

THE LEELA DANCE COLLECTIVE

TECHNICAL RIDER – *SPEAK*

Touring Requirements

SPEAK is performed by a cast of 4 dancers (2 tap and 2 kathak), and 6 musicians (a jazz trio and a classical Indian trio). The show is approximately 90 minutes in length and is performed without intermission.

1. GENERAL PROVISIONS

- Company shall provide all costumes and props, except as noted.
- Presenter shall provide:
 - A theater in good performance condition.
 - All lighting equipment.
 - All sound equipment, including backline rentals as necessary and noted.
 - All platforming and platform requirements.
 - A hardwood floor, suitable for barefoot dancing.
 - Dressing areas.
 - Crew.

2. STAGE REQUIREMENTS

- A dance area of 42'-0" wide by 30'-0" deep. Smaller dance areas may be considered, but must be approved in advance, on a case by case basis.
- The floor shall be a clean, smooth, sprung wooden floor (solid oak, maple, cherry), free of wax, gaps, pits, splinters, tape or protrusions of any kind; the floor shall not be laid on concrete. *Marley, composite woods, particle board or similar type floors are not acceptable.*
- A sufficient number of black legs and black borders to create appropriate masking of all backstage areas and lighting and rigging infrastructure.
- A full stage, white cyclorama (cyc) to be hung upstage of the dance area.
- A full stage black scrim to be hung downstage of cyc in a position to allow for appropriate lighting of the cyc.
- A 3' upstage crossover is required.

3. SCENERY REQUIREMENTS

- If the venue does not have a stage floor as detailed above and deemed sufficient by company's technical and/or artistic staff, presenter shall be required to rent an appropriate floor as determined by company.
- There are no additional scenery requirements beyond those standard stage requirements listed above.

4. LIGHTING REQUIREMENTS

- The lighting design for *Speak* utilizes four (4) ETC Source-4 26° units, each equipped with a Rosco I-Cue moving mirror and DMX controlled Auto-Iris. Any moving light fixture can be substituted for these units, as long as all 4 units are of similar type, and each unit has pan/tilt control, iris and/or zoom control, is capable of color correction to approximately 3,200°K, and is of appropriate size and intensity for the venue.

- The company will make every effort to maximize the use of existing venue inventory. However, if venue inventory is deemed insufficient by Company, Presenter agrees to provide the following minimum equipment list:
 - (6) ETC Source-4 19° ERS
 - (40) ETC Source-4 26° ERS
 - (14) ETC Source-4 36° ERS
 - (14) ETC Source-4 50° ERS
 - (24) PAR 64 – MFL
 - (10) PAR 20 “Birdies” or similar to be used as footlights
 - LED cyc wash from the top
 - LED cyc wash from the ground
 - Full stage *color changing* top or back wash
 - (4) Rosco I-Cue moving mirrors (or substitutes)
 - (5) DMX Iris for Source 4 ERS
 - (8) A Size pattern holder for Source 4 ERS
 - (10) Music stand lights for band – 40w minimum lamp, 60w preferred.
 - (8) Lighting booms, preferred 12’ height, minimum 8’.
 - (8) Floor plates / floor mounts for Source 4 ERS
 - (2) Entec Radiance Hazers
- Dimmers: 120 at 2.4kw
- Control Board: An ETC Eos family console is required.
- Sufficient stock of cable to circuit necessary systems

5. BACKLINE REQUIREMENTS

- JAZZ TRIO (PIANO, DOUBLE BASS, DRUMS)
 - (1) Full-size acoustic grand piano, with piano bench. Steinway or Yamaha grand C7 or similar. Piano must be tuned at least once and on the same day as the first public performance.
 - (1) 15” bass speaker w/ amp, and a comfortable padded stool for upright bass.
 - Drum kit to include:
 - Yamaha Absolute Maple Kit
 - 18” kick
 - 8X12” rack tom
 - 14”X14” floor tom (w/ legs)
 - 5”X14” Ludwig Black Beauty snare drum.
 - Hardware – Yamaha
 - 3 boom cymbal stands
 - 1 hi hat stand
 - 1 snare stand
 - 1 roc-n-soc drum throne (basic round seat with no back support)
 - all needed tom mounting hardware
 - chain kick pedal.
 - Drumheads
 - Evans coated G2 for toms
 - Evans coated G1 for snare
 - Evans EQ 4 coated for batter side of bass drum
 - Rug or carpet, 4’ x 6’
 - (3) black music stands w/lights

- INDIAN TRIO (TABLA, SITAR, HARMONIUM):
 - (1) 6' x 12' platform with black skirting, approximately 24" in height.
 - A clean rug or carpet must be provided to cover the majority of the platform surface. Once the rug is placed on the platform, no staff or crew shall be allowed to walk on the platform without removing their shoes.
 - Enough white sheets or black duvetyne to cover the surface of the platform and rugs should the look or color of the rugs be determined to be unsuitable for the performance.
 - Minimum of 1 step unit for platform, located offstage. 2 preferred.
 - (3) pillow or seat cushions for the trio.

6. SOUND & COMMUNICATION REQUIREMENTS

- Sound equipment to be provided by presenter. SEE ATTACHMENT B - AUDIO INPUT/OUTPUT LIST for more details, mic substitutions (when applicable), and mic stand styles and quantities.
- Professional PA system, such as D&B, L'Acoustics or Meyer, providing even and full range coverage to ALL seats.
- FOH mixers in order of preference- Digidesign: Profile, SC48, Soundcraft Vi 3000, or other vi series with at least 48 inputs; Yamaha cl5.
 - 8 channel wireless system with:
 - (2) Shure beta58, beta 87, KSM9 or similar handhelds on straight round base stands
 - (6) Sennheiser 5212 body pack transmitters with beige lavalieres (DPA 4061, Countryman B3 etc). 4 for footwork and 2 for vocals.
- (5) Crown PCC 160 boundary microphones.
- (2) Shotgun microphones – MKH416 or MKH8060 preferred, Sennheiser ME66 or similar acceptable ~ 12" shotgun. Please no Audio Technica.
- (1) Beta 52
- (1) SM 57
- (5) Beta 98
- (4) KMS 185
- (1) XLR with inline switch for Sitar position
- (1) Barcus Berry contact pickup for Piano
- (1) Sennheiser 421
- (1) KMS 104
- (1) SM 58 and (3) SM 58 with switches
- (2) 1/8" stereo jacks for iPod connection. One located at SM Desk or near the stage for rehearsal purposes, and one located at FOH for pre/post show.
- (2) DI's. One with stereo 1/8" to dual 1/4" adaptor (only one channel used).
- (7) floor monitors for musicians:
 - (4) compact 5", such as Meyer UPM-1P (with yolks for tip up) or similar
 - (3) traditional 8" to 12", such as Meyer UM-1P or similar
- (4) stage fill monitors, Meyer UP-Junior or similar. 2 on stands, 2 on floor. Monitors must be LOW PROFILE and placed so that they do not obstruct visual of dancers feet by audience.
- Stage power and distribution for powered speakers, bass amps, etc.
- Tagaderm patches or 3M Blenderm tape for mic cables - body taping.
- Intercom: Intercom systems must be full duplex – radios are NOT acceptable. Stations for:
 - Stage Manager
 - Light Board Operator
 - Sound Engineer (handset & call box preferred)
 - Deck Crew / Backstage
 - Tech table as necessary for technical rehearsals and dress performances.

7. WARDROBE REQUIREMENTS

- An iron, ironing board and steamer shall be available for use on site.
- Presenter shall provide two (1) dresser available backstage for quick changes and any emergency repairs of costumes during the run of the performance.
- Presenter shall provide for the care and laundering of performers onstage costumes, only as determined and requested by Company Tour Manager and discussed in advance.

8. CREW REQUIREMENTS

- Company will tour with following:
 - Production Stage Manager / Lighting Director
 - Audio Engineer
 - Company Manager
- Presenter shall provide experienced technical crew members to safely and successfully provide all technical support and services that this production requires beyond the capability of company's production staff. Listed below are the minimum *SHOW CREW* requirements to be provided by the presenter:
 - Light Board Operator
 - House Sound Technician (to assist Company Audio Engineer)
 - Deck Crew
 - Fly Rail Operator (as applicable and required by the house)
 - Dresser (as noted in Section 7)
- Presenter shall provide trained technical crew for the complete pre-hang, load-in and strike of *SPEAK*. The exact number and type of crew shall be determined, in advance, by Company Production Manager and Venue Technical Director.

9. DRESSING ROOM & GENERAL VENUE REQUIREMENTS

- The company will travel with up to eleven (11) performers and three (3) production/support staff.
- A minimum of three (3), clean, well-lit dressing rooms with mirrors, tables and six (6) chairs each. Costume racks shall be provided (at least 3 ft per performer).
- A production office or small dressing room for company's production staff.
- A minimum of one (1) shower (where possible) with restroom accommodations (not available to the public), hot and cold running water shall be provided.
- Depending on the location and size of performer dressing rooms, a quick-change area large enough for three (3) people may be required backstage. The quick change area should include a mirror and sufficient lighting.
- Stage access from the dressing rooms must be 'barefoot friendly', meaning path should be clean, free of splinters, nails, or other debris, and walking surfaces cannot be sharp (such as a rocky path), or rough, unfinished materials (such as raw wood planks with splinters). If there is a question as to the 'roughness' of the pathway, then a carpeted path should be laid out for stage access.
- Heat and Cooling: The performance spaces, dressing rooms, rehearsal spaces and residency sites will be heated/cooled at safe and reasonable temperatures. Company cannot perform in an indoor venue with temperature below 70°F or above 78°F.
- There must be no drafts in any of the performance areas or dressing spaces which could affect the health and well-being of the performers.
- All backstage wing space and crossover areas must be cleared of all obstacles for rehearsal and performances and glow tape must be available to ensure proper visibility of all pathways and the

stage area.

- The stage shall be swept, and damp mopped just prior to all rehearsals and performances.
- The Company shall have exclusive use of the dressing area during the contract period. When these areas are not in use by the Company, the Presenter agrees to secure these areas from unwanted access. No third parties shall be given access to these areas without approval from the Company.
- The dressing areas shall be made accessible for the Company at least two (2) hours prior to any performance or rehearsal.

10. HOSPITALITY:

- Presenter shall provide ice, Ziploc baggies, and tissue located in an easily accessible area either backstage or near the dressing areas.
- Presenter shall provide a minimum of twenty-four (24) 8-16oz. bottled waters on stage, for the company use, for any rehearsal period or performance. Environmentally friendly options (i.e. bulk filtered water) are gladly considered, but details and arrangements must be discussed in advance with Company Tour Manager.
- Presenter shall provide for the following meals and refreshments:
 - Snacks: To include such items as fresh fruit, nuts, fresh vegetables (crudite), cheeses, meat, bread, crackers, condiments/dips, and chocolate, as well as coffee, tea, hot water, juice, sodas, and carbonated water. Snacks shall be provided for any days in which the technical or performance personnel are working in the theater. *Provided snacks should include vegetarian options.*
 - Hot Meals: To include such options as hot Indian foods (naan, rice, sabzee, dal etc.), which may be substituted for grilled or baked fish or chicken, grilled assorted vegetables, collard or kale greens when Indian food is not available, with respective sauces/seasonings. Hot meals shall be provided for any days in which the performance personnel are working in the theater for periods longer than 6 hours and for any multi-performance day or when a dress rehearsal is scheduled on the same day as a performance. *Provided hot meals should include vegetarian options.*
 - Specific snack and hot meal menus should be discussed and reviewed with Company Tour Manager prior to Company's arrival.

11. MISCELLANEOUS REQUIREMENTS:

- No videotaping, sound recording or photographing Company without prior authorization and coordination from Company Tour Manager. If permission is obtained, copies of all material must be provided to Company no later than 1 week after the final performance.
- Parking spaces for entire Company provided and reserved as near the theater as possible.
- Presenter shall provide 24 complimentary tickets for Company use per performance.
- Presenter shall provide all roundtrip air and ground transportation, including cost of equipment transportation in relation to booking.
- Presenter shall provide for single occupancy, non-smoking, hotel rooms at a minimum 4-star hotel near the venue with hot breakfast included.

12. PRODUCTION REQUIREMENTS FOR TOURING PRODUCTIONS:

- Company's provided lighting plot must be pre-hung, circuited and colored prior to the Company's scheduled first day in the venue. The lighting plot will be provided no later than three (3) weeks prior to the first scheduled performance.

- All soft goods and cyclorama must be pre-hung as specified by Company prior to Company's schedule first day in the venue.
- All required platforms, performance floor, and risers shall be constructed, properly braced, painted, masked, and carpeted (as detailed and required for each platform or riser) prior to Company's scheduled first day in the venue
- Stage floor shall be prepared (any dance floor in place and secured, etc.). Stage floor shall be clear of any splinters, nails, or other debris.
- All audio should be installed and tested during the pre hang. Monitors and stands should be in rough positions and all audio lines should be run and checked. Exact mic and monitor placement will happen at musicians arrival.
- **MINIMUM PRODUCTION SCHEDULE** (*specific load-in/performance/strike schedule shall be determined on a venue by venue basis, between the Venue technical staff and Company production manager*) :

DAY ONE: LOAD-IN/TECH

- i. 6 hours: Load-in and focus lighting and audio
- ii. 6 hours: Sound check and program all technical cues/performer spacing.

DAY TWO: DRESS/OPENING PERFORMANCE

- iii. 4 hours: Dress rehearsal and tech notes.
- iv. 1 hour: Minimum break between dress rehearsal and performance call.
- v. 2 hours: Set for top of show, costume and makeup
- vi. 2 hours: PERFORMANCE

PERFORMANCE DAY

- vii. For any performance after the opening night performance, the theater shall be available to Company with full performance run crew for any technical notes/rehearsal needs for up to 5 hours prior to the scheduled performance time. Specific scheduling shall be determined by venue technical staff and Company production manager in advance.

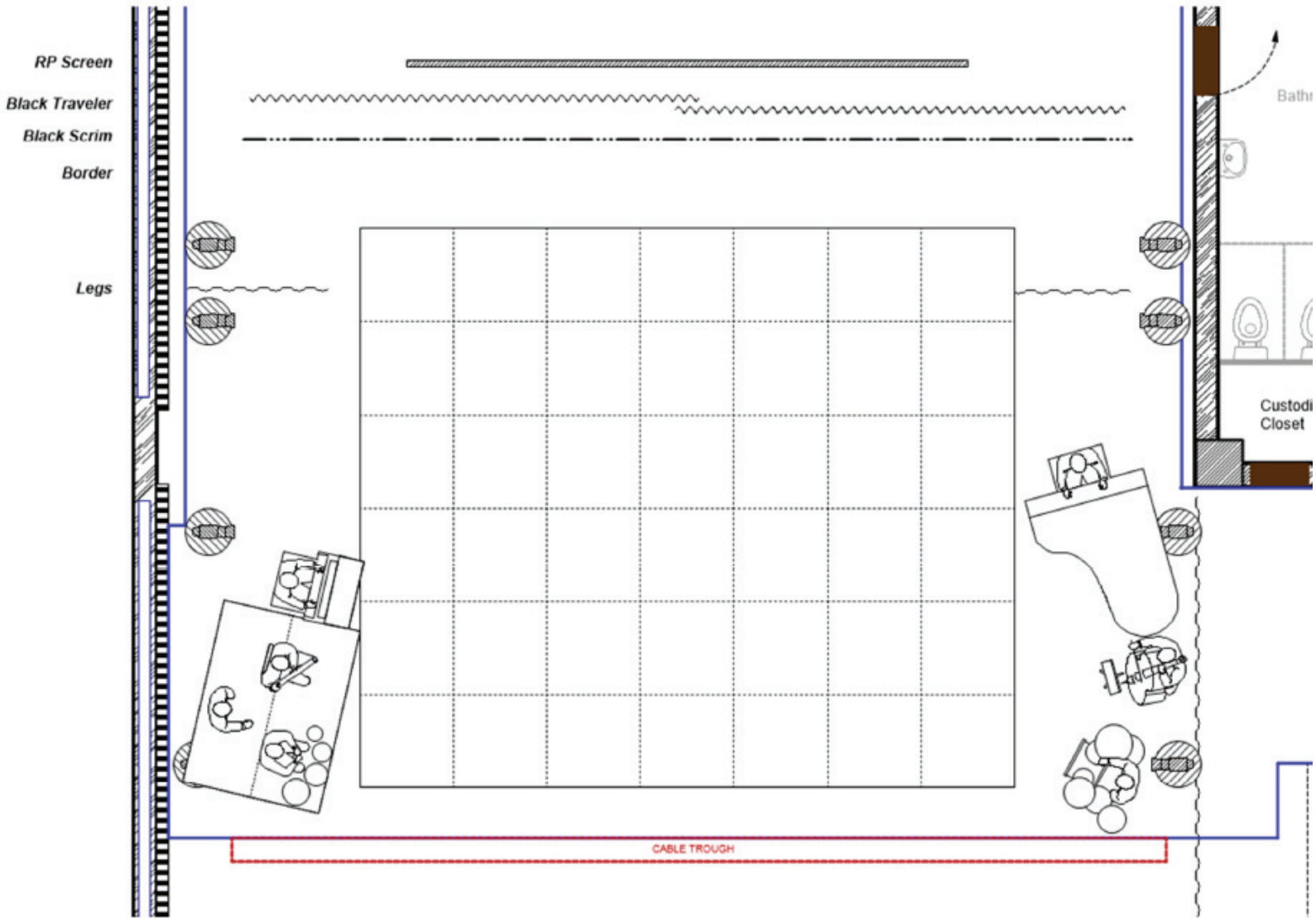
CLOSING PERFORMANCE DAY

- i. For any closing performance that is not the opening night performance, the theater shall be available to Company with full performance run crew for any technical notes/rehearsal needs for up to 5 hours prior to the scheduled performance time. Specific scheduling shall be determined by Venue technical staff and Company production manager in advance.
- ii. STRIKE and LOAD-OUT immediately following performance.

13. CONTACT INFORMATION

- **SPEAK Booking Manager:** Anita Ranjani
anita@leela.dance
610-247-9751
- **SPEAK Project/Company Manager:** Elka Samuels Smith
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917-582-8925
- **Son of the Wind Production Manager:** David Robertson
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SPEAK
ATTACHMENT A
General Touring Ground Plan



Son of the Wind
ATTACHMENT B
Audio Input/Output List 1/2

CH	Name	MIC / DI	Stand	Location	CH	Name	MIC / DI	Stand	Location
1	Kick	Beta 52	kick	Jazz (SL)	17	Tabla VOX	SM 58		Indian (SR)
2	Snare	SM 57	short boom	Jazz (SL)	18	RF1 HH Rachna	Beta 58, beta 87, or KSM 9	straight tall round base	Offstage R
3	Rack 1	Beta 98	clip	Jazz (SL)	19	RF2 HH Dormeshia	Beta 58, beta 87, or KSM 9	straight tall round base	Offstage L
4	Floor Tom	Beta 98	clip	Jazz (SL)	20	RF3 Lav VOX1	Senn 5212 w/ DPA 4061 or sim		
5	OH SR (Ride)	KM-185 or AKG 414	tall boom	Jazz (SL)	21	RF4 Lav VOX2	Senn 5212 w/ DPA 4061 or sim		
6	OH SL (Hat)	KM-185 or AKG 414	tall boom	Jazz (SL)	22	RF5 Lav FOOT1	Senn 5212 w/ DPA 4061 or sim		
7	Bass DI			Jazz (SL)	23	RF6 Lav FOOT2	Senn 5212 w/ DPA 4061 or sim		
8	Bass Mic	Beta 98 / DPA	short boom	Jazz (SL)	24	RF7 Lav FOOT3	Senn 5212 w/ DPA 4061 or sim		
9	Piano H	KM-185	tall boom	Jazz (SL)	25	RF8 Lav FOOT4	Senn 5212 w/ DPA 4061 or sim		
10	Piano L	Barcus Berry contact pickup	tall boom	Jazz (SL)	26	Foot DSR	PCC		DSR
11	Tambura	1/8" DI		Indian (SR)	27	Foot Shotgun L	MKH415, MKH8060 or Senn ME66	desk	DSC
12	Sitar	KM-185 *XLR w/ switch	desk	Indian (SR)	28	Foot Shotgun R	MKH415, MKH8060 or Senn ME66	desk	DSC
13	Harmonium	Sennheiser 421	tall boom	Indian (SR)	29	Foot DSL	PCC		DSL
14	Harm VOX	KMS 104 or Senn E865	tall boom	Indian (SR)	30	Foot MSR	PCC		MSR
15	Tabla 1	Beta 98 / DPA	short boom	Indian (SR)	31	Foot MSL	PCC		MSL
16	Tabla 2	Beta 98 / DPA	short boom	Indian (SR)	32	Foot USC	PCC		USC

Son of the Wind
 ATTACHMENT B
 Audio Input/Output List 2/2

CH	Name	MIC / DI	Stand	Location	MIX	Output	MATRIX	Output
33					MIX 1 - TABLA L	1	MATRIX 1 MAINS L	13
34	Stage Mngr VOG	SM 58 w/ switch		Stage Manager Desk	MIX 2 - TABLA R	2	MATRIX 2 MAINS R	14
35	Rehearsal iPodL	1/8" iPod jack		Stage Manager Desk	MIX 3 - SITAR	3	MATRIX 3 SUB	15
36	Rehearsal iPodR	1/8" iPod jack		Stage Manager Desk	MIX 4 - HARMONIUM	4	MATRIX 4 FRONT FILL	16
37	House RF / Presenter	house choice	straight tall round base		MIX 5 - PIANO	5	MATRIX 5 REC L	2-TRACK L
38					MIX 6 - BASS	6	MATRIX 6 REC R	2-TRACK R
39					MIX 7 - DRUMS	7		
40					MIX 8 - FB DSR	8		
41					MIX 9 - FB DSL	9		
42					MIX 10 - FB USL	10		
43					MIX 11 - FB USR	11		
44					MIX 12 - spare	12		
45	Drum TB to FOH	SM 58 w/ switch	straight tall round base	Jazz (SL)	MIX 13 - REVERB	FX RTN 1		
46	TB to STAGE mon	SM 58 w/ switch		FOH	MIX 14 - HALL	FX RTN 2		
47	House iPod L	1/8" iPod jack		FOH	MIX 15 - REC L	TO MTRX 5		
48	House iPod R	1/8" iPod jack		FOH	MIX 16 - REC R	TO MTRX 6		