

# PEPPERLAND

MARK MORRIS DANCE GROUP

## TECHNICAL RIDER

SAMPLE ONLY - DO NOT USE - SAMPLE ONLY - DO NOT USE - SAMPLE ONLY

This Technical Rider is a summary of all the needs and requirements for the technical production of **PEPPERLAND**, performed by the MARK MORRIS DANCE GROUP and MUSIC ENSEMBLE at:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

And produced by:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

It is understood that producer will provide all equipment, labor and services requested in this rider, at producer's expense.

This technical rider was prepared by Johan Henckens, MMDG's Technical Director.

For questions, remarks, inquiries about this rider;

Johan Henckens  
3 Lafayette Avenue  
Brooklyn, NY 11217-1415  
+1-917-817-5783  
[johan@mmdg.org](mailto:johan@mmdg.org)

For non-technical information about this production, please contact;

Mark Morris Dance Group  
3 Lafayette Avenue  
Brooklyn, NY 11217  
+1 718-624-8400  
[www.mmdg.org](http://www.mmdg.org)

### Your venue

#### WHAT WE NEED FROM YOU:

- To-scale floor plans and sections of the performance space and seating area, in electronic format (PDF as well as AutoCAD or VectorWorks).

- All lighting positions and line set positions should be indicated on the plans.

\* We would also like to know in advance about any speaker clusters that may be blocking indicated FOH lighting positions.

- A line set schedule

- Up-to-date and complete lighting and audio equipment inventories

- Your dressing rooms situation

- Contact information for the person in charge of the technical aspects of this production;

Name

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Phone

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Email address

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Stage door address

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Address for courier (FedEx, UPS) deliveries

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Loading dock address

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Specific directions to the loading dock (provide Google Maps link, if possible)

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### Production transport

All scenic elements and costumes will travel as checked luggage with the technical staff or with the company.

Depending on the arrangements that have been made for airport pick-up of various company members, we may ask you for assistance with transporting our scenery and costumes between airport, hotel and venue and vice versa.

### Stage Surface / Dance Floor

#### WHAT WE NEED FROM YOU:

A portable sprung deck, specifically built for dance. This deck will go on top of the stage surface. We will mutually agree on the size of the covered area.

A Marley-type black dance floor that is big enough to cover at least the sprung deck. The floor should be rolled out from side to side (not upstage/downstage).

A covering for the offstage wing space. This can be the same PVC as the dance floor, or carpet, or anything that protects dancer's feet from a rough stage surface or cold concrete floors.

*The entire floor area will need to be swept and mopped whenever we think it is necessary.  
The same goes for all surrounding areas (wings, cross-over) and all spaces between the dressing rooms and stage.*

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### Masking / Softgoods

#### WHAT WE NEED FROM YOU:

- five pairs of black legs (velour or Duvetyne or serge).
- five black borders (velour or Duvetyne or serge) with pipe pockets and bottom pipe. Please measure and mark all trims/deads in advance. The trims/deads are indicated on our light plot.
- one seamless black sharks-tooth scrim/gauze.
- one seamless white muslin or plastic (RP screen) cyclorama drop.
- one white bounce cloth. Note that scrims or filled scrims will not work for this purpose. This bounce cloth does not need to be seamless.
- sufficient bottom pipe for the scrim/gauze and the cyclorama.

All these goods should be pre-hung/preset in the locations indicated on our light plot before we (the MMDG technical staff) walk in the door (unless we are scheduled to be present for the pre-hang).

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### Scenery

The few scenic elements we're bringing (one can hardly call it a set) are as easy as it gets. 30-something pieces of cardboard, 8 or 9 rescue blankets and a roll of masking tape form a background that resembles a mountain range.

We will put this thing together before focus starts.

There are no open (or enclosed) flames in the show, or anything else that could cause a fire

**PLEASE LET US KNOW IN ADVANCE IF THE CARDBOARD MAY BE AN ISSUE FOR YOUR FIRE DEPARTMENT.**



FOR ESTIMATES ONLY

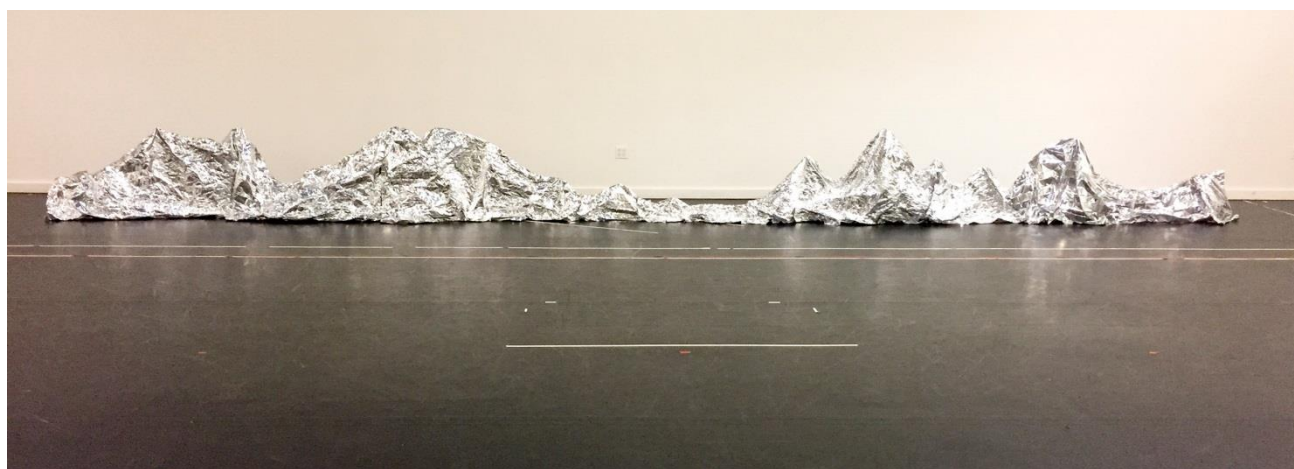
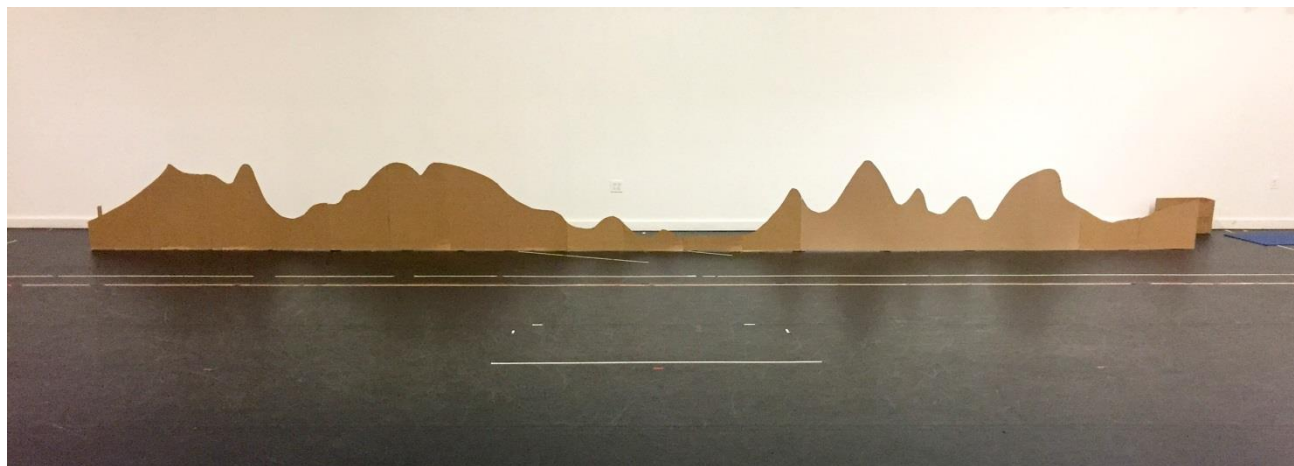


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### Lighting

Separate from this rider, we will provide you with a light plot specific to your venue.

The plot is to scale (1/4" = 1' or 1:50) and has, in addition to the lights, all scenic elements and softgoods on it.

There are no follow spots used in this production.

It pays to read the "General Notes" section at the bottom of the light plot. It will prevent frustration and aggravation later.

The same goes for all dimensions and measurements for instrument and softgoods locations on the light plot. Don't be afraid to use a scale ruler, if needed.

### WHAT OUR LIGHTING SUPERVISOR NEED FROM YOU:

All lighting equipment as indicated on our light plot (a generic light plot was sent with this rider as a separate PDF file).

Pre-hang: we need all the lights on the plot to be hung before we (the MMDG technical staff) walk in the door (unless we are scheduled to be present for the pre-hang).

- all units should be hooked up and patched correctly
- all color gels and/or templates and irises pre-cut and in the correct units.
- all borders and electrics pipes – bares should be at their correct trims.
- enough BlackWrap and BlackTac and Zetex fabric.
- one designated point person responsible for all advance work (production electrician)



### Lighting - Continued

#### MORE THINGS WE NEED FROM YOU:

- we insist on using an ETC EOS family console (EOS, GIO, ION) with all equipment necessary to connect to the house dimming system (gateways, adapters, etc.), as well as a compatible designer's remote video station in the house at the tech table.

- a hydraulic lift, A-frame ladder or Tallescope-type ladder.

- an experienced focuser who knows the lighting instruments and their workings.

- light board operator(s) with extensive experience in programming the light board, as well as thorough knowledge of its functions.

The light board operator(s) should be able to survive the work calls without the use of cell phones/GSMs, iDevices, tablets or any other non-show related smart devices while operating the board (as in: it sucks when a zero-count blackout cue is missed because the board-op is texting or checking a stock portfolio).

- a tech table in the FOH for use by our Lighting Supervisor. This will be the only person at the table, unless the light board is moved to that position.

### Sound

#### WHAT WE NEED FROM YOU:

##### **FOH Speaker System**

A professional quality Front-Of-House (FOH) PA system, completely free of hiss, buzz, hum, radio interference or any other noise and capable of delivering top quality sound at full frequency bandwidth (20Hz-20KHz) to all areas of the auditorium.

##### **Console/FOH**

We prefer using a digital console.

Preferred consoles include:

Avid Venue Systems w/ Waves 9 installed

Midas Pro Series

Digico SD Series

Soundcraft VI Series

Please also provide:

- a talk back mic at FOH,
- 1/8" mini-jack input,
- local TRS output for a mono archival recording device
- three DI boxes.

**The console will need to be positioned in an area in the theater that allows for direct visual and auditory access to the stage and orchestra pit.**

**Our Sound Supervisor will operate the console.**

##### **Microphone Stands**

We need you to provide:

- seven tall boom stand
- two short boom stands
- one tall straight stand

All stands should be black

##### **Microphones**

We will bring all microphones, mounts and clamps

### Sound - Continued

#### MORE THINGS WE NEED FROM YOU:

##### **Stage Monitors**

~~Preset: we need all the onstage monitors to be set up before we (the MMDG technical staff) walk in the door (unless we are scheduled to be present for the pre-hang).~~

The onstage monitor setup is 4 boxes on 2 mixes . The 1<sup>st</sup> mix is the upstage pair of monitors in wings 4. The 2<sup>nd</sup> mix is the downstage pair in wings 2

Monitors should be hung from booms above head height, and no cabling should run across backstage traffic patterns. Please no tripod stands.

If this is not possible, please contact MMDG to discuss options

##### **Announce/VOG**

One switched, hard-wired SM58 microphone at the tech table, with slack, on a tall boom stand for all rehearsals.

An announcement microphone on a straight stand at the Stage Manager's position.

If there is a post-show talk/Q&A, a wireless microphone or a wired microphone with cable of sufficient length to reach downstage center is required. Please ensure enough cable is also attached to the Stage Manager's announcement microphone to act as a backup.

##### **Cables**

Please provide all necessary cables for the entire sound setup.

##### **Paging**

- a one-way paging system allowing the Stage Manager to page all dressing rooms and common areas (like hallways and green room).

The paging microphone does not need to be at the Stage Manager's desk.

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### MMDG - Pepperland - Input List

Input	Ch			stand	clip		Aux Out		Matrix Out
Piano Lo	1	Gefell MT 71			K&M Piano Clamp		1 Upstage		1 Main L
Piano Hi	2	Gefell MT 71			K&M Piano Clamp		2 Downstage		2 Main R
Piano Nose	3	DPA 4061			K&M Piano Clamp		3		3 Sub
Harpichord L	4	sE RN17/	Radial JDI	Tall Boom			4		4 Fill
Harpichord R	5	sE RN17/	Radial JDI	Tall Boom			5 Vox Delay/Verb		5 Cluster
Organ	6	AT 4040/	Radial JDI	Short Boom			6 Vox Chorus		6 Delay
Trombone	7	Senn. MD 421		Tall Boom			7 Band Room		7
Saxophone	8	Senn. MD 421		Tall Boom			8 Band Hall		8
Theremin	9	SM57		Short Boom			9 Horn Chorus		
Voice	10	Shure KSM 8		Tall Boom			10		
Kick	11	Beyerdynamic M88			LP Drum Claw		11 Utility Feed		
Snare	12	Senn. e604			Self		12 Rec		
T1	13	Senn. e604			self				
Underhead L	14	AKG 414			K&M				
Underhead R	15	AKG 414			K&M		Group		
Rehearsal anc	16	SM 58 (Switched)		Tall Boom			1 Keys		
							2 Amps		
							3 Horns		
							4 Voice		
							5 Drum		

FOR ESTIMATES ONLY

### Wardrobe

Once a performance starts, there will be quick costume changes but we do not need any quick-change areas on stage.

We will need a wardrobe person to assist the dancers with the costume changes. This person is usually the pre-show prep calls person. If preparation work and dressing work are considered separate jobs at your venue, a prep person as well as a dresser will be needed.

We will also need one rolling wardrobe rack on each side of the stage, together with 6 chairs reserved for wardrobe department use.

While the run of the performance is straightforward, there is quite some preparation needed before every show and cleanup work afterwards.

A wardrobe person needs to be present to assist our wardrobe supervisor during all wardrobe calls.

Please check the wardrobe schedule in the crew section of this rider for more details.

### WHAT OUR WARDROBE SUPERVISOR NEEDS FROM YOU:

- a separate space for all wardrobe work and costume storage
- access to one or two washers and one or two dryers on the premises
- two industrial type steamers
- a steam iron
- an ironing board
- a sewing machine
- two full-height portable mirrors
- sufficient current and wall outlets for all electrical equipment
- minimum 20 feet of rack space in the laundry/wardrobe area (rolling racks preferred)
- two rolling racks for onstage use (one per side)
- 36 cotton bath towels for the duration of our stay at your venue.
- 50 plastic hangers and 40 clip hangers (for pants)
- large table
- minimum four chairs
- hot and cold water
- a minimum of six electric box fans or portable electric fans

We like it when washers and dryers are already hooked up to water and power when we arrive. On one occasion, we found them, brand new, in their boxes, still on the pallets. Not funny.

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### Wardrobe (continued)

cool



cooler



not so cool





### Wardrobe (continued)

Some notes from our Wardrobe Supervisor;

Load out: 1-2 hours post show to dry costumes/pack bags (If it's possible to let everything dry overnight, this could work better).

If the washing machine doesn't have a spin-only cycle, a free standing laundry spinner or 16 large bath towels are needed.

### Stage Management

Our stage Manager will call the show from Downstage Left – Prompt Side.

#### WHAT OUR STAGE MANAGER NEEDS FROM YOU:

- a desk with light

This can be as simple as a music stand with a music stand light

- a high stool or tall chair

- a b/w or color monitor, displaying a full-stage view.

Size matters. Please provide a 19" – 50cm display at minimum

- an individual belt pack and sufficient cable to allow the Stage Manager to walk as far as the upstage wall

- *a cue list display at the Stage Manager's position is not a must but would certainly be appreciated.*

### Communications

#### WHAT WE NEED FROM YOU

##### INTERCOM

For all tech calls, rehearsals and performances, we need the following people/positions to all be on one channel;

- Stage Manager
- Lighting Supervisor (at the tech table)
- a second position at the tech table
- sound board location
- house curtain position
- light board position (wherever the board ends up during various times and in addition to the two tech table positions if the board is at the tech table)

##### PAGING

- a one-way paging system allowing the Stage Manager to page all dressing rooms and common areas (like hallways and green room).
- Although convenient, the paging microphone does not necessarily need to be at the Stage Manager's desk.

### Video

Our stage Manager will need a b/w or color monitor, displaying a full-stage view.  
Size matters. Please provide a 19" – 50cm display at minimum.

No other video display is needed.

### Live Music

#### ORCHESTRA PIT / MUSICIAN'S SETUP AREA

Your orchestra pit needs to be large enough to accommodate our seven musicians with their respective instruments (Theremin, grand piano, harpsichord, portativ organ, trombone, soprano saxophone, drums, vocals).

Please note that our musicians and dancers need to make direct eye contact. This will affect the level of the orchestra pit and the location of the musicians.

If your venue does not have an orchestra pit, or the orchestra pit is not big enough, or it is not possible to set the orchestra pit at a workable height, we'll have to clear an area at house level, large enough to accommodate our setup. Please inform your box office as this may create sightline issues for certain seats.

#### TUNINGS

The piano, organ and harpsichord will need to be tuned before every performance.

You will need to book the various tuners for this.

The piano and organ can be tuned at any time of day but before the beginning of the daily company class, the harpsichord is usually tuned as close to performance time as possible (i.e. at 60 min. before show time).

**PLEASE DO NOT SCHEDULE PIANO TUNINGS DURING FOCUS CALLS**

### Live Music (continued)

#### EQUIPMENT

We will provide you with a detailed orchestra pit layout as soon as possible (and after we have received the completed pit questionnaire).

You will need to provide us with all instruments and equipment listed below;

- a grand piano. An upright piano will not work. We prefer Steinway but we can also work with Yamaha. We do not need the biggest of pianos. Possible sizes: Steinway models A, B or D. Yamaha models C3, C5, C7, CFX. Please confer with us about your options.

- a portativ organ. This should be an electric-pump driven organ.

- a harpsichord (a double manual, if possible).

- two height-adjustable piano benches

- three musician's chairs

- one high stool and one low stool

- 6 music stands (see photo)

- 10 music stand lights with incandescent bulbs of equal wattage. The stand lights will be hooked up to a dimmable circuit.

- two non-dim circuit for the portativ organ and the Theremin

- a power strip with 6-8 outlets

- one guitar amplifier – Fender Deluxe Reverb, Fender Blues Jr. or equivalent amp with reverb

- one drum kit consisting of;

- one 20 x 14 bass drum with pinstripe head on the batter
- one 14 x 14 floor tom
- one 5 ½ x 14 snare drum with coated head
- two lightweight straight (no boom) cymbal stands
- one lightweight hi-hat stand
- one lightweight snare stand
- one bass drum pedal
- one drum throne



### ORCHESTRA PIT INFORMATION SHEET

For a typical MMDG performance the ideal level of the orchestra pit is at house level, or one to two step heights (8 to 16 inches) below house level. This level is mainly determined by the height difference between the stage and house levels, the program (which determines the positions of the musicians (standing, sitting) and the audience's line of sight. The musicians would enter and exit the orchestra pit from the front-of-house and part of the pit rail (if any is present) is usually removed for this purpose. The final pit level is normally determined after arrival of MMDG'S road crew at PRESENTER'S venue, as part of the load-in.

Questions about your orchestra pit:

Does your orchestra pit move? ☐ yes ☐ no

If so, can it be used: ☐ at any level? ☐ at preset levels only?

Are different pit sizes available ? ☐ yes ☐ no

If so, specify;

.....

.....

.....

.....

If your orchestra pit does not move: what fixed heights are available?

.....

Can part of the orchestra pit rail be removed in order to create access from the front-of-house?

.....

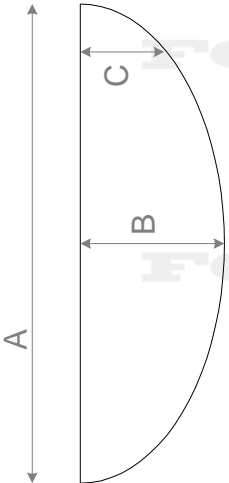
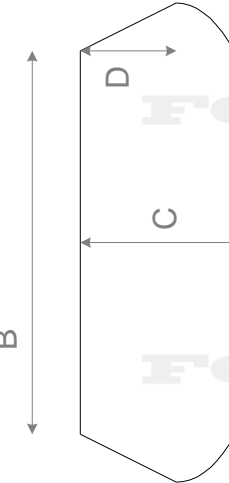
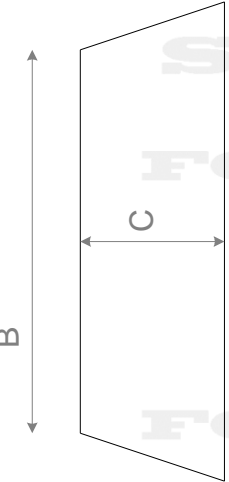


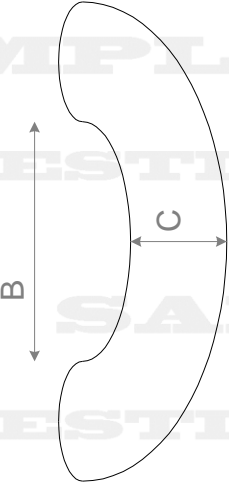
Does the orchestra pit have fixed carpeting installed?

.....

What is the height difference between house and stage levels?

.....

Please continue this questionnaire on the next page

 <p>1</p>	 <p>2</p>	 <p>3</p>
 <p>4</p>	 <p>5</p>	 <p>6</p>
<p>7</p>		

Please indicate which pit shape resembles the shape of the pit at your venue the most OR draw your own shape (7). Please also indicate the approximate dimensions.

Pit shape # .....

Dimensions: A = ..... B = ..... C = ..... D = .....

**Additional Remarks:**

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### Crew

Crew numbers are weird things and they vastly differ between the various venues we frequent. A “full focus crew” can be as few as 3 persons in one theater and as many as 8 in the next.

The numbers listed in the production schedule are guidelines/suggestions.

We will be more than happy to discuss in depth what exactly needs to be done and what numbers of crew we have used in the past.

As to wardrobe, please see the separate wardrobe schedule.

The minimum crew to run our rehearsals and performances (running crew) is:

- one light board operator with knowledge of the house lighting system as well as any rental equipment
- one sound engineer with knowledge of the house lighting system as well as any rental equipment
- one person to operate the house curtain
- one deck electrician for trouble shooting.
- one wardrobe person/dresser

We encourage you to discuss crew numbers with our Technical director.

**PLEASE LET US KNOW IN ADVANCE WHAT YOUR HOUSE RULES ARE FOR CREW BREAKS AND ENDS OF CALLS, ESPECIALLY DURING REHEARSAL CALLS.**

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### Production Schedule

DAY 1	DAY 2	DAY 3	DAY 4
<p>ALL LIGHTS AND SOFTGOODS TO BE PRE-HUNG AND DANCE FLOOR TO BE INSTALLED BEFORE MMDG'S LOAD-IN</p> <p><u>9am-1pm</u></p> <p>Set up scenery Focus Set up orchestra pit Set up sound</p>	<p><u>9am-1pm</u> Cueing</p> <p><u>9am</u> Organ tuning</p> <p><u>10am</u> Harpsichord tuning</p> <p><u>11am-1pm</u> Sound check</p>		<p><u>If needed, piano and organ tunings before company class</u></p> <p>11:15am-12:45pm</p> <p>Company class on stage</p> <p>1pm-1:30pm</p> <p>Harpsichord tuning</p>
<p><u>2pm-6pm</u></p> <p>Focus Set up orchestra pit Set up sound</p> <p><i>Piano tuning over dinner</i></p>	<p><u>2pm-6pm</u> Cueing</p> <p><u>1:15pm-2:45pm</u> Company class on stage</p> <p><u>3pm-6pm</u> Rehearsal with tech, dancers, musicians</p> <p><u>6pm</u> <i>Harpsichord tuning over dinner</i></p>	<p><u>If needed, piano and organ tunings before company class</u></p> <p><u>5:15pm-6:45pm</u> Company class on stage</p> <p><u>7pm-7:30pm</u> Harpsichord tuning</p>	<p><u>1pm-2pm</u> Preset Dimmer check</p> <p><u>2pm</u> Performance 3</p>
<p><u>7pm-11pm</u></p> <p>Focus Cueing</p>	<p><u>7pm-8pm</u> Preset Dimmer check</p> <p><u>8pm</u> Performance</p>	<p><u>7pm-8pm</u> Preset Dimmer check</p> <p><u>8pm</u> Performance</p>	<p><u>7pm-8pm</u> Preset Dimmer check</p> <p><u>8pm</u> Performance</p> <p>Load-out</p>

### Wardrobe Schedule

A wardrobe person needs to be present to assist our wardrobe supervisor during all wardrobe calls. Please check the wardrobe schedule in the crew section of this rider for more details.

We will need a wardrobe person to assist the dancers with costumes and with costume changes during the performance. This person is usually also the pre-show prep calls person. If preparation work and dressing work are considered separate jobs at your venue, then a prep person as well as a dresser will be needed.

DAY 1	DAY 2	DAY 3	DAY 4
<b>IF DIRTY</b>	<u>9am-1pm</u>  Wardrobe prep  <b>1 wardrobe person</b>		<u>9am-1pm</u>  Wardrobe prep  <b>1 wardrobe person</b>
<u>2m-6pm</u>  Wardrobe unpack Laundry  Costumes air-dry overnight  <b>1 wardrobe person</b>	<u>2pm-6pm</u>  Wardrobe prep  <b>1 wardrobe person</b>	<u>1pm-5pm</u>  Wardrobe prep  <b>1 wardrobe person</b>	<u>2pm</u>  Wardrobe for show  30 min. laundry after show Re-prep costumes  <b>1 wardrobe person</b>
	<u>7pm</u>  Wardrobe for show  1.5 hours laundry after show  <b>1 wardrobe person</b>	<u>7pm</u>  Wardrobe for show  1.5 hours laundry after show  <b>1 wardrobe person</b>	<u>7pm-12am</u>  Wardrobe for show  3 hours wardrobe drying and pack after show  <b>1 wardrobe person</b>



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### Company Class

A two-hour company class is held daily, ending one hour before performance time.

This class is normally held on stage.

We will use the show piano for this class.

### WHAT WE NEED FROM YOU:

- a venue staff person or a technical crew person to provide access to the dressing rooms, stage and light board/power switches/dimmer room.

- dance barres: six 8-foot or six 10-foot or five 12-foot stable dance barres

\* We will use some of the show lights for this class

\*\*The time slot for this company class should be considered when drafting the tuning schedule.

### Dressing Rooms – Office Space

#### WHAT WE NEED FROM YOU:

- two star dressing rooms
- sufficient rooms with individual mirrors for 18 dancers
- a room or rooms for 6 to 8 female individuals with sufficient racks for hanging clothing, sufficient lighting, tables, chairs and mirrors
- a room or rooms for 6 to 8 male individuals with sufficient racks for hanging clothing, sufficient lighting, tables, chairs and mirrors
- a room or area that can be set up and used as a production office.

#### \*Notes

All dancer and star dressing rooms need to have racks for hanging costumes, sufficient lighting, tables, and **individual** chairs and mirrors.

Each dressing room should have a sufficient supply of facial tissue (Kleenex) at all times.

The dressing room area should have at least four showers with hot water.

All dressing rooms as well as all other rooms occupied by MMDG need to have doors with locks.

All dressing rooms need to be free of clothing, equipment, tools, etc. not belonging to our production.

We will have **EXCLUSIVE USE** of all assigned dressing rooms from the morning of the first on-stage rehearsal day through one hour after the end of the last performance.

### Hospitality

#### WHAT WE NEED FROM YOU:

- instant access to ice (actual H<sub>2</sub>O in solid state, not ice packs) during all times that dancers are at the venue..
- fresh water on both sides of the stage. We prefer water coolers and refillable, recyclable bottles.
- sufficient supplies of facial tissue (Kleenex) on both sides of the stage as well as in all dressing rooms.
- clean rest rooms stocked with toilet paper and hand towels in an area of the theater that is not accessible to the public.
- the stage area, back stage area, dressing rooms, rehearsal rooms and all other areas occupied by MMDG should be heated or cooled to 72 degrees F during all rehearsals, classes and performances. In short: it is very hard to make it too hot for us, but the worst is air flow (vents, ducts, blowers, fans, or anything else that creates a draft).
- a room or area that can be set up and used as a production office.
- wifi internet access

### Miscellaneous other things

#### SECURITY

We need you to control all access to the areas occupied by us and strictly limit the presence of your employees and any other persons in these areas to those necessary for running rehearsals and/or performances. Patrons, guests and any other people not related to our production should not be allowed on stage, backstage or in any other area occupied by us, unless accompanied or cleared by MMDG Management.

#### LATE SEATING

Once the performance starts, we can no longer allow people to enter the auditorium.  
We have no problem holding the house for as long as you think you need to.

#### ANNOUNCEMENTS / SPEECHES

We like to find out in advance if/when there will be curtain speeches.  
We do not run pre-recorded or live announcements, unless there are cast or program changes.  
We prefer to not run pre-recorded or live house announcements if we don't have to.

#### ARCHIVAL RECORDINGS

We try to audio/video record as many performances as we can, purely for archival reasons.  
Please let us know if there are any the rules, restrictions or conditions specific to your venue.

**SAMPLE**

**FOR ESTIMATES ONLY**

FOR PRODUCER

**SAMPLE**

**FOR ESTIMATES ONLY**

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**SAMPLE**

**FOR ESTIMATES ONLY**

**SAMPLE**

**FOR ESTIMATES ONLY**

FOR DISCALCED, INC.

**SAMPLE**

**FOR ESTIMATES ONLY**

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**SAMPLE**

**FOR ESTIMATES ONLY**