

LIVING MEMORY / MÉMOIRE VIVE / MEMORIA VIVA  
A production of: LES DEUX MONDES

**Technical Specifications and Information**

**PERFORMANCE LENGTH**

- 60 minutes; no intermission

**TOURING STAFF**

- 7 or 8 people, depending on the theatre and the touring schedule:  
1 Actress, 1 Director, 1 Lighting Operator, 1 Multimedia Operator, 1 Musician/Sound Operator,  
2 Stage Managers, 1 Tour Manager

**STAGE REQUIREMENTS**

- |   | <u>minimum</u>  | <u>maximum</u>     |
|---|-----------------|--------------------|
| • Width of proscenium opening:                                | 26 feet (8m00)  | to 36 feet (11m00) |
| • Height of proscenium opening:                               | 16 feet (4m90)  |                    |
| • Depth from first hanging position to last hanging position: | 20 feet (6m10)  |                    |
| • Corridor behind our back curtain (cross-over):              | 3 feet (0m90)   |                    |
| • Width from stage left wall to stage right wall:             | 46 feet (14m00) |                    |
| • Clear height under grid:                                    | 18 feet (5m50)  |                    |
| • The floor must be level.                                    |                 |                    |
| • The floor must be black.                                    |                 |                    |

**SCALE DRAWINGS OF THE THEATRE**

- We must study scale drawings of the theatre (top view and side view of the house/auditorium and the stage) in order to determine if any seats in the house should be removed due to obstructed view. If we are not able to study the plans in advance, we reserve the right to cut the access to seats from the house on the day of the set-up.

**STAGE MASKING**

- It is necessary that we use our own curtains for masking as they are made of a material which is used as a projection surface.

We require:

- Use of the main curtain.

We supply:

- 2 pairs of black legs 18' (5m50) high and 12' (3m65) wide.
- 2 pairs of black legs 18' (5m50) high and 10' (3m) wide.
- 1 border 5' (1m50) high and 48' (14m60) wide.
- 2 borders 8' (2m40) high and 48' (14m60) wide.
- 1 border 6' (1m80) high and 48' (14m60) wide.
- 1 curtain consisting of 2 legs 18' (5m50) high and 20' (6m10) wide.

**SOUND, VIDEO AND LIGHTING BOOTHS**

- It is required that the sound, video and lighting operators and their equipment be installed in the house. This set-up is a pre-requisite in order to ensure the quality of the performance (for details refer to each category).

## VIDEO

- We supply all the necessary video equipment.
- THE VIDEO OPERATOR MUST BE IN THE HOUSE, centrally located, at a distance of between 55' (16m75) and 70' (21m00) from the first hanging position, in an area 7' (2m15) deep x 7' (2m15) wide.
- We arrive with a 150' (45m) multi-cable, which will need to run from the video operator to backstage.
- Some of the seats directly in front of the video booth cannot be occupied.
- None of the seating behind the video booth can be occupied.
- We supply the masking for this area; a SOLID riser may be required to achieve proper height for the video equipment.
- We will install a second video projector downstage of the proscenium opening, on the floor. It will be placed slightly to the interior of the proscenium at a distance varying between 3' (0m90) and 10' (3m). This projector will be placed in a sound proofed box in a placement which might, depending on the height of the stage, be bothersome to certain audience members. It will have to be considered during the sale of tickets.

## SOUND

- THE MUSICIAN / SOUND OPERATOR MUST OPERATE FROM THE HOUSE, WITH AN UNOBSTRUCTED VIEW OF THE STAGE.
- We provide most of the necessary sound equipment. However, in a large house, we may want to supplement our kit with the theatre sound system.
- We arrive with our own sound system, speakers, amplifiers, microphones, mixer and keyboard.
- This system will need to be installed on stage and in the house.
- We arrive with a 150' (45m) multi-cable, which will need to run from the sound operator to backstage.

### We require:

- 5 headsets (3 for the sound, lighting and video operators, and 2 on stage: stage left and stage right).

## ELECTRICITY

- We arrive with an Equi=tech 64 Amp balanced power transformer.
- This is used to power all of our sound and video equipment.

### To connect the transformer we require:

- An electrical panel for a direct, bare wire hook up or Cam-lock connector hook-up of the Equi=tech. The electrical panel needs to be within 45' (13m75) from the stage.
- A technician capable of performing the hook up.

### North America (120 volts)

- A standard 208 volt (three phase) or 240 volt (mono phase) feeder circuit.
- Two "hot" wires and one ground wire are required – no neutral wire.
- The Equi=tech has an exterior voltage selector switch on the front panel and toggle between 208 volts and 240 volts.
- 40 amps.

### Europe (220-240volts)

- 1 phase 220-240 volts, one neutral and one ground.
- Minimum 32 amps.

## LIGHTING

- It is essential for our lighting operator to run the light board. He must be able to hear and see the actress at all times during the performance.
- If the theatre's lighting booth does not meet these requirements, the lighting operator will have to set up a booth in the house.

### We require:

- 60 - 2kw dimmers with a protocol that is compatible with our lighting board.
- 10 floor circuits stage right
- 10 floor circuits stage left
- 30 overhead circuits
- 10 FOH circuits
- House lights.
- Extension cords for all lights, including 18 two-fers.
- The following lighting projectors:

FOH: America  
**16 Lekos/Profiles**, 20°, 1kw, or vary focal, 15° - 30°; 10 with irises

On Stage: **4 Lekos/Profiles**, 19°, 1kw; 2 with irises  
**2 Lekos/Profiles**, 26°, 1kw  
**18 Lekos/Profiles**, 36°, 1kw; 6 with gobo holders  
**8 Par 64s**, medium flood, 1 kw  
**14 Fresnels**, 1 Kw; all require barn doors

Booms: **14 Lekos/Profiles**, 36°, 1kw, or vary focal, 25° - 50°; 2 with gobo holders

Europe  
**16 Lekos/Profiles**, 20°, 1kw, or vary focal, 15° - 30°; 10 with irises

**22 PCs**, 1 kw  
**16 Lekos/Profiles**, 36°, 1kw; 6 with gobo holders  
**8 Par 64s** CP62 (medium flood), 1kw

**14 Lekos/Profiles**, 36°, 1kw, or vary focal, 25° - 50°; 2 with gobo holders

\*\*\*The type of lamp is negotiable and can be adapted depending on the theatre's inventory.

### We supply:

- Lighting board: Avab Presto (protocol DMX or Avab)
- Dimmer protocol converter: Gray DMX Ultimate Converter.
- 8 Lighting booms

## RIG

- We use a **swing** at the beginning of the show. Generally we use a fly pipe to attach a pulley system. To prevent bending of the pipe at the center, we attach two pipes together with the help of scaffold clamps (cheseboroughs). Once the height has been adjusted, using ratchet straps, we fasten each extremity of the pipe to two fixed points in the theatre (four points total). When possible, we use the galleries as our tie off points. Our fastening points must be at height of 21' to 30' (6m40 to 9m15). When the height has been set, the pipe no longer moves during the performance. The flying in and out of the swing is controlled by our stage left stage manager.
- We use a **bird cage** during the show. This bird cage flies in and out twice during the show. Its only direction of movement is up or down. It is usually installed on one of the fly pipes with a system of ropes and pulleys. The pipe must remain fixed at an approximate height of 25' (7m60). The bird cage's movement is controlled by our stage manager as well. This pipe does not need to be fastened at the extremities.
- For our rigging station situated stage left, stage weights and screws are required.
- We require a total of 600 lbs (270 kg) in stage weights.
- We also require 2 rigging points on each side of the stage, each able to support 220 lbs (100kg) of tension. These points must be directly across from our third wing, installed symmetrically, 48' (14m65) apart from each other.

## LOAD-IN

- Our biggest road case's measurements are: 9'-1" length X 3'-6" width X 7'-3" height (2m77 X 1m06 X 2m21).
- Our heaviest road case weighs 870 lbs (395 kg).
- Our equipment's total weight is 10 000 lbs (4 500 kg).
- Please verify access into the theatre.
- We will need space to store our cases after unpacking them.
- We usually travel with a 26' (7m90) truck or a 40' (12m20) ocean freight container.
- For security of the workers and the equipment, the use of a ramp is essential for unloading of the truck when the dock is not of the same height as the truck.

## MISCELLANEOUS

- We require one dressing room, with mirrors, a costume rack, an iron and ironing board and a shower. We must be able to lock the door to the dressing room. A key will be given to our stage manager.
- We also require access to a washing machine.
- We require bottled water for the actress and the crew.
- A 6' to 10' (2m to 3m) ladder is required to focus our instruments on the booms.
- A cigarette will be lit during the performance.
- A minimum wing space of 4' (1m20) is required stage left and stage right for the installation and handling of the props.
- A backstage crossover is required for the circulation of the stage technicians and the actress during the performance.
- We require a tank with enough helium to fill two balloons of 6' (1m80) in diameter.

## SCHEDULE AND TECHNICAL CREW

### Set-Up

- A total of three 4 hours calls are required for the set-up of the production; also, a 2 hour period is needed for our sound and video adjustments; another 4 hours call is required for rehearsals. In several cases it will be possible to drop the third 4 hours call of the first set-up day. The possibility of performing on our first set-up day is feasible, but must be approved by our technical director. For each theatre, a detailed schedule will be determined by our technical director. Here's a proposed schedule:

Day 1	9:00-13:00	Unload truck; hang lights, set up scenery, set up sound and video. Crew: 3 set and fly, 4 lighting, 1 sound, 1 video.
	13:00-14:00	Lunch.
	14:00-18:00	Continue the set-up of scenery, lights, sound, video and stage masking. Crew: 2 set and fly, 3 lighting, 1 sound.
	18:00-19:00	Dinner.
	19:00-23:00	Focus. Crew: 3 lighting.

\*\*\* Our video and sound operators may need to work in the dark during the lunch period for video tests.

\*\*\* Our light focus must be finished by the end of Day 1.

Day 2	11:00-13:00	Sound and video balance and adjustments. Crew: 1 technician.
	13:00-17:00	Rehearsal and technical adjustments. Crew: 1 sound, 1 set, 1 lighting.

\*\*\*A fly man should be on stand-by at all times.

\*\*\*Proposed scenario negotiable, depending on the country, theatre and preparation.

### Preset

- 1 ½ hours before house opening.

### Performance(s) and rehearsal(s)

- While we do not require any house technicians for the running of the show, we do ask that one person from each department (sound, lighting, set) be on hand in case of problems.

### Strike

- Strike is to start after the end of the performance.
- It is preferred to have the same crew for the IN as the OUT (\*\*especially the sound technician\*\*).
- We estimate 2 to 3 hours, with 8 technicians (3 lighting, 4 set, 1 sound).

## SOURCE

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