THE NRITYAGRAM DANCE ENSEMBLE
TECHNICAL RIDER 2020 – 2021
Āhuti

The following Technical Rider is an integral part of this contract. A signed copy of this rider must be returned with the contract. The Presenter and resident Technical Director must initial at the bottom of each page and sign the final sign, acknowledging these requirements will be met.

All equipment, materials, personnel, supplies and/or labor specified in this rider will be provided by the Presenter, at the Presenter’s own expense and cost. In the event that the performance venue is different from the Presenter’s facility, the Presenter assumes responsibility to forward this information to the appropriate theater manager for approval, understanding that the Presenter remains fully liable for the assurance that all the following listed conditions are met by the theatre manager.

The following full-length video of Āhuti is provided to serve as a point of reference. Some technical aspects may vary - contact Company TD for questions/changes. https://vimeo.com/372971416
Contact nathaliem@pentacle.org for password.

The company has extensive experience adapting to a wide variety of local situations, and is always willing to work with Presenters to achieve the best possible performance. Any changes in or deviations from these technical requirements must be discussed directly with the Company Technical Director. No substitutions will be made without the written approval of Company TD.

Theater’s technical specifications, along with an inventory of theater’s lighting and sound equipment must be received within 120 days of anticipated performance.

COMPANY CONTACT DETAILS
Nrityagram Dance Village
Hessaraghatta Post
Bangalore 560 088 Karnataka, India
LandPhone: +91-80-28466312 / 3 / 4

Technical Advance:
Lynne Fernandez (Technical Director)
Cell / WhatsApp: +919845073325 (From 9am to 9pm India Time OR 10:30pm to 11:30am EST)
Email: lynne@nrityagram.org
Website: www.nrityagram.org

Tour Coordination & Hospitality:
Nathalie Matychak (Booking Associate, Pentacle)
Tel. (212) 278-8111 ext. 3422
Email: nathaliem@pentacle.org

TOURING PARTY
The Touring Party for Āhuti consists of: 8 Dancers, 5 Musicians, 1 Technical Director
Total Touring Party = 14

RUN TIME
95 minutes including a 20-minute intermission
REHEARSAL SPACE
In the event of stay more than 2 days, the Company requires a designated rehearsal space to be made available for 3 hours a day for the duration of their residency. The Presenter agrees to provide a suitable rehearsal space with a sprung wooden floor, high ceiling, and be within walking distance of the hotel. (Preferred Time: 11am-2pm). If theatre is available, on-stage rehearsal requested with Work lights; No Sound.

THE THEATER
The Presenter agrees to furnish at its own expense, the use of the theatre, well-heated or air-conditioned, well-lit, cleaned, appropriately staffed (including box office and janitorial personnel), and with equipment and personnel therein contained as specifically described in this Technical Rider. The Presenter agrees that these facilities shall be clear and in good order at the time of load-in and maintained in good order throughout the engagement. The theater, including all on-stage and back-stage areas must be secure and kept for the exclusive use of the Company throughout the engagement, including setup time(s), rehearsal(s), and performance(s).

THE STAGE
The minimum dimensions of the performing space are as follows. The backstage area must allow for fast entrances and exits from the performing space. A safe, illuminated upstage crossover allowing performers to pass quickly from stage left to stage right is required. The standard stage configuration is four wing openings per side.

MINIMUM DIMENSIONS
Depth: 10m (33’) minimum
Setting line 300mm (12”) from DS edge of stage
700mm (2’5”) minimum upstage cross over

Width  12m (39’6”) minimum
3m (10’) wing space on both sides of stage Proscenium 12m (39’6”) wide x 6m (20’) high

Please notify Company Technical Director immediately if venue does not meet minimum dimensions.

MASKING
The Presenter agrees to provide the following drapery to mask the stage to the satisfaction of the Company TD:
- 5 sets of matching black legs
- 5 full stage width black borders
- 1 full stage black smother (upstage mask) with upstage crossover

PREHANG The Presenter agrees to hang all masking as per the Company line-set schedule prior to the arrival of the Company TD.

SET AND RIGGING REQUIREMENTS
The Company Technical Director will confirm any further special staging requirements at least four (4) weeks prior to the engagement. The Presenter agrees to provide any standard properties, staging or equipment requested by the Company (e.g. rostrum, props table etc). In the event that such equipment is not normally available on the theatre premises, the Presenter will inform the Company and an alternative can be negotiated.

STAGE FLOOR
A wooden floor is required and must be supplied by the Presenter. If the floor is even (without cracks or dents) and non-slippery, then BARE WOOD is preferred. If not, black or grey Marley dance floor is required and must be supplied by the Presenter.
The dance floor must be installed as part of the pre-hang and prior to the arrival of the Company. The dance floor must be of sufficient size to cover the area from leg line to leg line and from the proscenium to the most upstage backdrop. The Marley floor must be laid across stage, not up and down and must create a smooth, even surface free of ripples and debris beneath. The safety of the performers depends on this performance surface and the Company TD reserves the right to insist that improperly laid dance floors be repaired prior to performance.

LIGHTING REQUIREMENTS
The Company does not travel with any lighting equipment. All lighting equipment and color media is to be supplied by the Presenter.

See ADDENDUM A: LIGHT PLOT + NOTES
ADDENDUM B: LIGHT INVENTORY

The Company light plot can normally be adapted to the equipment available at each theatre. Therefore, if a revised the light plot is necessary, it will take into account, but not necessarily be limited by, the equipment inventory at the place of performance. The Presenter should be prepared to provide additional equipment if the available lighting inventory is inadequate.

The Presenter is required to pre-hang, circuit, patch and color, and test all lighting equipment as per the Company light plot and complete focus of General Washes prior to the arrival of the Company TD. Presenter is also responsible for programming the Board with company’s sub-masters prior to company load in.

The Company TD must be able to operate the Lighting Console for every performance. TD will operate the lights manually from sub-masters.

SOUND REQUIREMENTS
With the exception of the musician’s instruments, the Company does not travel with any sound equipment. All sound equipment must be supplied by the Presenter.

The sound system must be of sufficient size and power to fill the audience area with clear, undistorted sound. The texture of the music covers a wide spectrum, including shrill orchestral and low end percussion. The system should be capable of reproducing music at a level of 95Db SPL at the centre of the auditorium, suitably arrayed and distributed to provide excellent sound at every seat.

Presenter is required to provide the following:
- Mixer + Amplifier + Speakers as per Theater requirement
- Microphones as per ADDENDUM D: MICROPHONE INVENTORY
- Two (2) Monitor speakers placed downstage facing the dancers.
- Additional Side-fills in Upstage Wings.
- Plug point to connect an Electronic Tambura to power - near the Singer.
- Musicians will sit on the Floor - NO RISERS REQUIRED. NO CARPET / SHEET REQUIRED – Musicians bring their own seating mat.

NOTE: Pre-fader aux send is required so adjustments made to the front-of-house mix do not affect the balance heard by the performers onstage. Volume control for the Monitor speakers has to be separate from front-of-house speakers. Dancers need their monitors very loud.

See ADDENDUM C: STAGE SET-UP FOR SOUND
ADDENDUM D: MICROPHONE INVENTORY

Page 3 of 7

Presenter _______ Venue TD _______ Company TD _______
**TECHNICAL CREW**

The Presenter agrees to provide and pay for a technical crew, which shall consist of at least one experienced sound engineer, light technicians, stagehands and wardrobe personnel competent to complete the setup, operation, and removal of lighting, sound and AV equipment, curtains, flys, props, and wardrobe within the stipulated time period. The Company shall not be responsible for any costs by unions or other agents, including the Presenter, for personnel, whether operating or supervisory. This is not a “yellow card” engagement. The following technical personnel are required in venues NOT subject to strict departmental regulations.

**SOUND ENGINEER**

The Company does not travel with a sound engineer and requires that a qualified and experienced sound engineer is present during load in and tech to work with the company TD to set sound EQ & levels and ensure proper set-up during tech. This sound engineer will also operate the sound during the live performance. **It is important that the individual remains consistent throughout the company's time in the venue.** Experience in working with Indian percussion and woodwind instruments preferred.

**CREW REQUIREMENTS**

Load-in, set-up and load-out crew varies from venue to venue and will be advised four weeks prior to the first performance date. As a guide, it is likely that at least 5 (five) crew will be required for load in/out. These may be as follows, but can be subject to change:

<table>
<thead>
<tr>
<th>Load In (e.g. 9am – 5pm)</th>
<th>Load Out (e.g. 10pm – 11pm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 x LX (8 hours)</td>
<td>1 x LX (1 hour)</td>
</tr>
<tr>
<td>1 x Sound (4 hours)</td>
<td>1 x Stagehand (1 hour)</td>
</tr>
<tr>
<td>1 x Stagehand (3 hours)</td>
<td></td>
</tr>
</tbody>
</table>

**Stage Rehearsal on Day 1**

1 x Sound (3 hours)

**Performance Crew**

1 Sound Operator
1 LX
1 Stagehand

**Wardrobe**

Single Performance: Not required
Multiple Performances: Required from Performance Day 2

Exact crew needs will be determined by the Theatre Technical Director and Company Technical Director depending on the local labor regulations. The technicians filling the performance crew positions must work the performance day load-in call.

The Presenter agrees to obtain and pay for any and all local work permits, union fees, taxes, and other local licenses that may be required for the Company to carry out the activities and performance(s) covered by this agreement. The Company does not carry a yellow card.

The Company will use “work light” on stage (or other studio or rehearsal space if available and approved by the Company) for class, notes and rehearsal on each day of the engagement. Crew calls that may be required for the Company class and rehearsal on stage shall be at the expense of the Presenter.
WORKING SCHEDULE
The Presenter agrees to make the theatre and stage available for the exclusive use of the Company for the purpose of a technical setup period for no less than six (6) consecutive hours on the day before the first performance. This technical setup period will be for the purpose of refocusing lights, setting lighting and sound levels, testing audio-visuals and rehearsal.

Presenter MUST have the following items completed prior to company load-in - NO EXCEPTIONS:
- Lights hung according to the Company light plot and line-set schedule General Washes, Back Washes and Booms focused
- Sound, AV and intercom systems set-up
- Dance floor installed

SAMPLE SCHEDULE
Day 1
Beginning at 1PM    TD to check General Washes + Backs + Booms; Focus Specials
      TD is willing to be at Theatre earlier for Tech set-up - Please advise
2PM – 4PM        Musicians Sound Check
                  Dancers Mark positions, Check Entry and Exits, Set Sound levels
4PM – 7PM        Rehearsal (Lights & Sound Required)

Day 2
4:30PM            Company arrives at theatre
5PM               Dancers to make-up
5PM – 6PM         Musicians Sound Check
6PM – 7PM         Dinner Break for Theater crew
7PM – 8PM         Pre-Show checks
8PM               Performance of Ahuti*
10PM              Strike
10:30PM           Company Departure

*For different performance start time, please adjust schedule according to this sample schedule
The Company requires access to the performance space at least 4 hours before the performance on performing days following the first performance, for the dancers to get ready and warm up. If TV, radio, film or other publicity activities should cause a delay in the technical preparation of the show, the Presenter shall be responsible for the time, personnel, and cost required to complete the technical preparation of the show.

HEATING
The stage area and dressing rooms must be heated to a minimum 72 degrees Fahrenheit (22.2 degrees Celsius) at least 3 hours prior to and for the duration of all classes, rehearsals and performances.

WARDROBE
A wardrobe area convenient to the dressing rooms is required. If available at the place of performance, access to washing and drying machines, an iron and ironing board, a steamer and a sewing machine is requested.
DRESSING ROOMS
Heated dressing room space is required as follows:

- One (1) dressing room for Artistic Director
- Three (3) dressing rooms for dancers
- One (1) dressing room for 5 musicians

Dressing rooms must be equipped with hot and cold running water, bright light, tables, chairs, mirrors and sturdy wardrobe racks with hangers is required. Toilets and showers should be in dressing rooms or nearby. Dressing rooms must be located in an area separate and apart from the public’s view and access. All dressing rooms are to be cleaned prior to the Company’s arrival and to be maintained for each performance.

HOSPITALITY
On the day of the performance (3 hours prior to start of the performance), the Presenter agrees to supply as many of the following items as possible:

- Plenty of drinking water in Bottles (at room temperature),
- Black tea with lemon and honey
- Coffee (real, not instant) and cream / creamer
- Apple juice
- Vegetarian sandwich fixings – cheese, tomatoes, lettuce, cucumber, etc. (optional non-vegetarian fillings: chicken or fish only)
- Raw carrots and celery with dips
- Bananas
- Cookies, mixed nuts and dried fruits
- Kleenex face tissues.

If the company is attending a reception or event following an engagement, a full hot meal must be provided. All food is acceptable EXCEPT beef and pork. **The company does not eat full meals prior to performing - please provide take-away containers for any hot meals so the company may eat once they return to their housing.**

TRANSLATOR
If the principal language spoken on-stage by the Presenter’s technical crew is not English, the Presenter must provide a translator who is fluent in both English and the local language, and who has a working familiarity with technical theatre. This translator is to be hired solely for the use of the Company TD and must be present on-stage during any meetings, load-ins, rehearsals, shows, load-outs or any other time the Company is in the theatre or in contact with theatre staff.

LOCAL MANAGER
If the Presenter is unable to be present at all times during the period of activities covered by the rider, then a local manager or representative should be appointed to act for him or her. The local manager shall have the power and understanding to resolve any disagreements arising from the misinterpretation of this rider, and be empowered to act on behalf of the Presenter whenever the need should arise.

RECORDED OF PERFORMANCE
No part, portion or segment of the performance shall be reproduced, by either audio or video recording without the express written permission of the Artistic Director. The Company reserves the right to videotape the performance for archival / non-commercial purposes only, as mutually agreed with the Presenter in advance.
ARTISTIC CONTROL
The Company shall at all times retain sole artistic control over the performance(s) and other residency activities.

SIGNATURE
Signature of this Technical Rider implies that the Presenter and his or her agents, including theater managers, technical directors and operating staff understand, acknowledge and agree to all of the above requirements unless specifically amended in writing and agreed to by the Company Artistic Director and Company Technical Director.

WE AGREE:

__________________________________________________________________________  Date: __________
Name, Title:
Venue / Presenting Organization:

__________________________________________________________________________  Date: __________
Lynne Fernandez, Technical Director
Nrityagram Dance Ensemble
ADDENDUM A: LIGHT PLOT

Key

- 36° Source Four
- 26° Source Four
- 10° Source Four
- LED Par 64
- Intimidator 185
- 25°-50° Source Four Zoom

Haze Required
Refer to Focus Notes
Boom Units or Side Arms
Chase #4 corresponds to Submasters
Reasonable substitution for colors & instruments in clr.

Ahuti

Light Plot

Venue: 
Designer: Lynne Fernandez
13/09/2019

Presenter _____ Venue TD _____ Company TD _____
# ADDENDUM A: NOTES FOR LIGHTS (use with LIGHT PLOT)

## Notes for Lights

<table>
<thead>
<tr>
<th>Sub</th>
<th>Purpose</th>
<th>Position</th>
<th>Unit Type</th>
<th>Colour</th>
<th>NOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Warm Wash</td>
<td>FOH + Electrics</td>
<td>Source4 26&quot; &amp; 36&quot;</td>
<td>R33</td>
<td>See Focus Note 1</td>
</tr>
<tr>
<td>2</td>
<td>Cool Wash</td>
<td>FOH + Electrics</td>
<td>Source4 26&quot; &amp; 36&quot;</td>
<td>R60</td>
<td>See Focus Note 1</td>
</tr>
<tr>
<td>3</td>
<td>Heads</td>
<td>SL + SR Booms</td>
<td>Source 4 36&quot;</td>
<td>NC</td>
<td>See Focus Note 2</td>
</tr>
<tr>
<td>4</td>
<td>Mids</td>
<td>SR Booms</td>
<td>Source 4 36&quot;</td>
<td>R22</td>
<td>See Focus Note 2</td>
</tr>
<tr>
<td>5</td>
<td>Mids</td>
<td>SL Booms</td>
<td>Source 4 36&quot;</td>
<td>R342</td>
<td>See Focus Note 2</td>
</tr>
<tr>
<td>6</td>
<td>Shins</td>
<td>SL + SR Booms</td>
<td>Source 4 36&quot;</td>
<td>R76</td>
<td>See Focus Note 3</td>
</tr>
<tr>
<td>7</td>
<td>C Back Special</td>
<td>4th Electric</td>
<td>Source4 25-50&quot;</td>
<td>R08</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>SL Back Special</td>
<td>3rd Electric</td>
<td>Source4 25-50&quot;</td>
<td>R33</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>C Special</td>
<td>FOH</td>
<td>Source4 19&quot;</td>
<td>R36</td>
<td>See Focus Note 4</td>
</tr>
<tr>
<td>10</td>
<td>SR Musician Special</td>
<td>FOH</td>
<td>Source4 19&quot; (2 Units)</td>
<td>R60</td>
<td>See Focus Note 5</td>
</tr>
<tr>
<td>11</td>
<td>SR Musician Special</td>
<td>FOH</td>
<td>Source4 19&quot;</td>
<td>R60</td>
<td>See Focus Note 5</td>
</tr>
</tbody>
</table>

### HAZE REQUIRED

**FOCUS NOTE 1:** Full Stage Wash.
Shutter off Side-Legs & Upstage Blacks.

**FOCUS NOTE 2:**
- Position Barrel of Heads (Sub 6) at 6' above stage.
- Position Barrel of Mids (Subs 7 & 8) at 4.5' above stage.
- Even Side wash as you walk along centre-line from Downstage to Upstage.
- Lower edge of light to be at 1/4 mark on SL and SR.
- Upper edge to cut down to 7 feet (if you are at centre-line).
- Shutter off Downstage plaster or FOH & Upstage Blacks.

**FOCUS NOTE 3:** Leg Wash ONLY (From Waist to Floor)
- Upper edge to cut down to waist (if you stand at centre-line).
- Lower edge of light to wash the floor.
- Shutter off Downstage plaster or FOH & Upstage Blacks.

**FOCUS NOTE 4:** Cover Area from DS Light-line to US Back

**NOTE 5:** Musicians seated onstage, on the floor; SR DS 1st wing to US 3rd wing; 1 Drummer standing DSR of Musicians.
ADDENDUM B: LIGHT INVENTORY

48 x 36° Source 4
12 x 26° Source 4
5 x 19° Source 4
2 x 25-50° Source 4 Zooms
16 x LED PAR 64
10 x Moving Head Spots (Chauvet Intimidator 155 or substitute)
Gels as per Light plot
8 x Booms at 2m / 6.5’
Strand 520 console / ETC ION console
2 x hazers

ADDENDUM C: STAGE SET-UP FOR MUSICIANS

Sample
**Nrityagram**

STAGE SET UP FOR MUSICIANS

**ADDENDUM D: MICROPHONE INVENTORY**

MUSICIANS SEATED ONSTAGE DOWN-STAGE RIGHT - FACING THE DANCERS
LISTING IS AS PER POSITION (SRI LANKAN DRUMMER D/S & FLUTE U/S)

**BAMBOO FLUTE**
1 Mic

**VIOLIN**
1 Mic

**LEAD VOCAL (Male)**
1 Vocal Mic

**+ HARMONIUM**
1 Mic

**FEMALE VOICE**
1 Vocal Mic

1 Mic DSR OFF-STAGE on Tall stand with switch

**1st PERCUSSION (Standing DSR)**
2 Mics for Drum
1 Vocal Mic

**2nd PERCUSSION**
2 Mics for Drums
1 Vocal Mic

1 Mic DSL OFF-STAGE on Tall stand with switch

**DOWNSTAGE MONITORS**

Presenter _____ Venue TD _____ Company TD _____
## ĀHUTI

**MICROPHONE INVENTORY**

<table>
<thead>
<tr>
<th>CH #</th>
<th>CHANNEL NAME</th>
<th>MIC</th>
<th>NOTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1st Percussion Right</td>
<td>B52A</td>
<td>Perc Low</td>
</tr>
<tr>
<td>2</td>
<td>1st Percussion Voice</td>
<td>B58A / SM58</td>
<td>Boom Stand w/ Long Arm</td>
</tr>
<tr>
<td>3</td>
<td>1st Percussion Left</td>
<td>Newman KM184</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>OR</strong> B57A</td>
<td></td>
<td>Perc Sharp</td>
</tr>
<tr>
<td>4</td>
<td>2nd Percussion Right</td>
<td>B52A</td>
<td>Perc Low</td>
</tr>
<tr>
<td>5</td>
<td>2nd Percussion Voice</td>
<td>B58A / SM58</td>
<td>Boom Stand w/ Long Arm</td>
</tr>
<tr>
<td>6</td>
<td>2nd Percussion Left</td>
<td>Newman KM184</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>OR</strong> B57A</td>
<td></td>
<td>Perc Sharp</td>
</tr>
<tr>
<td>7</td>
<td>Female Voice</td>
<td>B58A / SM58</td>
<td>Boom Stand w/ Long Arm</td>
</tr>
<tr>
<td>8</td>
<td>Harmonium</td>
<td>SM57</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Lead Vocal</td>
<td>B58A / SM58</td>
<td>Boom Stand w/ Long Arm</td>
</tr>
<tr>
<td>10</td>
<td>Bamboo Flute</td>
<td>Neumann KM184</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>OR</strong> B58A / SM58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Off-Stage Announce DSR</td>
<td>B58A / SM58</td>
<td>w/ Switch</td>
</tr>
<tr>
<td>12</td>
<td>Off-Stage Announce DSL</td>
<td>B58A / SM58</td>
<td>w/ Switch</td>
</tr>
</tbody>
</table>

**NOTE:**
- 1st Percussion seated on Stool; Use Regular Boom Stands for Mic 1 - 3
- Use Short Stands for Mic 4 & 6
- Use Short Boom Stands for Mic 5, 7, 8, 9 & 10