

FAUNA - tech rider (2019)

(last updated February 2019)

NOTE: this rider and all documents associated with it form part of our contract and all changes must be discussed before signing by any party.

the Show

Fauna is a physical theatre performance with 5 acrobats and a live musician. It consists of pair acrobatics, floor acrobatics, hand balancing, dynamic group acrobatics, and chinese pole. The acrobats move on and off stage throughout, utilising character interactions to transition between 'scenes' rather than curtain transitions, while the musician remains on stage and visible for the duration of the piece. Our aim is to create an alternate world through movement and music (rather than lavish set design) and to integrate high technique into character interactions and focused physical theatre.

Stage

The company requires an ABSOLUTE MINIMUM performance space of:

- width: 7m
- depth: 7m
- height: 6m absolute minimum, 8m preferred

The stage surface must be free from holes or gaps, as well as obtrusions such as splinters or screws, and must be free from any large obstructions (pillars, set pieces etc.). Although black tarkett is preferred, other clean, dark surfaces may be acceptable and should be discussed with the company before any contractual agreement is entered into.

We also require the stage to be swept and mopped (cleaned with water and dried) by venue staff one hour prior to showtime, after which time no outside shoes or footwear are to be worn on stage until after the show is finished. This is to prevent dust or dirt to be left on stage which is a hazard for the chinese pole.

The show was conceived in a black box theatre with side entrances, however it can be adapted to fit a multitude of venues including but not limited to; front seated theatres, spiegel tents (depending on sight lines), half-rounds, circus tents, outdoors, or site specific contexts etc. All ideas are welcomed but must be approved before any contractual agreements are entered into.

The performers MUST be able to leave and switch sides of stage without being seen, therefore a back curtain is a requirement, and additional side wings optimal.

It is also possible for the show to be performed on a raked stage in some instances, but this must be discussed with us prior to signing any contract.

Rigging and Set

The show requires minimal set design.

The company will bring:

- various handstand canes
- chinese pole (2-6m in 2.1m pieces)
- music equipment (as listed)

The presenter will need to provide:

- 3 x rigid rigging points for chinese pole, either on the floor or walls (but as close to the floor as possible), and with a MINIMUM WORKING LOAD of 1000kg PER rigging point
- The required slings (3) to reach from each rigging point to the first carabina of the chinese pole

Santi is an experienced chinese pole artist and has been rigging his chinese pole in all productions he has been a part of. Topher is a professional rigger (license available on request) and climber and has many years of experience rigging for circus. Santi and Topher are able to rig the chinese pole themselves, provided the rigging points are already in place and secured, and Topher will need a detailed stage and rigging plan presented to him in plenty of time prior to the performance to work out the logistics.

Sound

The musician will be on stage for the duration of the performance. Preferred position Upstage Right (see Lighting and Stage Plans). All equipment was PAT approved August 2017.

The company will bring:

- | | |
|--------------------------------|--------------------------|
| - acoustic guitar | - analogue synthesizer |
| - 4 channel mixing desk | - KORG effects processor |
| - tuning pedal | - contact microphone |
| - loop pedal + foot controller | - power station |
| - delay pedal | - assorted cables |

The presenter will need to provide:

- standard 1m x 2m x 30cm (or similar) riser for musician
- keyboard or synthesizer stand no more than 50cm high and the width of the riser and a stable platform (piece of wood etc.) to rest on top
- black skirting or cloth to cover the riser and stand
- 1 x standard European power outlet on stage, or let us know what adaptor will be necessary
- minimum 1 x fold back monitor for the musician

- 2 x stage monitors for the performers
- stage box with stereo input for house levelling
- 2 x XLR cables long enough to connect the on stage mixing desk to the stage box
- black matte stage tape to tape a contact microphone and cable to the floor

The musician will EQ and level directly from stage using the on-stage mixing desk, with everything outputted as a balanced stereo out signal to a stage box. That signal will simply need to be levelled for the room using the master level on the house desk (generally flat EQ).

If any of the above cannot be provided, the venue MUST let us know before signing the contract, as shipping and airline baggage estimates are based on this equipment.

Additionally, the music for the show was written specifically for the production by Geordie Little and is registered in Germany with the collections agency GEMA through Kick the Flame Publishing and Musszo Records. A pre-filled GEMA form can be obtained on our website or upon request. All performances will be lodged and reported in Germany as per standard GEMA laws.

Lighting

ALL lighting should be provided and rigged prior to arrival according to the lighting plans provided by our tech unless otherwise agreed with him. Our tech will then supervise the focussing of the lights during the designated technical setup time and will operate lighting for all rehearsals and performances. House techs will be expected to rig down at the conclusion of the season.

Lighting requirements:

- Full blackout is necessary, with concealed lighting to allow safe movement US of backdrop
- A haze machine with adequate circulatory fans is required

See additional document 'FAUNA lighting plan 2019' for generic lighting plot. This will be tailored to your venue by our technician, Topher.

The presenter should provide the company with a full technical rider, including stage plan and detailed lighting stock, prior to the signing of the contract. Any technical concerns or questions should be directed to Topher at theropemonkey@gmail.com

The presenter will need to supply the company with a full technical rider, including lighting plan, no later than at the signing of any contractual agreement.

Epilepsy Warning for Audiences

Please Note: The show includes 20-25 seconds of Strobe Lighting Effects - some venues may wish to warn audiences in case of Epilepsy.

Bump In and Tech Run

As the company does not have a large set, we only require minimal bump in and technical setup time, however rigging and focussing of lighting is relatively time consuming. The following are a general guide and will differ slightly depending on the venue:

Day before first performance:

- ½ hour bump in and set up
- 6 hours rigging and focussing of lights under instruction of our technician
Topher Dagg
- ½ hour sound check

Day of first performance

- 1 hour technical run through
- 2 hours warm up on stage pre show
- 1 hour cool down

Other performance days

- 2 hours warm up on stage pre show
- 1 hour cool down

Final performance day

- 2 hours warm up on stage pre show
- 1 hour cool down/bump out post show

The following members of the company will be responsible for communicating with in house personnel:

- Geordie Little: sound
- Topher Dagg: lighting and technical matters
- Matthew Pasquet: any other matters

Warm Up Space and Dressing Room

The company requires a heated/cooled training space at least 2 hours prior to, and 1 hour after, the performance. If this space is not the performance venue, it should have minimum dimensions equal to that of the performance venue.

A private, heated/cooled dressing room space with mirrors and a WC is to be provided by the presenter.

Photography

We allow any form of photography, however the use of a flash is strictly forbidden.

Dietary Requirements

The company requires 6 litres of still water, fresh fruit and other snacks of the presenter's choice. Where possible, all snacks should be fair trade.

For presenters providing meals, we require:

- 2 x Gluten Free (Celiac)
- 1 x Vegan
- 1 x Lactose Free
- 3 x no restriction

Transport

When booking flights or other travel tickets, transport options and freight should be discussed with the company before any booking is made, however the equipment for the show breaks down into a minimum of the following, and must be taken into consideration by presenters booking excess luggage:

- 1 x 20kg: guitar (including case) - travelling with Geordie Little
Please Note: Depending on the flight company this may need to be booked as an instrument and not just a normal bag. Any unexpected charges at the airport will be added to our invoice.
- 1 x 26kg: sound equipment (including case) - travelling with Geordie Little
- 3 x 19kg: chinese pole pieces - travelling with Santiago Ruiz
Please Note: within Europe these will need to be booked as skis, and outside Europe will need to be booked with correct dimensions and can be quite expensive. Any unexpected charges at the airport will be added to our invoice.
- 1 x 23kg: rigging equipment (including case) - travelling with Santiago Ruiz
- 2 x 23kg: handstand canes (including case) - travelling with Imogen Huzel
- 1 x 23kg: costumes and props - travelling with Matthew Pasquet
- 1 x 23kg: technical equipment - travelling with Christopher Dagg

Depending on the airlines being used, some items will need to be booked as specific luggage items (see above), such as the guitars being checked as oversize baggage or instruments on RyanAir. Also, the total weights given above are the MINIMUM weights needed and cannot be split, meaning for airlines that do not pool luggage allowances or which have specific weight limits, extra luggage allowance may need to be booked in advance. This needs to be checked and booked accordingly, or else any fines or extra fees will be added to the final invoice to the presenter.

Please also note that:

- for tours or engagements lasting less than 5 days, we will require a carry-on bag per person (7) for personal items, which, depending on the airline, may need to be booked separately

- for tours or engagements lasting more than 5 days, we will require an extra check in bag per person (7) for personal items.

For promoters booking international travel, the nationalities of the performers are as follows:

- Geordie Little: Australian, British
- Rhiannon Cave-Walker: Australian, British
- Santiago Ruiz: Spanish
- Matthew Pasquet: British
- Imogen Huzel: British, German
- Arthur Parsons: British
- Christopher Dagg: British

For tours where a car or van will be rented and driven by us, we require a minimum of 2 drivers to be insured so we can share the drives.

Accommodation

We require 7 double rooms in a hotel of a reasonable standard

Per Diems

We ask that all per diems be paid in cash in local currency on arrival.

Risk Assessment

A full risk assessment form, compliant with United Kingdom standards, can be found on our website here:

<https://www.faunacircus.com/for-press-producers-bookers>

Contact and Contract

As stated at the outset, his technical rider and all associated documents form part of the contract with FAUNA and will be assumed to be agreed upon without notification prior to the signing of any contractual agreements.

If any part of this rider is unclear or not possible for any reason, please get in contact with us. We are flexible and happy to work with venues/presenters to provide the best performance outcome for everyone involved.

Contracts will be signed by Rhiannon Cave-Walker on behalf of the company:

FAUNA CIRCUS LTD
63 Cleevemount Rd
Cheltenham
GL5 23HF
United Kingdom

General questions or queries should be directed to:

Rhiannon Cave-Walker and Matthew Pasquet

fauna.hello@gmail.com

Technical questions should be directed to:

Topher Dagg

theropemonkey@gmail.com