



## **PROMOTERS' BROCHURE**

# **Love is in the Air**



A Unique South Asian dance production, including live music,  
aerial and film work

Choreographed by 2006 Place Prize winner  
Nina Rajarani MBE

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***Love is in the Air*** is a fresh take on a classic story, building on themes explored in Srishti's 2009 tour *My Stamping Ground*.

Shakespeare's *Romeo and Juliet*, Broadway's *West Side Story*, Bollywood's *Josh* - the tension of forbidden love has caused thrill and heartbreak throughout the ages. Srishti's new production explores fighting forces that seem impossible to conquer. Using a male-dominated cast, *Love is in the Air* tackles the issue of gangs in the UK whilst celebrating the loyalty and solidarity shared by friendship groups, often misconstrued as gangs.

Inspired by gang culture and created to send positive messages to communities about this controversial subject, *Love is in the Air* is an innovative piece where modern film and aerial work meet the traditional form of Bharatanatyam.

Touring from October 2010, this will be the first time that an adventurous South Asian dance piece of this nature will be created and toured in the UK. *Love is in the Air* features choreography by Place Prize winner **Nina Rajarani MBE**, aerial work and magnetic live music created by composer and vocalist **Y Yadavan** in collaboration with a rap artist.

Srishti's aim is to visit venues in the week running up to each show, in order to make this work responsive to the venue and locality, working to a timetable determined by each venue according to feasibility. A tailor-made mini film project filmed at the local site will be incorporated into each performance.

A truly original experience for audiences of all ages, full of surprise, skill and imagination, *Love is in the Air* is of particular appeal and relevance to young audiences.

### **Making the production site-responsive to your venue/locality**

Each performance will include a projected film, created by our filmmaker, with portions exclusive to each venue using locations on-site and within the local community, and incorporating authentic stories and places in the local area. The film at each performance will therefore be individually connected to each venue.

Srishti will also be able to offer a programme of education work to each venue in which participants will learn our repertory and explore creative processes facilitated by Srishti's dance and music artists. Workshop participants will then be invited to create short pieces of dance to be used in the film projections accompanying the live work. In this way, the film work will be informed by and created within our community outreach work at each venue, inspiring young people to be involved with and to come and see the show.

The innovative, site-responsive nature of the touring work will be of interest to the press and to the community as a whole, and will form a significant part of our marketing and publicity campaign.

For more information on how this show could work in your venue or for further information about our educational workshops, please contact us here at Srishti for a chat!

## **SRISHTI - Nina Rajarani Dance Creations**

Srishti – Nina Rajarani Dance Creations is a male-dominated Bharatanatyam dance company, directed by Nina Rajarani MBE. The company tours nationally and internationally with live music on the small and mid scale. Srishti aims to create and present work that maintains the authenticity of Indian classical dance and music whilst presenting these forms in innovative ways and within contemporary contexts. Nina Rajarani is renowned for challenging boundaries with her company and for her unique style of choreography, which in 2006 won the Place Prize (sponsored by Bloomberg), Europe's largest choreographic competition.

Srishti has toured several productions nationally in the UK and internationally since 1991, most recently: *My Stamping Ground* (2009), *Bend it...Aerial* (2008), *Play Ball* (2008), *Quiet, Please!* (2007), *QUICK!* (2006/7), *Mirage* (2006), *Women Are From Venus..* (2005), *Equilibrium* (2004), *SHE* (2002/3).

The company runs a full community outreach and education programme committed to providing innovative and inspiring educational experiences in dance and music for participants of all ages, connected to the themes explored in our touring work. Our education work aims to move beyond traditional skills development and open up areas of discussion connected to our performance work.

### **What the press have said...**

*The most testosterone-infused Bharatanatyam I have seen. Rajarani's conceit is to link the speed and glitter of the Indian dance to the frenetic pace of modern life. Yet by splicing the dancing with laddish grooming rituals and an uneasy joshing, she also evokes something touching and vulnerable about the men themselves. – The Guardian*

*A truly thrilling and emotional edge. – The Stage*

*The highlight of **Chemistry** was the deeply moving vocal accompaniment, composed and sung faultlessly by Y Yadavan...**Quick!**, a riot of perfect synchronisation. – The Independent*

*There's no doubt in my mind who deserves the big prize....[Quick!'s] stamping percussive energies and mimetic animation are filled with frantic testosterone vanity and the high-powered stress of the modern businessman. Rajarani's take on classical Indian dance is invigorating. – The Times*

*Rajarani throws in faster and faster routines. The pace is insane, but the classical precision of the dancing never falters. – The Observer*

*East meets West: The energetic burst of Nina Rajarani's **Quick!** makes it a worthy finalist of the 2006 Place Prize. – Metro London*

*..we are arrested by the verve and joy that suffuse every moment of Rajarani's choreography... This is an entertainment of artistry and coordination with excellent body control. – Dance Expression*

*It was a very impressive performance. The final memory I'll take away from this night of energy, passion and conflict is the telling sound of feet landing on the floor, cracking like gunshots. – www.bbc.co.uk*

## **What our audiences say..**

*An extremely inspirational show, very accessible, amazing choreography, wonderful music, brilliant ideas. Simply breathtaking.* (Valentina Grechhi April 2008)

*My husband and I felt exhausted just watching this performance. It was brilliant, exciting and had a very clever use of multi-media* (Anonymous, March 08)

*I found this production accessible, fantastic dancing and choreography. I like the use of media, the live music and the involvement of the musicians in the piece. Great!* (Pilar Sanchez, April 2007)

*The dancers were incredible and the musicians brilliant, especially the vocalist. I'd go and see it again tonight with as many of my friends that I could muster if it was possible!* (Nigel Haworth, April 2007)

*Visually and emotionally exciting – a feast.* (Anonymous, November 2006)

*Beautiful and mesmerizing. Wanted to see more.* (Alice Rowlands, November 2006)

*Completely spellbinding – breathtaking and dynamic – enchanting.* (Christine Nionty, November 2006)

*The performance was beyond words of praise for me. Well choreographed, each dancer was wonderful. The musicians were amazing. The singer Yadavan deserves special mention as his voice mesmerized the whole stage.* (Mrs Devipriya, October 2006)

*I loved the use of hands, eyes and facial expression, the vitality and power in the dancers' movements and I found I could not take my attention from them for a second.* (Clare and Paul Sheridan, April 2006)

*I've never seen Indian Classical Dance before and was overwhelmed by the performance last night – so much energy and clearly so well practised so as to master everything to perfection. I will certainly go and see Indian Classical dancing again, if I get the chance.* (James R Wood, April 2006)

*What a talented set of dancers!* (Parvati Rajamani, March 2006)

*The musicians were top class and the high quality and enthusiasm of all participants captivated the audience.* (Anonymous, March 2006)

# Time scale

SRISHTI's artistic and technical directors, along with the company's aerial consultants, will need to visit the site and meet with both the technical team and programmer to discuss the approach for Autumn 2010.

The venue will need to consider how much get-in time it can offer the company; the level of the aerial work possible is dependent on this. The ways in which the piece will be made site-responsive can also be determined through this meeting. We would then begin creatively and pragmatically planning our visit, as well as locating education partners and connecting with local councils, press and other local partners to support the event.

Srishti would then visit your venue for 2-5 days running up to the show date. This time would ideally be spent in the main theatre space. A mixture of rehearsal rooms, black box studios and the theatre space itself would be acceptable as long as our technical team has at least 1 full day to set-up in the performance space prior to the show date. We understand that 5 days in the theatre for some venues may be unrealistic, hence we are willing to discuss other options.

During this week the Srishti team would be:

- **Making the show site-responsive** to your venue, using the architecture, surrounding area and local history to shape and adapt the piece;
- **Working with local people** to create material for performance footage and to allow them to visit the site to view the aerial rehearsals;
- Setting up a safe and secure aerial rig alongside other technical requirements;
- **Publicity and press interviews** with print media, local radio and TV.



# Education work

Srishti will be offering all tour venues a programme of education work in the local area.

Our workshops are tailor-made to meet the needs of the participants. We offer workshops in Indian classical dance and music as well as workshops combining both, with relevant cross-cultural material which would be of interest particularly to schools. For this project schools will have the chance to create material that will be presented within the show itself, encouraging parents and teachers to attend.

We also hope to offer local media students the chance to film and edit footage that will be used within the show, allowing them the chance to experience being on a professional commission with the guidance of our film-maker.

Srishti offers the following educational packages:

**Introductory Dance Workshop** – This is ideal for groups with no prior experience of dance. It introduces participants to the dance form, providing a taster session in Bharatanatyam. Suitable for Primary and Secondary schools and perfect for a taster session.

**Introductory Music Workshop** – This involves working with a vocalist and during our touring periods also a percussionist and a melodic instrument such as the violin or flute. Vocal and rhythmic exercises are taught. Where the group had access to its own instruments, these are also incorporated into the workshop. Suitable for Primary and Secondary schools.

**Choreography Workshop** – This is for the more experienced group that has had some prior or regular dance activity, although not necessarily in Bharatanatyam. The technique is taught and the group is guided through choreographic tasks using the material learnt in the workshop to create their own work. Suitable for GCSE, A Level, university and professional level.

**All workshops above can be 2, 4 or 6 hour slots with either one or more tutors, depending on participant numbers and number of workshops required.**

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# Love is in the Air



## Technical requirements

### **STAGING**

- 10m x 10m playing area
- Grey/ Black dance floor
- White cyclorama

### **LIGHTING**

A lighting plan will be provided in advance.

Lighting is to be pre-rigged.

The technician will run the lighting from a laptop via the Horizon System, and will need a DMX connection.

### **SOUND**

There are 4 musicians, and they are mobile during the show. All will require clip on radio mics which Srishti will provide.

The sound requirements are:

- A good quality reverb unit
- Mini Disc Player
- 4 x stage monitors, 2 SR and 2 SL
- Stereo feed from a DVD player in the control position

### **OTHER INFORMATION**

The backstage requirements are:

- 2 clean, well-ventilated/heated large dressing rooms or 3 smaller ones for exclusive use by the company with lights, mirrors, wash basins and access to toilets/showers to accommodate 8 male and 1 female artists
- 2 irons and ironing boards
- Tea/coffee making facilities and still drinking water throughout the company's visit

### **AERIAL REQUIREMENTS**

1. Minimum height of 7m. (lower heights are a possibility for various aerial things, so do still contact us to discuss options)

2. Rigging point accessed by a ladder, cherry picker or talloscope with operator or similar. Minimum Safe Working load (SWL) is 500kg per load bearing point. Equipment must have a clearance of at least 2m from any aerial or floor based obstacles.

3. A rigging company would be needed if rigging heights are above 10m and for non-straight forward or rope accessed set ups. If there is easy access to rigging points below 10m it is possible for the performers to rig their own equipment, in which case only one person to assist on ground (a steward or stage manager) is sufficient.

4. A selection of double steel aerial ring and tissues will be hung from the rated rigging points. (Note: all equipment has been safety tested to EU standard)

5. Past rigging options have included structural beams, lighting rigs, cranes, bridges, free standing or staked aerial rigs. Free standing rigs are good alternatives for venues where the equipment cannot be rigged to the building. Consultation with the company can find a solution to fit your site and your budget if the situation is not standard.

6. If the venue is keen to have Love is in the Air in Autumn 2010, a site visit is essential to determine final costs and tech specs.

## **PROJECTION**

1 x projector required: to be hung centrally in the rig to produce a large projection covering the full area of the back wall.

1 x DVD player to be sited in the control room.

Srishti will provide 1 x Blackout shutter

Projection requirements are:

- 1 x projector rigged for the cyc projection
- XLR line to projector from control room for Blackout Shutter

## **TECHNICAL MANAGER:**

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