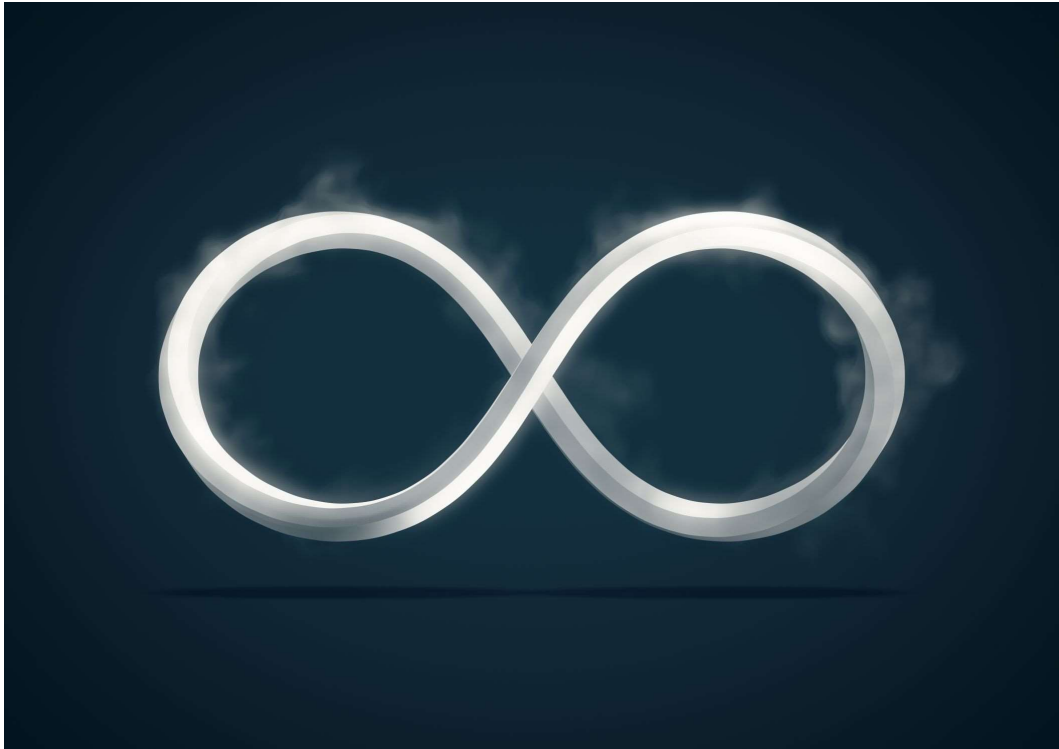


# HUMANHOOD



*{Infinite}*

## **TECHNIAL RIDER**

Updated 27/01/24

**Appendixes:**  
Sample Lighting Plan

## About the Show

*Be guided through a powerful, mystical journey with HUMANHOOD Dance Company's visionary dance theatre meditation, ∞ {Infinite}.*

Julia Robert & Rudi Cole's first production to bring together their signature choreographic movement and shamanic practice, ∞ {Infinite} merges magical dance performed on stage by the exceptional company dancers with our internal awareness to highlight the infinite power that flows to and through us.

∞ {Infinite} premiered in April 2022 at *Mercat Des Les Flors* (Barcelona), and is currently touring within the UK and internationally.

Running time: Approximately 75 minutes, plus 20-40 minute post show talk / Q&A.

## Contractual Obligations

The following technical rider constitutes a contractual requirement. Failure to negotiate any change to the following, except by mutual consent between the Presenter ("You") and HUMANHOOD ("Us") at least four weeks prior to the show date, will constitute a breach of contract leaving the presenter ("You") liable to pay all negotiated fees to HUMANHOOD, who will be entitled to cancel any performance.

HUMANHOOD tour on a 'no-contra' contract. Unless otherwise agreed, HUMANHOOD will NOT be liable for any additional costs the venue or presenter incurs fulfilling the requirements of this rider. HUMANHOOD will not accept recharges for crew or technical equipment, including where a venue has to hire in additional items to meet the requirements of the production as outlined in this rider.

Should you have concerns about meeting the requirements of the production, please contact the production manager as soon as possible. In most cases mutually agreeable solutions can be found, providing potential issues are raised and discussed in good time.

## Contacts

### **Production Manager**

David Salter

Telephone: +44 (0)78 5576 4209

Email: [david@humanhood.net](mailto:david@humanhood.net)

### **Producer**

Pau Estrem

Email: [pau@humanhood.net](mailto:pau@humanhood.net)

### **Co-Artistic Directors**

Julia Robert

Rudi Cole

**Lighting Designer** Tom Visser

**Composer** Iain Armstrong

# Stage

## We require:

**Minimum Performance Area:** 9m wide x 9m deep (minimum proscenium opening 8.5m)

**Minimum Stage Width:** 11.5m width, including a minimum 1.2m wing stage left, and a minimum 1.2m wing stage right

**Optimum Performance Area:** 12m wide x 12m deep, or greater

**Grid Height:** 6.5m minimum dead for lighting bars (9m optimum)

**Fly Tower:** 12m minimum (16m optimum)

**Flying:** Live flying of parcan swings and microphones. Flyman required for mid-show flying.

## Exceptions:

For venues with no fly tower, a minimum performance area of 12m wide x 10m deep is required, plus space stage left and right for wings.

Venues that do not meet the requirements above will be considered on a case by case basis

**Stage Surface:** Flat, no rake, sprung-construction suitable for dance.

**Dance Floor:** Black harlequin-style dance floor, running left to right, covering the whole performance area (at least 9m x 9m, and not less than the proscenium width). The floor should be taped with mat black dance floor tape.

All areas of the floor visible to the audience must be black and in good condition

## Masking:

Full rear black, placed as far upstage as possible

'German-style' upstage/downstage side masking located as far off stage as possible, preserving wings  
6 or 7 Borders to hide lighting bars, and 1 house header

## Entrances / Exits:

Entrances are required down stage left and right; and up stage left and right

Down stage and up stage legs may also be required to mask entrance / exit sight lines

Note: all masking should be flat and without fullness

**Wings:** 2m space required stage left and stage right; not essential up stage (no crossover required)

## House Tabs:

Where available, house tabs (curtains at the front of the stage) will be used

Exclusive and unrestricted use of the performance area is expected at all times

## Schedule and Staffing

Crew numbers shown (to be provided by venue) are based on a typical venue

**A clear rig is required prior to arrival**

### **Day 1:**

<b>Morning</b> (09:00 – 13:00)	Load in Lighting hires (if applicable) Rig Lighting (inc Colour) Set up Production Desks Rig Masking Rig / Set Up Sound Lay Dance Floor Costume washing / maintenance	3 x Lighting 2 x Stage 2 x Flys (inc loader) 2 x Sound 1 x Wardrobe (10:00 – 14:00)
Lunch	Sound Check	2 x Sound
<b>Afternoon</b> (14:00 – 17:00)	LX Patching Install parcan swings / flown mics Install Effects Dead Bars Tidy Wings Set up comms Focus	3 x Lighting 2 x Stage 1 x Flys 1 x Sound
Dinner	Sound Check	1 x Sound
<b>Evening</b> (18:00 – 20:00)	Plotting Stage work as required	2 x Lighting 2 x Stage (Must be able to fly)

### **Day 2:**

<b>Morning</b> (09:00 – 13:00)	Plotting / Technical Work as required Sound Work Dancer warm up (studio required)	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Lunch	Dancers warm up on stage	
<b>Afternoon</b> (14:00 – 18:00)	Spacing with Dancers Bull Roarer sound check Tech run with Dancers Notes Stage sweep / mop	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Dinner		
<b>Evening</b>	Stage Set for performance House Opens Performance 1 (75mins) Post Show Talk (20-40mins)	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
<b>Post Show</b>	Stage reset / power down	

### **Day 3+:**

<b>Morning</b> (10:00 – 13:00)	Stage sweep / mop Technical Work as required (time TBC) Dancer class (studio required) Costume maintenance / Ironing	1 x Lighting 1 x Stage 1 x Flys 1 x Sound 1 x Wardrobe (4 hr call)*
Lunch		
<b>Afternoon</b> (14:00 – 18:00)	Technical notes Tech run with Dancers Notes Stage sweep / mop	1 x Lighting 1 x Stage 1 x Flys 1 x Sound
Dinner		
<b>Evening</b>	Stage Set for performance House Opens Performance 2 (75mins) Post Show Talk (20-40mins)	1 x Lighting 1 x Stage 1 x Flys 1 x Sound

*\* A wardrobe call is not required after the final performance*

### **Get Out:**

<b>Humanhood Get Out</b> (1hr)	Pack up all toured items	3-4 x Lighting 2 x Stage 2 x Flys (inc loader)
<b>Venue Get Out</b> (2-3hrs)	De-rig Lighting inc hires, sound, masking, floor; Load lighting hires (if applicable)	1 x Sound (Venue to staff as appropriate)

Note: The performance includes mid-show flying. For consistency we require the same flyman for the day 2 afternoon technical rehearsals, and all subsequent performances.

## **Language**

The touring team technical natively speaks English. For venues where the local technicians are unable to communicate in English a translator will be required.

## **Set**

The production takes place on an empty stage with no fixed items of set.

# Lighting

## HUMANHOOD provide:

### Midi:

1 x ETC Response Midi Gateway, for adding midi capability to desks with no midi port  
1 x Wireless network switch

## We require:

### Desk:

Etc Ion XE with 2 x TFT screens  
(Acceptable alternatives: ETC Ion, ETC Gio, ETC Eos TI, Eos Apex, with 2 TFT screens)

2 Universes of DMX, based on preferred fixtures detailed below (alternative fixtures may require 3 universes)

### Dimmers:

18 x 1kw channels for generics  
Plus power for all other items (lighting and effects)  
Plus house lighting / working light as normally installed

### House Lights:

Dimmable house lights are desired, controllable from the lighting desk.

### Blackout:

The performance includes moments of low light and of blackout. Venues are asked to ensure that any ambient light is kept to an absolute minimum. Backstage blues are required, but should be positioned in such a way that the source is not visible to audience members, and light does not spill on to the stage / masking.

### Fixtures:

Number	Unit
1	750w Source 4 <b>Profile</b> – 50 degree with <b>Iris</b> OR 36 degrees, depending on grid height (Alternatives: 1kw 50 degree ADB / Robert Julliat / Wide Zoom Profile)
4	1kw Narrow Zoom <b>Profile</b> – or equivalent FOH wash as normally installed
6	1kw <b>Fresnel</b> (Alternatives: 2kw Fresnel or 1kw PC with R119 frost)
7	1kw CP62 Black <b>Parcan</b> (Long or short nose) – rigged on trapezes (Alternatives: 750w Source 4 Par with Wide Lens)
7 (+ 1 spare)	Martin <b>Mac Aura</b> (Alternatives: Aura XB; Mac Quantum; Robe LED Wash 300/600/1200)
45 (+2 spare)	Martin <b>Rush Par 2 RGBW Zoom</b> (Alternatives: Robe Parfect; CLF Odin; Martin Mac Aura)

All units must be fully functional, and complete with gel frames and working shutters / barn doors.

It is required that one additional Aura and two additional Rush Pars are made available as spare units in case of failure or colour / quality discrepancies.

**Cabling:**

Power and data cabling is required for all lighting units and effects (see below)

Where a venue has a limited supply of cabling, we recommend hiring:

- 46 x DMX 5pin 2mts
- 7 x DMX 5pin 5m
- 7 x DMX 5pin 20mts
- 6 x DMX 3 to 5pin jumpers
- 6 x DMX 5 to 3pin jumpers
- 15 x Schuko\* 20mts
- 46 x Powerconn Link 2.5mts
- 7 x Powerconn socket to schuko\* plug (these would normally be supplied with units)
- 2 x 16amp socket to schuko\* plug (or equivalent for low lying fog machines)
- 1 x 6-way 5 pin DMX buffer is recommended for ease of data distribution

(\* Or equivalent local cabling)

**Gel:**

The following colour is required:

Quantity	Colour	Size / Unit
5	L201	Profile
6	L202	Fresnel
6	R119 (Frost)	PC - Required if PCs are supplied instead of fresnels
14	R114 (Frost)	Parcan (2 cuts per unit)
7 (toured with company)	L275	Parcan

**Rigging:**

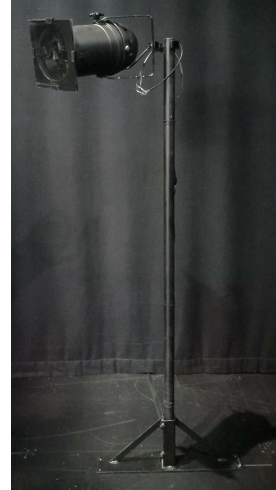
7 'Swings' / 'Trapezes' are required for rigging the 7 parcans, consisting of a total of:

- 14 x 7m black drifts (5-6m for smaller venues, depending on fly tower height)
- 7 x 50cm black scaff bars
- All required clamps / shackles

The 7 parcans are split across 4 bars, and fly mid show. Counterweight flying is preferred to reduce noise.

If a venue does not have a fly tower the venue should instead provide:

- 7 x Doughty-style tank traps, or equivalent single-pole boom base
- 7 x 2m black scaffolding bars



## Sound

### Overview:

The sound for this show is designed to be immersive whilst emanating from the stage.

In order to achieve this each speaker must be individually accessible, both signal and system control elements.

The stage stacks (USL and USR) are the primary sound source and the zero for time alignment. They are used in addition to onstage monitors and the local venue's main PA, and must be full range (Point Source Speaker and Sub).

### We require:

#### PA:

A good quality full-range PA, providing even coverage across the whole auditorium, with separate Sub speakers and appropriate delay speakers, amplification and system processing. All rigging / cabling must be provided, and the system capable of high quality music production, free of distortion (reputable brands only Meyer, L'acoustics, D&B etc)

Where available, we will utilise any surround sound speakers already installed.

#### Stage Stacks:

2x Stacks of Wide Point Source Speaker + Sub (such as L'acoustics 112P+ SB15P), positioned USL + USR on the stage

#### Monitors:

4x Stage Monitors, usually on stands (reputable brands only Meyer, L'acoustics, D&B etc)

#### Desk:

Digital desk required with timing, FX and EQ control, e.g. Soundcraft VI, Yamaha CL/QL, Digico SD

The console should be positioned centrally in the auditorium (not in a control room).



**Inputs:**

8 local inputs at FOH control  
2 stage inputs

**Microphones:**

2 x pencil condensers (e.g. 2 x AKG C451). Flown over the stage from a single bar  
Stereo pairs preferred, from reputable brands, e.g. Shure, Sennheiser, Audix and AKG

Microphones fly in / out during the show, and are typically suspended 2-3m below a bar such that it hangs 6m above the stage. The bar used should be able fly silently

1 x wireless hand-held 'god mic' is also required for rehearsals (including batteries)

Where a hosted post-show talk and Q&A takes place we require 2-3 additional wireless handheld mics on stage, and roaming mics for use in the auditorium (see below)

**Playback:**

An onstage 3.5mm jack is required for playback of warm up music, either connected to the main PA, or via a stand-alone system

**HUMANHOOD provide:****Playback:**

2 x Macbook Pro running Qlab (Main and Backup)  
A Motu Ultralite Mk4 audio interface, requiring 2 x 1/4" jack outputs (Main)  
A Focusrite Scarlett 4i4 audio interface, requiring 2 x 1/4" jack outputs (Backup)  
A 'Go' button allowing synchronisation between main and backup playback

**Midi:**

A midi switcher and midi cabling for synchronisation of main and backup systems, and connection to lighting console

**Dante:**

Both systems also run Dante Virtual Sound Card, which may be used in preference of the toured audio interfaces, where venue desks allow.

## Effects

**We require:**

Quantity	Unit
2	JEM Glaciator X-Stream Low Lying Fog Machine with one hose per machine (Alternatives: MDG Ice Fog Compact; Antari DNG-200; Chauvet Cloud 9)  Plus 5L <u>low fog</u> fluid for rehearsals / first show; and 2L fluid for each additional performance  And de-ionised water if required by the machine provided

1	MDG ATMe Hazer or equivalent, able to produce dense full-stage coverage without a visible source  Sufficient fluid / CO2 to run for the duration of our time on site
3	Antari AF3 or AF1 fans (DMX controlled) Equivalent professional DMX controlled fans will be considered

**HUMANHOOD provide:**

1 x Persistence of Vision Light Stick:

A 3.2m long battery-powered telescopic pole, with a bright LED on one end.

Using a 4 channel constant current driver and an 8mm diffused source, the pole is moved at speed during the show (like a sparkler) to create an outline of the symbol '∞'. The effect is created using persistence of vision, where the moving source forms the full shape in the viewer's eyes.

8 x Light balls and smoking hands:

Consisting of custom-made palm-worn LED sources, connected to a USB power bank, and a battery powered Vosentech Micro Fogger 3 Pro

1 x Bull Roarer Instrument:

A wooden instrument on a long cord, designed to be swung to create a howling sound.



*Light Balls / Smoking Hands*



*Bull Roarer Instrument*

# Communication Systems

## We require:

Provision of 3 wired and 1 wireless belt pack on a single loop in the following positions:

Location	Purpose
Fly Floor	Cueing of Flyman
Sound Desk	HUMANHOOD's Sound Op
Lighting Control Position	HUMANHOOD's LX Op
Backstage (Wireless)	HUMANHOOD's Stage Manager

Note: Where wireless headsets are not available, a total of 5 wired comms are required, with the additional two being placed stage left and stage right for our stage manager.

## Backstage

### We require:

- Minimum of 3 lockable and heated dressing rooms (1 for 4 people, 1 for 3 people, 1 for 2 people), equipped with mirrors and adequate lighting, with close access to toilets, showers, and the stage.
- Provision of 9 large clean towels each performance day
- Access to an on-site washing machine and drying rack
- Access to two costume rails and 32 coat hangers
- Access to an iron and ironing board
- Access to drinking water, including cups where required
- Coffee, tea, fruit and snacks backstage are appreciated
- Provision of 1 large table and 2 small tables at the side of the stage
- Provision of 12 chairs at the side of the stage

### Temperature

At all times the temperature should be no less than 66°F / 19°C, both on stage, backstage, and in dressing rooms / rehearsal studios.

### Internet

Reliable wireless internet will be required backstage or in a company office.

## Rehearsal Studio

A Studio space is required for the duration of the fit up day and the morning of the first performance day for dancer warm up. The room must be suitable for dance warm up, and large enough to accommodate 9 people warming up and rehearsing. A ceiling height of 3m+ is desired.

It will ideally be equipped with a small PA consisting of a speaker and 3.5mm mini jack lead.

## Wardrobe

A 4 hour wardrobe call is sometimes required on the first day at a venue, for maintenance / repairs and machine washing / air drying of costumes. Ironing is not usually required.

A 4 hour wardrobe call is also required after each performance (except the final performance), to maintain / wash all costumes and hang them up to air dry overnight. For venues adequate drying facilities, this call may take place first thing in the morning.

Touring crew access to theatre laundry facilities is also appreciated

## Post Show Talk

A post show talk and optional Q&A is available to venues, and is typically offered after the first performance, and then after every third performance. Where a venue has booked a single performance of the show, the post show talk only will be offered, with no Q&A.

Our post show talk typically lasts 20 minutes without a Q&A, and 30-40 minutes with a Q&A.

We can accommodate talks in English, Spanish, Catalan, French, or Portuguese, and require:

- A 2 seater sofa, or equivalent in good condition, and 1 crew member in show-black clothing to help our stage manager carry it on stage prior to the post show talk
- An additional single-seater sofa, or equivalent, should the venue wish to provide a host for the post-show talk (not required)
- A translator (and additional chair) should be provided if the venue wish the talk to be translated in to an alternative local language not listed above
- Wireless microphones for everyone on stage



Where a sofas are not available, chairs or other venue furniture may be used instead

A Q&A can be accommodated as part of the post-show talk if desired, providing the venue also provides:

- At least one wireless roaming microphone, in addition to the microphones requested above
- At least one member of front of house staff to move the microphone between audience members with questions
- A translator (for venues where English or Spanish are not the local language)

## Transport and accommodation

Accommodation, transport and per-diems are required for all members of the touring team, which usually consists of:

- 3 technicians (single rooms)
- 7 dancers (single rooms)
- 2 artistic directors / dancers (double room)
- 1 producer / tour manager (single room)

Show items are carried by hand with the technical team, in 4 cases, and the promoter should make sure all road transport is large enough to accommodate these additional cases. Please note one of our cases is very long, and measures 1485mm x 520mm x 275mm.

For air transport, the show items require an additional:

- 3 x checked bags (up to 30KG)
- 1 x carry-on case (up to 10KG)

Please note, the carry on case contains batteries, and the policies of the chosen airline must allow the carrying of at least:

- 15 PEDs (personal electronic devices)
- 15 Spare batteries

## Front of House Information

### **Running Time:**

The production has a running time of approximately 75 minutes, plus a 20-40 minute post show talk after each third performance. An interval may be inserted before the post show talk if a venue desires it, but it is not required.

### **Opening Time:**

Where possible the house should open to the public 20 minutes or less before the start of the performance.

### **Pre-Show Announcements:**

To maintain the artistic integrity of the performance, the company does not allow pre-show announcements immediately before the start of a show. Where such announcements can not be avoided, they should be made 5 minutes before the start of the show instead.

### **Latecomers:**

Late comers may only be allowed access to the auditorium at designated moments in the production, between 21 minutes and 35 minutes in to the show. Latecomers must be brought in discretely, and seated with minimum disruption to other audience members. Our touring Stage Manager will provide further information on the day of the performance. Where the venue design does not allow latecomers to be brought in discretely, the company reserve the right to implement a 'no latecomers' policy.

### **House Seats**

The company require a minimum of 2 tickets for every performance, to allow creative members of the team or their guests to watch the performance.

**Filming:**

To maintain the quality of the production, the company periodically film performances for internal review.

Audience members are not permitted to take photographs or film during the performance. Filming and photography arranged by the venue will only be permitted with prior consent of HUMANHOOD, and will usually be subject to review before the footage is used.

**Merchandise:**

The production has no merchandise.

**Programmes:**

Digital programmes are available for download. Please contact the producer for a printable QR code for display at your venue, or electronic file for local printing.

**Suitability:**

The production includes moments where male performers perform without tops, and female performers perform in sports bras but no shirts.

The production includes loud music and is bass-heavy. While the production is suitable for all, we recommend children younger than 5 are discouraged from attending.

**Audience Warnings:**

The production includes moments of intense bright light.

The production also includes the use of smoke and haze effects.