

# Compagnie Shantala Shivalingappa

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# Akasha

**Technical Rider**

25/03/2015

**This document is an integral part of the contract  
and should be signed by your technical director**

# Akasha

**Duration 1hr20**

**This technical rider is a presentation of our requirements for this performance by Shantala Shivalingappa. A precise lighting plot will be provided for you after reception of the technical rider and scaled plans of your venue.**

## Stage

- **Dimensions :**

Width: **12 m** (40') / Depth **10 m** (33')

Proscenium arch minimum opening height: 5m50 (18')

Lighting grid ideal height: Minimum 7 m50 (24') - Maximum 9m (39') depending on the location

Wall to wall Stage Width: 14 m (46')

- **Masking and floor :**

**We require:**

- Black Marley covering the entire stage.

- 2 Full stage blacks on two separate pipes each with no fullness. (See attached plot page 3,4, 5 et 6)

One full stage black will hang on the same pipe as the Cyclorama framing the offstage edges of the cyclorama.

The second full stage black will hang on a separate pipe down stage of the cyclorama creating a 1m60 (5, 25') corridor for Shantala's entrances and exits. This full stage black will be split at center creating a 2m (6, 56') opening

- 8 matt black legs – quantity and position may vary according to each venue (velvet)

- 5 matt black borders – quantity and position may vary according to each venue (velvet)

- **1 Bounce curtain** upstage of the company's Cyc. This bounce curtain (or additionnal cyclorama is used to reflect light from behind on the company's own cyclorama.

The show requires a real black box, for both the performance space and any backings.

!!! A passage of a minimum width of **3'**, carpeted and with appropriate discreet lighting, must be kept free (Wings and backstage free of all cables), surrounding the stage area, for dancer and musicians to move around, barefoot, unseen, during the performance.

- **Stagecraft:**

**We require:**

-2 separate platforms (usually made with risers) for musicians: Width: 8', Length: 4', Height: 8"

-A black carpet to cover both 8' x 4' platforms

-14 Roses (half red, half yellow) for the altars. (Quantity for two performances)

-One 12' long bottom pipe to weigh down the cyclorama.

**Provided by the company:**

-Seven separate altars (squares of Plexiglas from 40cm (12") to 30cm (16") hung from the lighting grid as shown in the attached plot.

-One Cyclorama - Height : 6m (19'8") x Width : 3m60 (12')

-Two LED Ropelight which will be attached to the rim of the musician's platform.

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## Technical rider

### • Grid / Attachments:

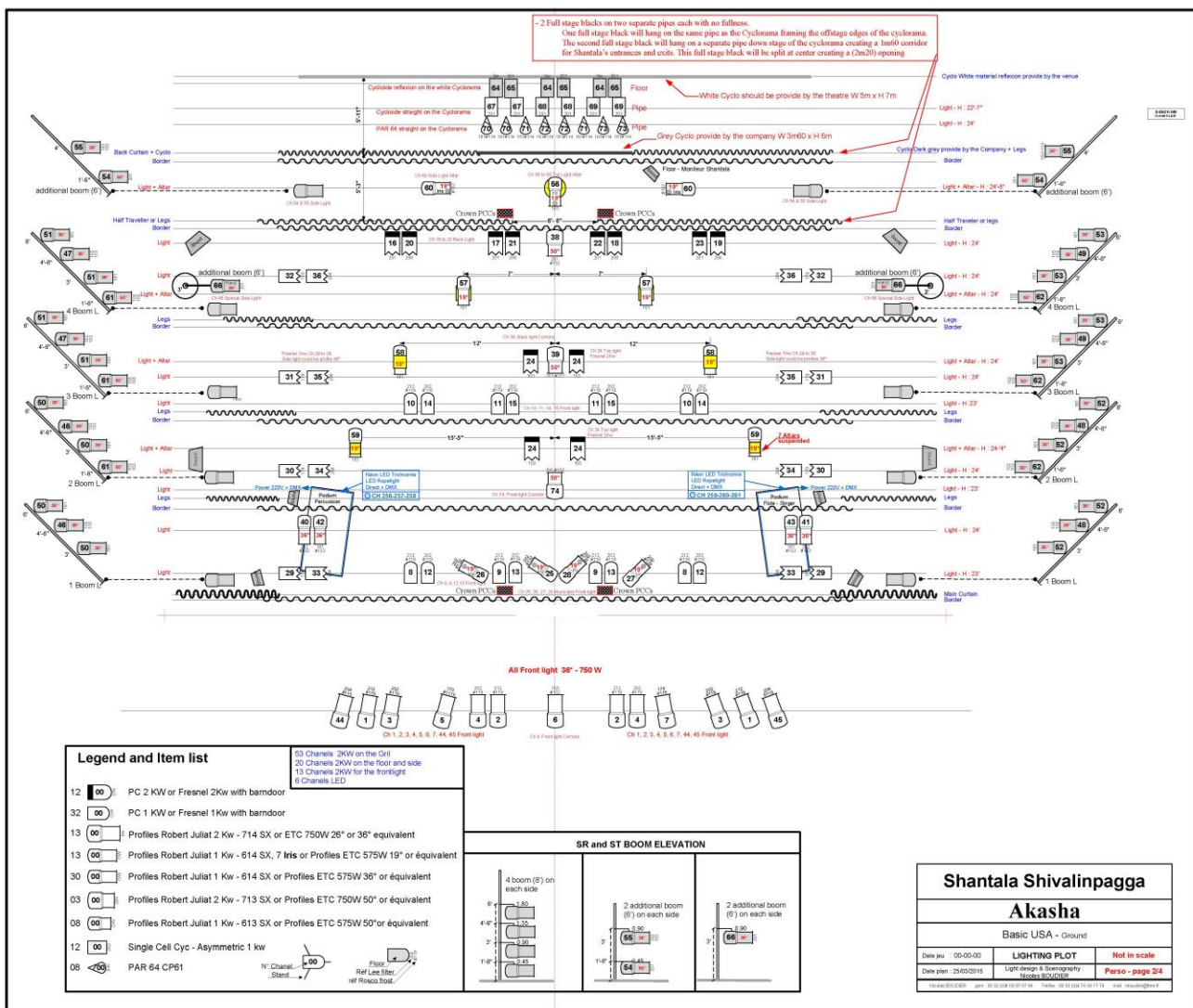
We require a regular set of fly-bars over the performance space (for the lighting instruments, the suspended Plexiglas altars, borders and legs).

*\*\*Refer to annex A for pictures of the equipment provided by the company and their hanging techniques and positions.*

## Ground plan

This plan is for information only and gives an overview of the staging, sound monitor's placement. You will also find attachments concerning the lights.

**!!! Warning: the lighting plot is not to scale.**



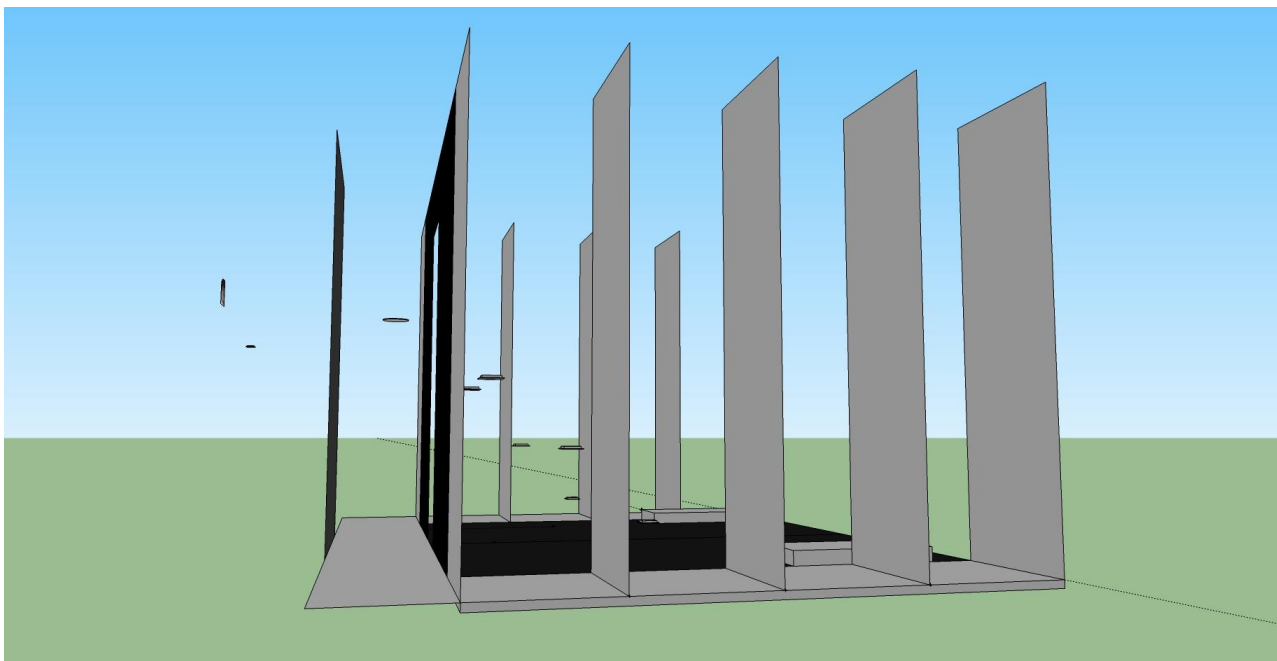
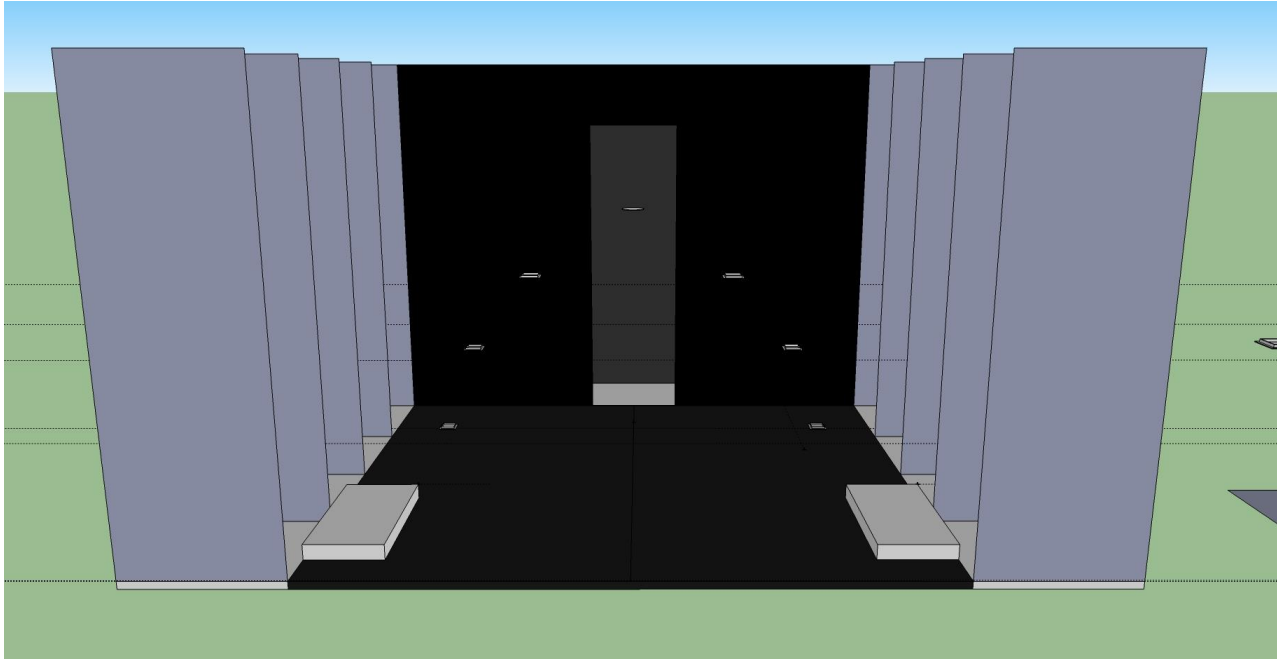
Venue TD initials \_\_\_\_\_  
Company TD initials \_\_\_\_\_

# Akasha

## Technical rider

### 3D Set models - detail

**!!! Warning: the 3D map is not to scale.**



# Akasha

## Technical rider

### Lighting

The following list is for information only, and is likely to vary according to the venue and possible changes in the show.

#### We require:

- Your technical rider.
- Technical information and scaled plans of the venue (1/50).
  - Ground plan (scale 1/50)
  - Section view (scale 1/50)
  - Entire ground plan with stage and audience seats (1/50 or 1/100)
  - Equipment inventory: light, sound, stagecraft.

**!!! If possible, provide plans in Autocad format, Visio or PDF : 1/50 or 1/100, if you don't have scale plans, thanks** for indicating on your plan at least one vertical and one horizontal dimensions on the ground and section view

#### • Control booth:

- A new-generation programmable lighting board (ASCII Files preferred).
- 17 channels 2 KW (front light), 44 channels 2 KW plus 1 KW (grid), 17 Channels 2KW (floor)
- 6 channels for LED ropelight
- Add 2 or 4 channels depending on the house lights' system.

#### • Lighting inventory:

#### We require:

04 X PC 2 KW or Fresnel 2Kw with barndoors or one Fresnel 5KW with barndoors *(Ch24 Top light)*  
 08 X PC 2 KW or Fresnel 2Kw with barndoors *(Ch16 till 23 – Back light)*  
 16 X PC 1 KW or Fresnel 1Kw with barndoors *(Ch 8 till 15 – Front light on stage)*  
 16 X PC 1 KW or Fresnel 1Kw with barndoors or profile ETC 575w 36° *(Ch 29 till 36 – high Side light on stage)*  
 13 X profiles 2 Kw 714 SX or ETC 750W 26° or 36° equivalent FOH *(Ch 1 till 7 & 44 & 45)*  
 13 X Profiles RJ 614 SX, 7 Iris or Profiles ETC 575W 19° or équivalent *(Altar+Musiciens) (Ch 56 till 59 & 25 till 28)*  
 30 X Profiles RJ 614 SX or ETC 575W 36° or equivalent *(Ch40 till 43 Top platform) - (Ch 66 extra Boom) - (Ch 46 till 53 and 55 Boom)*  
 03 X Profiles RJ 713 SX or ETC 750W 50° or equivalent *- (Corridor Top and back light Ch 38 & 39 & 74)*  
 08 X Profiles RJ 613 SX or Profiles ETC 575W 50° or equivalent *(Ch 61,62, 54 Boom)*  
 12 X Single Cell Cyc - Asymmetric 1 kw *(Ch 64 Till 69 Cyclo)*  
 08 X PAR 64 CP61 - 8 S/4 PAR WFL 575W *(Ch 70 till 73 Cyclo)*  
 4 booms on each side (8') with 4 profiles each  
 1 additional boom (6') on each side with 2 profiles each  
 1 additional boom (6') on each side with 1 profile each

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## Technical rider

### Provided by the company:

- Two Neon LED Ropelight (2 x 5m) set around the musicians' platforms.

**\*\*We need two DMX 3 pins near each podium (left and right stage) – Power supply 220V (Venues with 110v should provide a transformer 110V to 220V).**

**All instruments must be equipped with a gel-holder, C-clamp and safety chain.**

### • Gels :

### We require:

	Fresnel 2Kw	PC 1Kw	Fresnel 1Kw	PAR 64	ETC 19°	ETC 36°	ETC 750w-36°	Boom	Extra Boom	ETC FOH 750w-36°	Cyclode
LEE 201	4						2		2		9
LEE 202		8			4	2				4	
LEE 212		8								4	
LEE 204			8							2	
LEE 206	4										
LEE 103	4 or 1x 5Kw						1	28	4	1	
LEE 179			8							2	
LEE 161				8	7	2		16			
R114				8							
R119		16								12	
R132					6	4	3			1	

**On reception of your data and plans, we will send you our lighting plot, best adapted to your inventory and plans.**

**!!! Warning, the above gel list must be adapted to the adapted lighting plot we will produce based on your equipment. The instruments might change.**

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## Technical rider

### Sound

- **FOH Mix Position:**

- 1 sound board (Midas, Soundcraft, Yamaha or equivalent) at least 24 inputs, 8 available Auxes pré /post fade
- 1 CD player for the announcement.
- 2 separate Reverb channels, (Lexicon, Yamaha or equivalent) for Singer and Bell

- **On-Stage/House**

#### We require:

- Speakers adapted to the space! EQ'd to the audience room, preferred brands: Meyer, L-Acoustics, EV, Renkus-Heinz
- 4 Monitors on stage for the dancer (flown downstage left and right + upstage left and right separated in 2 Mixes: upstage /downstage).
- 4 Small Monitors separated as 4 Mixes on stage for musicians (type PS 8 Nexo, JBL MS26, EV Xi-1 082, or equivalent)
- 8 small black boom mic stands (K&M 25900-Black or equivalent)
- Input List and Aux Mix list (listed per artist/musician) Shantala (dancer): Aux 5 (downstage) Aux 6 (upstage)
- 2 wireless mics channels (Shure ULX, or Sennheiser ew300 or better) 1-W184 Lav (or equivalent) for Vocal 2-W184 Lav (or equivalent) for backup singer: Aux 1 3-Vocal, 535AKG (or SM 58) 4 -Direct Box

- **Input List and Aux Mix list (listed per artist/musician)**

- 1- W184 Lav (or equivalent) for Vocal
- 2- W184 Lav (or equivalent) for backup

#### Percussion: **Aux 1**

- 3 - Percussion high SM 58
- 4 - Percussion low SM 57
- 5- Vocal, 535 AKG (or SM 58)

#### Bell/Percussion: **Aux 2**

- 6- Percussion high SM 57
- 7 - Percussion low SM 57
- 8- Vocal, 535 AKG (or SM 58)

#### Singer: **Aux 3**

- 9- Vocal, 535AKG (or SM 58)
- 10 - Direct Box

#### Flute: **Aux 4**

- 11 - Flute, 535AKG (or Beta 87)

#### Floor Mics for Feet:

Inputs 12- 15 - Floor Mics, Crown PCCs (or equivalent)

\*\* Two placed even stage-right and stage-left near the edge of the stage (see lighting plot)

\*\* Two placed even behind the 2m opening of the splitted Full black upstage (see lighting plot)

- **Com**

- 1 Clear-Com beltpack w/ headset for lighting, 1 Clear-Com beltpack w/ headset for sound (lightweight preferred,) 1 bodypack w/ headset on upstage-left and upstage-right for a stage hand manipulation (wave effect on the cyclorama) at the end of the show, and 1 beltpack w/ headset for house Stage-Manager



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## Technical rider

### Dressing rooms/costumes

- **Costumes :**

**We require:**

- A dresser who can sew will be required to assist Shantala get into her costume at the beginning of the show and again one hour later.

**Laundry requirements:**

- 2 silk costumes and 4 synthetic/cotton costumes including Sari fabric for musicians.  
To be ironed using steam, not steamed with steamer, because of the precision of the pleats in Shantala's costumes.
- Shantala's costumes must only be sprayed with Vodka and air-dried overnight
- The musician costumes can be washed on delicate or by hand every 3 shows or when they ask and air-dried overnight alteration if necessary
- 2 pieces of cloth for musician platforms (1m20x2m20), ironing only.

- **Dressing rooms :**

- 1 dressing room for Shantala Shivalingappa, with lock.  
1 clean garbage bin full (free 6 inches off the edge) of iced water positioned beside the shower to fill every performance at 30 minutes before the end of each performance.
- 1 large dressing room for 4 musicians (or 2 for 2 musicians) with lock.
- 1 dressing room or office room with phone and web connexion with lock.
- 1 Quick change or dressing room close to the stage with tables, mirrors, blue light, chairs, and hangers.

Note : The dressing rooms should have **hot water** showers, sufficient towels, tables and mirrors with **appropriate lighting**, chairs, and hangers.

- **Small Catering :**

Before and during the performance: Tea, coffee, milk, chocolate, fruits, dry fruits, nuts, biscuits

**Important:** Mineral water should be made available for 8 persons during the entire set-up, rehearsal, warm-up, and performance periods.

- **Food :**

Assistance to find a place where meals can be taken after the set-up/rehearsals/performance for the artists and technicians, if possible close by the theatre.

Note: Shantala is vegan and Indian members of the company are vegetarians.

- **Rehearsal Studio 6m x 5m minimum:**

A rehearsal studio should be available during the set-up period (the day before the show), for the rehearsal of Shantala and the musicians.

Floor: smooth and clean wooden floor or dance floor (barefoot).

Sound diffusion system with CD player, 1 SM58 microphone with amplification.

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## Technical rider

### Set-up schedule, Plan

- **Staff :**

- The company travels with 1 light/general stage director, 1 sound technician and 1 tour manager.

For the performance we require

- 1 stage hand/ Back-stage manager

- **Proposed setup schedule:**

The stage should be free and the lighting infrastructure available upon arrival of the company.

In case we have the technical plan of the venue prior to our arrival, we can prepare a prehang ground plan and plot for the staff of the venue.

If the floor is wooden, the dance floor should be in place before our arrival.

**WARNING: The set-up plan and the technical staff requirements must be adapted to the venue and agreed upon between the company's and venue's technical managers.**

This is the schedule to work from:

- **Day before the performance Day-1:**

Dance floor to be installed if not yet installed upon the arrival of the company

**STAFF NOTE: 1 fly man will be required depending on the theatre's fly system during the load- in and performances**

TIME OF DAY	TASKS	STAFF
- 9am-1pm :	Masking Lighting setup Sound setup	1 manager, 2 stage hand 1 lights manager, 3 electricians 1 sound manager
- 2pm-6pm :	Lighting setup Stage setup Sound setup	1 lights manager, 3 electricians 1 lights manager, 2 stage-hands 1 sound manager
- 7pm -11pm :	Lighting focus	1 lights manager, 2 electricians, 1 stage-hand

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## Technical rider

### Set-up schedule, Plan

#### • Day of the performance :

- 9am-11am: Sound set up                      1 sound manager, 1 stage hand.  
End of lighting focus                      1 lighting manager, 1 electrician.  
stage adjustment                      1 stage manager
- 11am-1pm: Sound check + Rehearsal                      1 sound manager.  
Recording Cue                      1 lighting manager, 1 electrician.  
End of Stage setting                      1 stage manager, 1 stage hand.
- 2pm/6pm : Recording Cue                      1 lighting manager, 1 electrician.  
Lighting focus                      1 sound manager.  
1 stage manager, 1 stage hand.
- 2pm/6pm : 1 wardrobe mistress                      washing, ironing, mending
- 6pm-7pm: Light Rehearsal                      1 lighting, 1 stage, 1 sound manager.  
Finishing, setting                      1 electrician, 1 stage hand.  
Training, setting musicians
- 7pm/10pm : 1 wardrobe mistress                      ironing, mending
- 8pm-8.30pm : Entrance of audience
- 8.30pm-10pm : Performance                      1 lighting, 1 stage, 1 sound manager,  
1 wardrobe mistress (Quick change)
- Stike : 2h : 1 lighting manager, 1 electrician, 1 sound manager, 1 stage manager, 1 stage hand.

#### • Staff requirements summary

shifts	Manager			Stage hand	electrician	wardrobe mistress	FlyMen
	stage	Light	Sound				
J-1 Morning	1	1	1	2	3		1*
J-1 Afternoon	1	1	1	2	3		1*
J-1 evening		1		1	2		1*
J Morning	1	1	1	1	1		1*
J Afternoon	1	1	1	1	1	1	1*
J Performance	1	1	1	1		1	
Get out	1	1	1	1	1	1	1*

\*\* 1 fly man depending on the theatre's fly system

# Akasha

## Technical rider

<b>Contact</b>
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### **Technical Manager and lighting designer**

For any further information and to send the venue's technical rider and plans:

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### **Producer & Touring manager in Europe**

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**Update 23/03/2015**

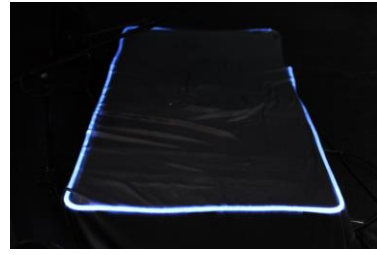
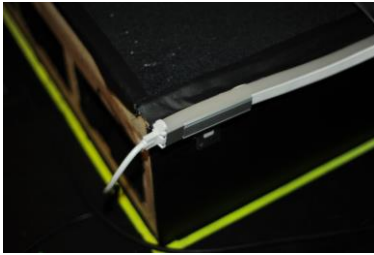
# Akasha

## Technical rider

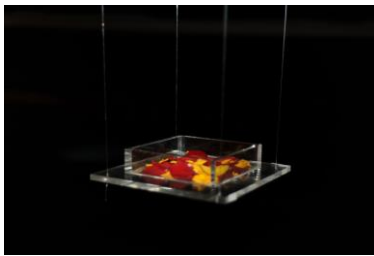
### Annex A

- Stagecraft provided by the company

- LED ropelight :



- Altars



An ellipsoidal reflector lamp hangs above the Altar (in between its rigging points, to light it).

- Stage Altar, Cyclo and Musicians

