

THE LEELA DANCE COLLECTIVE

TECHNICAL RIDER – *Son of the Wind*

Touring Requirements

Son of the Wind is an evening length dance drama that is performed by a cast of up to 15 dancers, and 5 musicians. The show is 110 minutes in length, plus a 15 minute 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 40'-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 generally not preferred.*
- 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 blackout curtain or traveler to be hung upstage of the dance area.
- 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.
- *Son of the Wind* requires a multi-level platform located in the upstage portion of the dance area (See Attachment A). The platform is a dance area, as well as the musician's platform. Platform details:
 - (1) Center platform no smaller than 32' wide by 8' deep and approximately 32" in height. This platform must be suitable for dancing.
 - (2) Musician platforms no smaller than 10'x4' each, located at the DL and DR corners of the dance platform at a height of approximately 48". These platforms must be covered with black or dark colored rugs or carpeting. Rugs/Carpeting can be covered by duvetyne if it is impossible or impractical to find rugs and/or carpet of suitable color and patterns.
 - (3) 3-step, stairs, 48" wide with no hand railings. Tape the perimeter of each step with white gaff or spike tape for safety.
 - All platforms and step units should be freshly painted black and skirted on all sides visible to the audience.
 - Platforms should be suitably cross braced and able to withstand aggressive dancing and action.

4. LIGHTING REQUIREMENTS

- 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:

**Please note: Degree sizes are based on a 19' grid height and minimal off-stage wing space.*

**Quantities will adjust accordingly to larger (or smaller) venues.*

- (2) VL2500 Spot (or similar)
- (4) ETC Source-4 19° ERS
- (17) ETC Source-4 26° ERS
- (38) ETC Source-4 36° ERS
- (33) ETC Source-4 50° ERS
- (5) ETC Source-4 PAR – NSP
- (10) PAR 64 – WFL
- Full stage 3-color top or back wash
- (10) 6' 3-ckt MR-16 strip lights
- (2) GAM Film FX Loop – fire/water loop
- (5) Music stand lights – 40w minimum lamp, 60w preferred.
- (8) Lighting booms, 12' height, preferred.
- (5) Floor plates / floor mounts for Source 4 PAR
- (30) Pattern holders for Source-4 ERS, A & B size. Exact qty TBD.
- Company will travel with all gobos, Presenter will supply all color.
- Dimmers: 144 at 2.4kw
- Control Board: An ETC Eos family console with current software is required.
- Sufficient stock of cable to circuit necessary systems

5. MUSICIAN REQUIREMENTS

- Musician List
 - Tabla
 - Sitar
 - Sarod
 - Harmonium & Vocals
 - Narrator
- Backline Requirements:
 - (2) Platforms as described in Section 3 – Scenery Requirements. 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.
 - (4) pillow or seat cushions for musicians.
 - (1) padded armless chair for the narrator.
 - (1) black music stand.
 - (5) music stand lights, 40w minimum lamp, 60w preferred. (See Note in Section 4. Lighting Requirements.)

6. SOUND & COMMUNICATION REQUIREMENTS

- Sound equipment to be provided by presenter:
 - Professional PA system, such as D&B, L'Acoustics or Meyer, providing even and full range coverage to ALL seats. The sound system should include a subwoofer, front fills, and delay speakers as is appropriate for the size of the venue.
 - FOH mixer with minimum 32 inputs, 4 band parametric EQ, and 16 aux sends switchable pre/post. A digital console is required. Acceptable consoles, in order of preference: Soundcraft Vi series; Yamaha CI series; AVID Sc-48 or Venue; Yamaha m7cl, M-32 or X-32. Please no LS9 or small format Soundcraft. Mixer must have at least 16 outputs, 32 channels, internal FX, and Matrices. Board must be zero'ed out with inputs and outputs labeled and set up as per attached Input/Output List. All inputs and outputs must be tested by the venue audio crew prior to the arrival of the company's audio engineer and before sound check.
 - MICROPHONES
 - (5) Beta 98 w/ drum clamps
 - (2) KMX 104 preferred, SM 58 acceptable
 - (4) SM58
 - (1) switched SM58
 - (1) SM81
 - (1) DI w/ 1/8" cable
 - (8) Crown PCC 160 boundary microphones.
 - (2) PCC microphones may be substituted with Shotgun Mics
 - (2) PCC microphones may be substituted with SM81's.
 - (2) RF Handheld – for house curtain speeches, Q&A, VOG, etc. as needed
 - MONITORS
 - (6) UPM 1p w/ horizontal brackets for musicians. Substitutions are acceptable, but MUST be COMPACT monitors.
 - (2) UPM 1p w/ pole brackets for side fills. Can be substituted with any pole mounted speaker..
 - (2) Floor wedge style monitors, such as Meyer UM-1P or similar, located DS.
 - (2) FOH mix monitor wedges. Any style monitor is acceptable.
 - Please have a variety of apple boxes available to fit all the monitors near the musician platforms.
 - SUBSNAKES:
 - Band USR – minimum 12 ch. / 4 returns
 - Band USL – minimum 8 ch. / 4 returns
 - DSC – minimum 6 ch. / 2 returns
 - Stage power will be needed at each subsnake location: grounded 15-20 amp quadbox.
 - Additional power is required for side fill locations.
- Intercom: Intercom systems must be full duplex – radios are NOT acceptable. Stations for:
 - Stage Manager
 - Light Board Operator
 - FOH 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 (2) dressers 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)
 - (2) Wardrobe/Dresser (as noted in Section 7)
- Presenter shall provide trained technical crew for the complete pre-hang, load-in and strike of *Son of the Wind*. 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 twenty (20) performers and three (3) production/support staff.
- A minimum of three (3), clean, well-lit dressing rooms with mirrors, tables and chairs in each room. Costume racks shall be provided.
- 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 are 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, cheese, 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 grilled or baked fish or chicken, grilled assorted vegetables, collard or kale greens, lentil soup, hot Indian foods (naan, rice, sabzee, dal, etc.) 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 written authorization 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.

12. PRODUCTION REQUIREMENTS FOR TOURING PRODUCTIONS:

- Company's provided lighting plot must be 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 hung as specified by Company prior to Company's schedule first day in the venue.
- All required platforms 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.
- 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
 - 6 hours: Load-in and focus lighting and audio
 - 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.

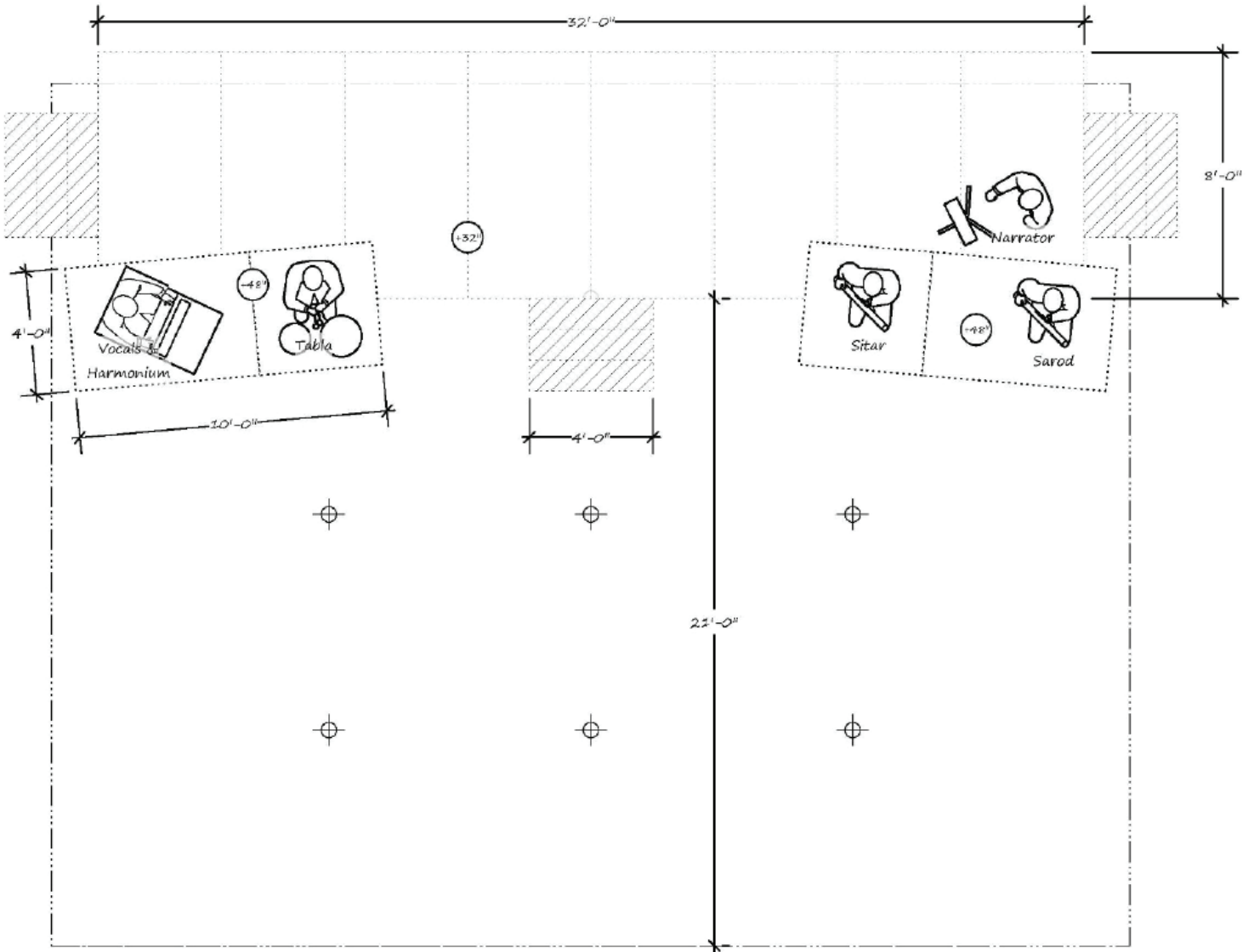
CLOSING PERFORMANCE DAY

- 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

- Son of the Wind Booking Manager: Anita Ranjani
anita@leela.dance
610-247-9751
- Son of the Wind Company Tour Manager: Seibi Lee
seibi@theleelainstitute.org
510-590-1180
- Son of the Wind Production Manager: David Robertson
dbr1977@gmail.com
415-235-4385
- Son of the Wind Audio Engineer: Neal Skacel
a1audiosauce@gmail.com
510-387-2490

Son of the Wind
ATTACHMENT A
Typical platform layout and dimensions



Son of the Wind
ATTACHMENT B
Audio Input/Output List

INPUT	SUBSNAKE	NAME	MIC	STAND	LOCATION	INPUT	SUBSNAKE	NAME	MIC	STAND	LOCATION
1	USR 1	Harminoum L	Beta 98w/drum clamp	short boom	SR riser	27					
2	USR 2	Harminoum R	Beta 98w/drum clamp	same short boom	SR riser	28					
3	USR 3	Harm. VOX	KMS 104/ SM 58	tall boom	SR riser	29		SM VOG	Sm 58 switch	desk or boom	SM desk
4	USR 4	Tabla 1	Beta 98w/drum clamp	short boom	SR riser	30		FOH TB	Sm 58		Foh
5	USR 5	Tabla 2	Beta 98w/drum clamp	same short boom as t1	SR riser	31	DSC 5	l pod DI L	PLUS 1/8" CABLE		DSC
6	USR 6	Tabla 3	Beta 98w/drum clamp	seperate short boom	SR riser	32	DSC 6	l pod DI R			
7	USR 7	Tabla vox	Sm 58	short boom	SR riser						
8	USR 8	Tabla TB	Sm 58	no stand	SR riser	OUTPUTS	SUBSNAKE RETURN	NAME	NOTES	TYPE	
9	USL 1	Sitar	xlr with mute switch (we bring)	na	SL riser	MIX 1	USR A	Harminoum		compact UPM 1p and Horizontal Bracket	
10	USL 2	Sitar DI	DI with 1/8" cable	na	SL riser	MIX 2	USR B	Tabla	two monitors preferred	compact UPM 1p and Horizontal Bracket X2	
11	USL 3	Sitar TB	Sm 58	no stand	SL riser	MIX 3	USL A	Sitar	two monitors preferred	compact UPM 1p and Horizontal Bracket X2	
12	USL 4	Sarod	SM 81 or simmilar	short boom/ desk	SL riser	MIX 4	USL B	Sarod		compact UPM 1p and Horizontal Bracket	
13	USL 5	Narator	KMS 104/ SM 58	tall boom	SL riser	MIX 5	DSC A	DSR		Floor wedge	
14	DSC 1	Foot 1	PCC	na	DSR offstage	MIX 6	DSC B	DSL		Floor wedge	
15	DSC 2	Foot 2	PCC	na	DSR onstage	MIX 7	USR C	SF R	on stand head high mid stage	UPM 1P on pole mount	
16	DSC 3	Foot 3	PCC	na	DSL onstage	MIX 8	USL C	SF L	on stand head high mid stage	UPM 1P on pole mount	
17	DSC 4	Foot 4	PCC	na	DSL offstage	MIX 9		FOH TB	separate mix at FOH for TB	any	
18	USR 9	Foot 5	PCC or shotgun	desk if shotgun	USR	OUT 10		MON Cue	Cue mix at FOH	any	
19	USL 6	Foot 6	PCC or shotgun	desk if shotgun	USL	OUT 11		MATRIX 1 FRONT FILL			
20	USR 10	Foot 7	PCC or sm81	short boom if sm81	Platform SR	OUT12		MATRIX 2 SUB			
21	USL 7	Foot 8	PCC or sm81	short boom if sm81	Platform SL	OUT 13		MATRIX 3 DELAY L			
22		RF 1	House MC (as needed)			OUT 14		MATRIX 4 DELAY R			
23		RF 2	House MC (as needed)			OUT 15		MATRIX 5 MAIN L			
24						OUT 16		MATRIX 6 MAIN R			
25						MIX 15		Delay			
26						MIX 16		Reverb			