



HAHAHAHAHAHAHA by Julia Masli
A Woolly Mammoth Theatre Company Touring Production

TECHNICAL RIDER:

LIGHTLY PRODUCED VERSION

Updated April 2026

OVERVIEW:

HAHAHAHAHAHAHA is a solo theatre/comedy clown show. The performance is highly improvised and varies dramatically between individual performances based on audience participation and other factors. It is adaptable to a wide range of spaces from small comedy clubs to traditional proscenium theaters and beyond. This rider includes the technical needs of a typical “lightly” produced engagement, with optional add-ons that will vary based on the venue and length of the engagement.

RUNNING TIME: 60-80 MINUTES

PERSONNEL:

The production travels with the following personnel:

- 1 Performer
- 1 Live Sound Designer/Sound Supervisor (operates sound board)
- 1 Production Manager/Stage Manager/Live Lighting Designer (operates light board)
- 1 Lighting Designer (load-in through opening only, may not be required at all venues)

- 1 Director (tech through opening only, may not be required at all venues)

The presenter must provide travel (direct flights), housing, and per diem reimbursement for these people for the duration of the engagement.

The presenter must provide the following personnel:

- Load in crew for efficient operation, typically 3 electricians, 1 audio, 2 carpenters
- 2 deck technicians for all technical rehearsals and performances
- 1-2 translators, if needed (see below)

STAGE NEEDS:

The performer will enter the house and audience members will enter the stage. Easy access from house to stage is critical for the performance. The venue must take any and all measures to ensure audience safety on stage. The venue should provide an accessible path to stage for audience members with disabilities if possible.

MASKING:

Masking/softgood needs vary depending on size of venue. Whenever possible, travelling upstage left and right leg curtains are requested to hide props/scenic elements.

LIGHTS:

The lighting is improvised along with the performance, and existing systems can usually be modified to work for the performance. The ideal lighting plan includes:

- Lilac main full-stage wash
- Isolated area downstage/midstage right
- Isolated area upstage right
- Isolated area midstage left
- Isolated area upstage center
- Isolated area midstage center
- Isolated area downstage center
- Good house light coverage including aisles

SOUND:

The company travels with its own sound technician/operator. We will be running the sound from our own Mac Mini through Ableton. The show uses multiple wireless microphones as well as playback, and is recording into a Focusrite Scarlett 4i4 USB audio interface using aux outputs from the sound desk.

The show travels with the following microphones and equipment:

- One working prop laptop for onstage office setup
- One Mac Mini for sound operation
- One headworn mic with TA4 connection
- One lavalier mic with TA4 connection

The show requires the following equipment from the venue:

- Two wireless SM58s (or similar handheld mics) and receivers
- Two wired SM58s or similar, one DSR and one DSL. Exact placement will be determined at load-in.
- One straight mic stand
- One boom mic stand
- One stereo DI box with cable to 3.5mm “headphone jack” prong connector
- Two wireless beltpacks and receivers with TA4 connections

The show requires the following cable paths to the console, each in an individual channel:

- DSR stereo DI box (mentioned above)
- DSR wired microphone
- DSL wired microphone
- Four wireless receivers (two provided by artist, two provided by venue)
- Two 1/4” speaker cables for Focusrite Scarlett 4i4 USB audio interface (at the mixing position)

One mono aux output from the sound desk is required to send the six microphone channels into the audio interface. The aux send is ideally XLR but can also accept a 1/4” jack.

See [Sound Workbook](#) for details of patching and console configuration.

The show typically uses a repertory house PA and requires good audibility from all audience seats, as well as onstage monitors. Please discuss with the company for needs specific to your venue.

SCENIC ELEMENTS AND PROPS:

It is possible for the production to travel with a portable shower. However, whenever possible, we request that the venue build or source a stall shower for the production, similar to the adjacent photo, that can run with warm water for 1-3 minutes. Please discuss with the Production Manager.

If the portable shower will be used (including water reservoir bag, shower curtain, and showerhead), please note that the reservoir must be filled with warm water prior to each performance and emptied post show.

The production **travels with** the following scenic elements and props:

- Bathrobe, towel, swim trunks in several sizes, t-shirt
- Bed linens and sleep masks
- CD player (batteries required), meditation CDs, headphones
- Hand saw, hammer, safety goggles
- Three mannequin legs
- Office supplies, laptop (wall power required)
- Instructional signage for audience members
- Kabuki drop for pizza
- “Love Database” booklet
- Fire pail. **Note: Venue must supply fire permit as needed.**
- Chalk markers*



Presenter/venue will provide the following:

- Single/twin-size bed frame and mattress on wheels, or simple/neutral [sun lounger/poolside chaise](#)
- *if bed is used:* two pillows
- One [fern plant](#) or similar plant
- Large [metal washbasin](#), 2-3' in diameter, to be used as shower base
- Dark-colored office desk or desk-like table
- Office chair
- Two [simple tall black stools](#)
- One fan (wall power and extension cord required)
- Oven or toaster oven (see below)



- Wall power (see above)
- Fire permit if needed (see above)
- Consumables:

Please note that the existing physical production may have some of these items and it may be possible to travel with those. Please discuss with the Production Manager for details specific to your venue and engagement.

- IKEA chairs and cushions in color to match standard house audience chairs. The number of chairs is variable: they must replace the full front row, plus one additional chair per performance, plus one chair to be broken and rebuilt as set dressing. (For example, if the front row is 10 seats and there are four performances, 15 chairs will be needed.) Approved IKEA chair options include: [PINNTORP](#), [STEFAN](#), and [ASKHOLMEN](#); with [these cushion options](#). It is essential that you discuss these options and the number of chairs needed with the Production Manager before purchasing.
- Masking tape
- Black gaff tape
- Black duct tape
- Clear vinyl marley tape
- AA batteries for CD player
- Plain cheese pizza. **Note: Venue must provide oven or toaster oven to heat pizza.**
- Apple juice (approx 2 ounces per performance)
- Bottled water (2 bottles per performance)
- Rectangular paper napkins (similar to [these](#))
- Chalk*
- Protest sign and white paper (A1 size or 24"x36"): one per performance (see photo above)
- Jumbo black Sharpie markers
- 3" nails
- Shampoo
- Bowling fliers (artist will design for each city, presenter should print)
- [Fire paste \(purchased here\)](#)
- Long fireplace/candle lighter (two per run)
- Fire extinguisher or fire blanket

*Note: **The performance invites the audience to write on the upstage wall of the theater with chalk marker.** The venue should provide paint the color of the wall in order to repaint over the writing after each performance, or should paint the wall in advance in a combination of paints that chalk

marker will wash off (the production can advise as to the best combination of paints). If either of these options are not possible, please discuss with the company to determine alternative options.

Rigging needs:

The artist will provide these items and typical hardware needed to hang them; additional support may be required from the venue. Please let us know if the venue does not have suitable hanging positions.

- 1 kabuki drop rig provided by artist (for dropping pizza) hung between DSR and DSC
- 1 clear plastic trash bag (for audience socks) hung MSR
- 1 broken and rebuilt chair hung MSL
- Portable shower reservoir and showerhead if used (see above)

WARDROBE:

The wardrobe needs consist only of laundry; there are no dressing or other requirements. Bed linens, eye masks, swim trunks, towels, and bathrobes are washed once per week.

The performer's costume requires vodka spray after each performance, but is not otherwise washed. Please provide ample vodka spray in the dressing room.

DRESSING ROOMS:

Please provide one large, lockable dressing room in the backstage area. Please provide tea and coffee making facilities and fresh milk and water in the main dressing room if possible, as well as an iron and ironing board. Please make a high-speed internet connection available for our full time on site.

In addition, an offstage changing area (quick change booth, restroom, or similar private space) is required for a member of the audience.

PARKING:

If necessary, please arrange unrestricted parking for the duration of our stay.

SECURITY:

Artist shall not be liable for any security costs related to the performance.

PHOTOGRAPHY/VIDEOGRAPHY:

Please note that we do not allow any photography, video or audio recording by the Presenter without permission.

TRANSLATOR(S):

If the local language is not English, and if the Presenter and Producer determine that translation is appropriate, **Presenter will help to identify local translator to participate in the performance.** Please discuss with the Production Manager to collaborate on casting, scheduling, and the best arrangement for hiring. Adequate rehearsal time must be allocated to incorporate the translator into the performance.

In addition or in combination, a translator familiar with technical-theatrical vocabulary must be present during load-in if necessary.

LOAD IN:

The company requests a minimum of 6 hours of tech. Though not preferred, this may be the same day as the first performance.

PRODUCTION TRANSPORT:

The presenter must cover the cost of transportation (shipping or checked luggages) of the production assets. The traveling elements of the production will fit in checked suitcases.

FRONT OF HOUSE:

We'd love to discuss your front-of-house and box office processes with you. While you know what works best for your venue, we have some recommendations and requirements based on the needs of the production:

- A certain section of chairs (typically the front row) must be replaced or supplemented by IKEA chairs (see above)). This will vary by venue but must be incorporated into both your front-of-house and production planning.
- Regardless of how the performance is ticketed, intervention from house management will be important to move patrons around as needed in the minutes before the show begins. This

intervention is to achieve two goals: to fill the special breakable chairs mentioned above; and to bring patrons closer to the stage and fill gaps in the audience, to help concentrate the energy in the room. **This is essential to the work.**

Please set aside time to discuss front-of-house processes with the Production Manager well in advance.

ACCESSIBILITY:

The company places deep importance on incorporating values of accessibility into our work at every stage. The audience experience, from the moment of ticket-buying to leaving the lobby at the end of the evening, should be as welcoming to as broad a swath of patrons as possible, including those with differing financial, sensory, physical, identity, and other needs. We recognize the limits that finances and personnel capacities place on these aims and welcome conversation with each Presenter and Venue about a practical approach to access within the capacity of the Venue.

CONTACT INFORMATION:

Sarah Chapin

Associate Producer, Production Manager, & Stage Manager, HaHaHaHaHaHaHa Tour

HAX7production@gmail.com

919-801-6606

Ben Levine

Director of Production, Woolly Mammoth Theatre Company

Ben.Levine@woollymammoth.net

301-801-0637