

GYNOIDES

Technical Rider



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Technical Rider

GYN ♀ IDES will hereinafter be referred to as CirkusPerspektiv and the production/presentation company or presenter will be referred to as The Producer.

This technical rider sets out all the specifications and requirements for the smooth operation and success of the Performance Gynoïdes and is an integral part of the contract. This rider may not be modified without the prior consent of Gynoïdes technical director. Nonetheless, it serves as a framework and basis for negotiations., changes are possible. All changes must be included in an agreement with the CirkusPerspektiv's representatives.

General Info

| | |
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| Show Title: | GYN ♀ IDES |
| Show Subtitle: | CIRCUS FEMALE INTELLIGENTSIA |
| Artistic Company | GYN ♀ IDES |
| Production company: | CirkusPerspektiv Sweden |
| Duration: | 1.15 minutes without pause |
| Minimum age: | All audience |

Distribution and Staff

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| Amount of artist on stage: | 7 |
| Amount technical staff: | 4 (1 sound operator, 1 light operator, 1 tech coordinator/rigger, 1 tour manager/technician) |
| Company Representativ | 1 |
| Total team members: | 12 |

Circus Disciplines and other talents

Acrobatics, Aerial hoop, Aerial tissues, Contortion, Cyr Wheel, Dance, Hand to hand, Handstand, Hula hoop, Hair Hanging, Aerial Chair, Skipping Ropes, motion capture technologies, Live signing and music.

Dimension minimum requirement

The performance space cannot be less than 32' (10 m) wide by 32' (10 m) deep and 22' (7 m) high) in addition to the wing clearance and space to move on each side.

Dimension Ideal requirement

The performance space is ultimate with (12m) wide and by (12 m) deep and (9 m) high in addition to the wing clearance and space to move on each side.

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Rigging Required Heights

Heights Rigging points at a max of 9 meters. (The show can be adapted for lower venue to a min. of 7 meters to the roof, the height need to be preliminary agree between the parties)

Settings in Room Provide by the The Producer

Stage 12m x 12m circular stage or square or rectangle

Stage floor: Flat and dry surface, covert by black dance carpet

Circular Truss Fd 34=29 cm x 29 cm pieces for 10 meters diameter

Rigged at between 7 and 8 meters depending on the venue with 4 hoist

Rigging: 1 points on 1 floor corner of the stage with a capacity of 1000 kilos

1 point above floor points with a capacity of 1000 kilo

1 point central in the roof for a capacity of 1000 kilos.

If the anchor points is not possible, counterweights (lead or water tank) can be placed on the stage.

Exit with backstage : 1 on each side of the stage

Seats: Placed on each side of the stage or frontal

Set design Provide by CirkusPerspektiv Sweden

Circus Manege: Placed on stage. 12 meters diameter outer and 11 meters inner. (depending on transport cost arrangement)

Rail system: Hooked on circuslar truss

Curtains: Hooked on rail system

Circus equipment

Musical Instrument

Rigging gears

Props

Costume

Assistance Provide by the The Producer

1 head-carpenter/stage manager/rigger

Ideally 2 carriers for unloading and building manege

The venue provide with technical assistance and with the required conditions and tools.

Transport of equipment Provide by the The Producer

Exact weight and dimension estimation is under process * ready end of March 2016.

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Lights requirement

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| General lightning: | <u>Provide by the The Producer</u> Profile 35' 1200 W Profile 600 W Profile 2000 W Fresnel 5 kW Par 64 cp 61 Par 64 cp 60 Par 64 cp 61 tight wire |
| Table | All on separate channel Dimmer table |
| Other: | 6 floor stands (beam) distributed around the stage 1 light technician, Lights, cables, dimmer table, stands, technical support |

Sound requirement

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| Soundboth : | <u>Provided by The Producer</u> Power : 230V Schuko Table for computer etc. 2 Meters |
| Soundsystem : | IF FRONTAL STAGE : Stereo-speakers with external subwoofer. Dimensioned for the venue. IF 360° STAGE : 2 x Stereo-speakers with external subwoofer. Dimensioned for the venue. |
| Musican: | 1 Monitor-speaker for musician. Stage-box between musician and sound-mixer: at least 6 sends and 1 monitor return. |
| MIXER | Digital mixer with Reverb hall effect. 24 XLR in / 10 XLR out |
| Other | 2 x black Micstands 10 x 2,5m XLR Cables. 1 sound technician, technical support Depending on the city: Harp with pedal to borrow or rent, we can also travel with the harp |
| CirkusPerspektiv provides: | 1 computer, music instruments, wireless microphone, audio-visual specific technological devices, sound engineer. |

Time Frame

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| Set-Up: | 5 hours minimum, 6 hours max depending on the venue. |
| Rehearsal: | 3 hours minimum |
| Takedown: | Rigging down of circus equipment and sound strait after the last performance, approximately 2 hours. |

Amount of performances: On the day of arrival 1 performance. Other days 2 performances.

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| Ticket Office: | CirkusPerspektiv need the services of a ticket office associated with the theatre in which it will be performing. The Producer agrees to provide the services of ushers and house staff for the show (audience's arrival and departure). |
| Dressing Rooms: | CirkusPerspektiv will need min 4 small dressing rooms for 2 people each or 2 large dressing rooms for 4 people. They must be in good condition, clean, sufficiently heated and safe. The rooms must be equipped with chairs, tables with mirrors, sufficient lighting, toilets, showers, costume racks. |
| Laundry: | The theatre must be equipped with washers and dryers in which to wash the costumes after the shows. A wardrobe attendant may be required to help with the costumes and washing. |
| Security: | The Producer must ensure that the show is not recorded by any means: microphone, video, camera or other. No cameras, with or without flash, are permitted during the rehearsals or shows. |
| Technical security: | The Producer agrees to protect and insure CirkusPerspektiv personnel, equipment, accessories, costumes and personal effects left on the site where CirkusPerspektiv will be performing (in the theatre, dressing rooms, control booth, house, production office, hall, dock, lighting positions). The Producer agrees to secure said locations 24 hours per day, for CirkusPerspektiv entire stay (until its departure). |
| Safety Consideration | Access to first aid Access to warm area with floor mats for warm up and stretching The show can not be perform on uneven or wet surface |

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| Contact: | |
| Artistic Director | Marie-Andrée Robitaille cirkusperspektiv@me.com |
| Technical Director | Matti Heckscher matti.heckscher@me.com |
| International Booking: | Nathalie Hébert nahebert@gmail.com |
| Phone: | +46763181880 |

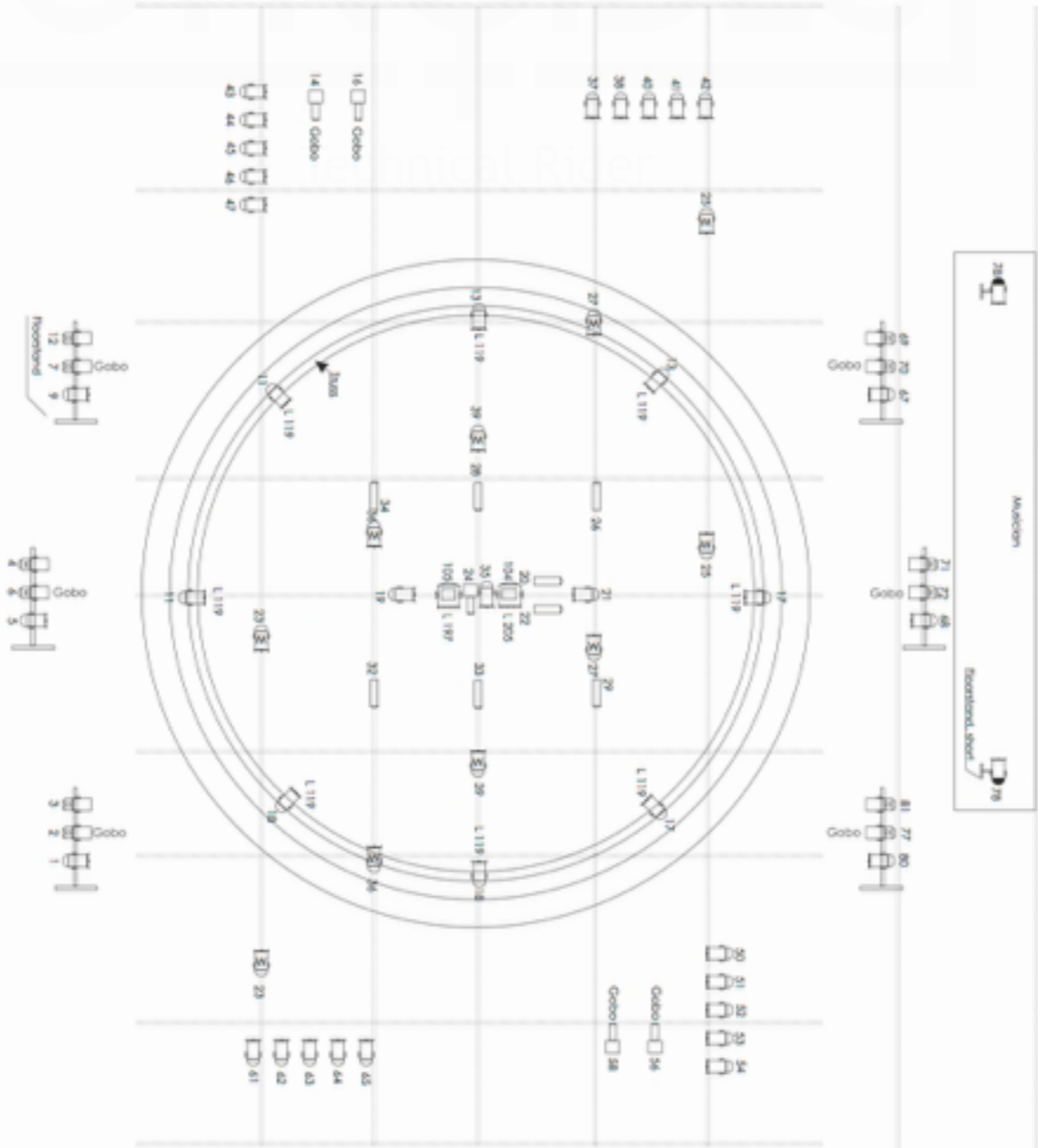
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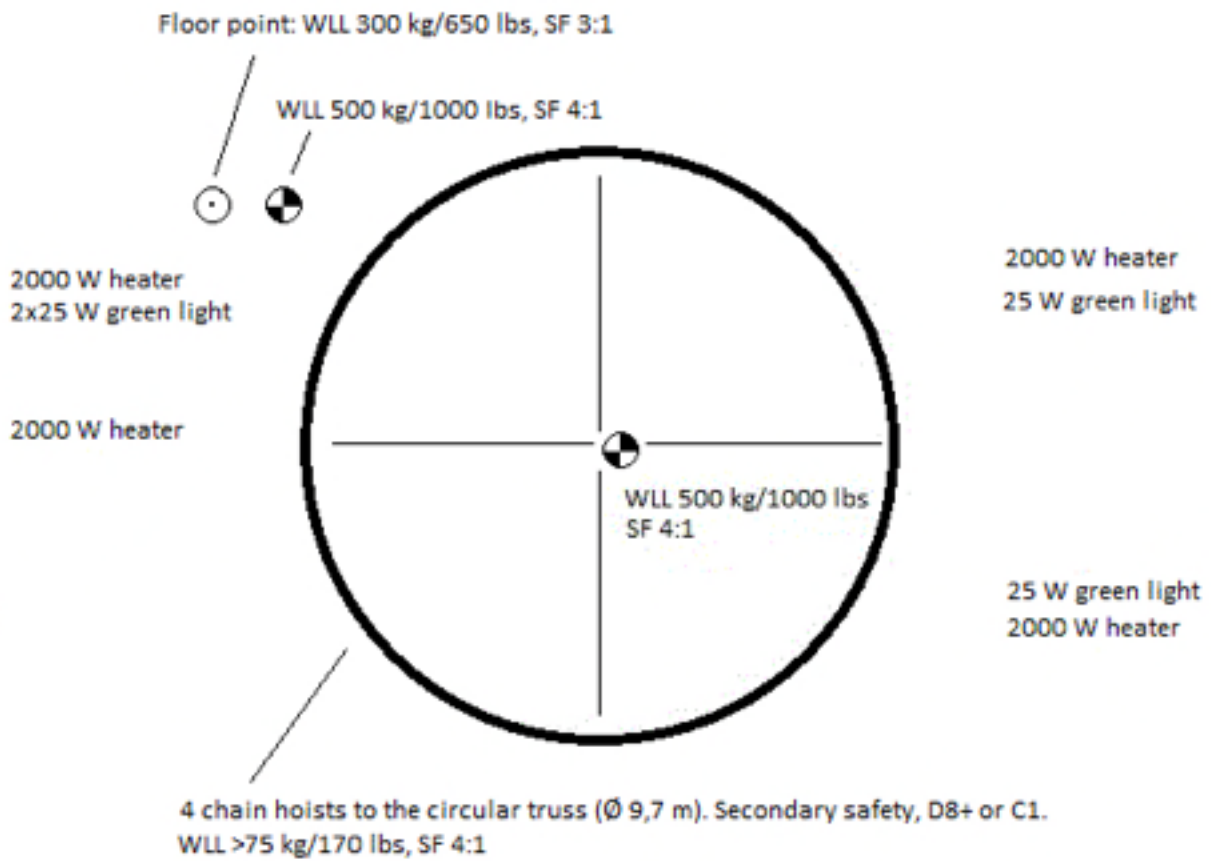
- Gynoides
 Oroncristem 2015/16
 Light design:
 Ricardo Nijman
- 12 ☐ Puntle 35' 1200 W
 - 8 ☐ Puntle 600 W
 - 5 ☐ Puntle 2000 W
 - 2 ☐ Inpanel 5 kW
 - 38 ☐ For 64 cp 61
 - 2 ☐ For 64 cp 60
 - 15 ☐ For 64 cp 61 right-side
 - 1 Hanger included

Gynoides

Rigging and electric plan

Tec tower: 240 V, 50 Hz, 10 A

Audience



Optional audience

Feb 2016

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Credit

Circus Designers

Concept, direction

Light

Costume

Movement adviser

Movement adviser

Sound dramaturgy

Sound Technician

Props Maker

Rigging

Scenography

Marie-Andrée Robitaille

Raimo Nyman

Nina Falk

Mari Carassco

Charlotta Öfverholm

Niclas Lindgren

Anton Andersson.

Sara Selander

Matti Heckscher, Johan Bodin

Marie-Andrée Robitaille

Gynoïdes

Aerial hair and hair Hanging

Contortion, aerial hoop, handstand

Manipulation Hula hoop

Dance and circus multidisciplinary

Aerial tissues, Cyr Wheel

Acro/Dance

Singer/musician:

Laura Lippert USA

Maude Parent QUEBEC, CANADA

Veera Kaijane FINLAND

Sophie Duncan UK

Sarah Lett QUEBEC, CANADA

Sade Kamppila, FINLAND

Anna-Maria Hefe, GERMANY

Technical team

Artistic director

Sound and Light technician

Technical director, rigger

Stage manager, costume, tour manager

Marie-Andree Robitaille

Anton Andersson.

Matti Heckscher

Lea Firus Norrman

Director assistant and coordination

International Sales

Lea Norrman Firus

Nathalie Hébert

Produced by: CirkusPerspektiv Sweden

Supported by:

Kulturbyggnad, Musikverket, The city of Stockholm, Swedish Art Council, Swedish grants committee, Canadian council for the Arts, Stockholm County Council

In collaboration with

Riksteatern, Orienteatern, Stockholm University of the arts, School of Dance and Circus, Royal Institute of technologies, KTH R1 Experimental Performance Space and Presence Lab.