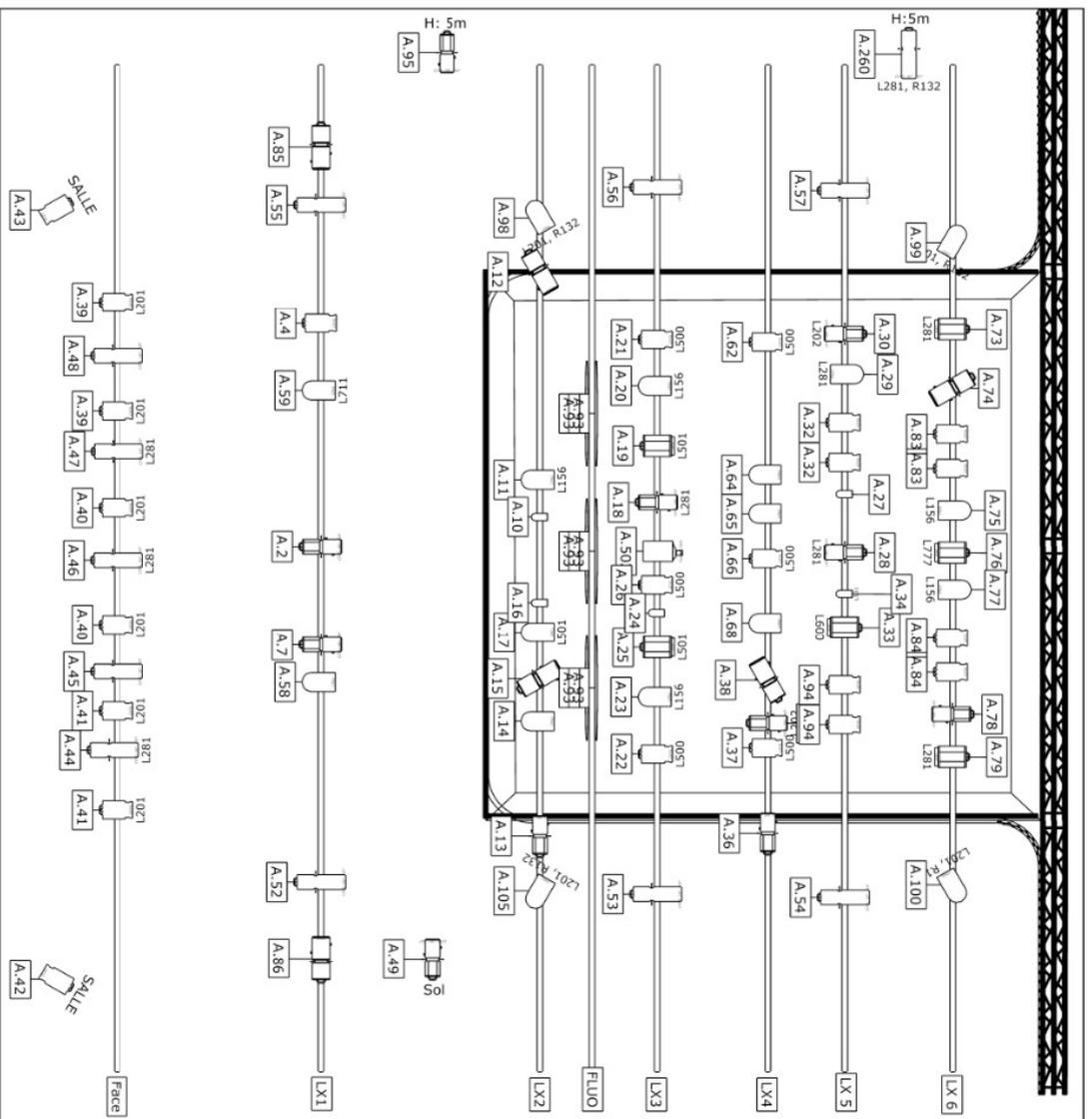
1 wall on wheel with 2 lamps (4m4 wide by 2,2 m High)

1 x Bistro bench of 3,2m on wheel. This Bench is equipped with the water system

6 x Bistro tables

12 x Bistro styled stool

1 x Coat hanger



Projet		Flesh	
Util du projet	Théâtre les Tanneurs		
Date du projet	JANVIER 2022		
Dessiné par	Nombre de version		2.00
Concepteur lumière		Guillaume Toussein FROMENTIN	
Agence de création		Aurélie DELOCHÉ	
Directeur		Sophie LINSMAUX & Aurélie MERGOLA	
Directeur technique		NICOLAS OLIVIER	
Type de matériels			
	310 HPC (23)		
	Par 64 (17)		
	614CSX 16°-35°, 614SX 16°-35° (12)		
	613SX 28°-54° (11)		
	Fluorescent 75 28W (6)		
	713 SX (6)		
	329 HPC (9)		
	Par 36 Short (5)		
	Video Projector (1)		
	LED Tape (1)		

