

THE LOOK OF LOVE

MARK MORRIS DANCE GROUP
TECHNICAL INFORMATION

SAMPLE TECH RIDER – FOR ESTIMATES ONLY

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

VENUE

And produced by:

PRESENTER

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

This rider will print correctly on Letter size and A4 size paper

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

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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 any FOH lighting positions
- A correct line set schedule, indicating all working and non-working pipes
- Up-to-date and complete lighting and audio equipment inventories
- Your dressing rooms situation/layout/location(s)
- Contact information for the person in charge of the technical aspects of this production:

Name

Phone

Email address

Stage door address

Address for courier (FedEx, UPS) deliveries

Loading dock address

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

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Production transport

All props will travel with the company as checked luggage or will be sent by UPS
We will make arrangements with you for delivery.

If sent UPS, expect the arrival of three wooden boxes, measuring approx. 40" x 21" x 6" and weighing 32 lbs. each.

Each box contains two metal folding chairs.

All wardrobe, as well as five props pillows, will travel as checked luggage with the technical staff or with the company.
Wardrobe will consist of two hard suitcases and two duffle bags.

Depending on the arrangements that have been made for local airport pick-up of various company members, we may ask you for assistance with transporting our costumes between local 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 sit 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 Duvetyn or serge).
- four black borders (velour or Duvetyn or serge) with pipe pockets and bottom pipe. Please measure and mark all trims in advance. The trims are indicated on our light plot.
- one flat black drop of at least 20 feet tall. This flat black will be used as the fifth border and will trim at 15 feet off the deck.
- one seamless black sharks-tooth scrim.
- one seamless white muslin or plastic cyclorama drop (cyc). Note that white scrim or filled scrim will not work for this purpose.
- one white bounce cloth. Note that white scrim or filled scrim will not work for this purpose. This bounce cloth does not need to be seamless.
- one full-stage blackout drop to back the bounce cloth (if there is space to hang).
- sufficient bottom pipe for all softgoods.

All these goods should be pre-hung/preset and trimmed 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 (unlikely).

The leg opening (distance between the stage right and stage left legs) cannot exceed 40 feet

The width of the individual legs should not exceed 10 feet

Onstage hard edge on the legs

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Props

There will be five metal folding chairs (and one spare) of various colors as depicted in the photo below. The chairs will be preset at Top-of-Show and will be repositioned on stage by the dancers as part of the choreography. The chairs will be moved on and off stage by the dancers as well. Also, there will be five pillows used by the dancers.



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Special effects

The Mark Morris Dance Group performances of The Look Of Love do not have rolling, standing or flying scenery, flying people, surtitles, special effects, pyrotechnics, open flames, hot air balloon burners, flame throwers, rain curtains, snow, sand boxes, rosin trays, dirt piles, ice rinks, pools, ponds, waterfalls, streamers, confetti cannons, dry ice, blood, gore, soap bubble machines, foggers, smoke, mirrors, disco balls, moving lights, follow spots, chandeliers, projection, traps, lifts, hoists, bells, whistles, sirens, gun shots, explosions, cigarettes, nudity, profanity, blasphemy, cursing, pre-show music, post-show music, audience participation, dogs, ponies, other live animals, dead animals, strobe lights, lasers, follow spots, thunder sheets, sound effects, surround sound, floral arrangements, stripper poles, nativity scenes or phantoms.

Just plain dance, really.

Please note that egos and attitudes are not on this list.

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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 and has, in addition to the lights, the position of all softgoods on it.

PLEASE NOTE THAT A SAMPLE PLOT FOR ESTIMATES WAS SENT ALONG WITH THIS RIDER.

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.

Please pay attention to the boom placement in particular.

**ALL INSTRUMENTS ON THE PLOT ARE ESSENTIAL TO THE
SHOW. WE WILL NOT BE ABLE TO PERFORM
“THE LOOK OF LOVE” WITHOUT THEM**

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Lighting - Continued

WHAT OUR LIGHTING SUPERVISOR NEEDS YOU TO PROVIDE:

All lighting equipment as indicated on our light plot, pre-hung and trimmed.

Apart from conventional units, the plot contains the following LED units:

8 x ETC Source4 Lustr2 LED Profile - 36 degree barrel and 2 spare units

8 x ETC Source4 Lustr2 LED Profile - 26 degree barrel and 2 spare units

7 x Chroma-Q Colorforce II 72 LED Strip light and spare

**ALL INSTRUMENTS ON THE PLOT ARE ESSENTIAL TO THE
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Acceptable substitutes are:

PROFILES:

- ETC Source4 Lustr1 (Lustr+)
- ETC Source4 Colorsources Spot (Original or Deep Blue is acceptable)
- Chauvet Ovation E-910FC

GROUNDROW (min 40' total length, 42' preferred):

- Chroma-Q ColorForce II 48 units are acceptable in equivalent length (42 feet)
- Chroma-Q ColorForce I 72 (ColorForce I 48 units are acceptable in equivalent length - 42 feet)
- Colorkinetics ColorBlaze72 TRX
- Chauvet Ovation B-2805FC
- Chauvet COLORado Solo Batten (note fixture length)
- Strand Showline SL Bar 520 (note fixture length)

PLEASE CHECK WITH US IF YOU HAVE OTHER ALTERNATIVES

Lighting - Continued

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

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

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 available at all times

- experienced focusers who know 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 operator is checking their stock portfolio).

- a tech table in the Front-Of-House with a compatible designer's remote video station for use by our Lighting Supervisor.

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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

A digital console is required and our preferred consoles are (but happy to discuss alternatives):

1. Digico Quantum-series or SD-series (but not the SD11)
2. Yamaha CL5, CL3 or QL5
3. Avid VENUE S6L; Avid VENUE Profile

Please avoid:

- Midas M32
- Behringer (no matter what Behringer console is offered, it is not acceptable)
- Analog consoles of any kind

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.

Please also provide:

- a talk back mic at FOH
- 1/8" mini-jack input on stage for iPad hookup for rehearsals
- local TRS output for a mono archival recording device

Microphone Stands

The exact number and type of stand will be provided once we get our pit setup together.
All stands should be black and round bases are preferred (not tripods)

Microphones

We will bring all microphones, mounts and clamps

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Sound - Continued

MORE THINGS WE NEED FROM YOU:

Stage Monitors

Preset: please don't set up the onstage monitors before we (the MMDG technical staff) arrive. They're likely in the way for focus.

The onstage monitor setup is 4 boxes on 2 mixes. The 1st mix is the downstage pair of monitors in wing 1. The 2nd mix is the upstage pair in wing 4.

Monitors can be hung on the lighting booms or placed on the floor, but no cabling should run on the floor. Please no tripod stands.

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

No separate on-stage monitor mixer is needed

Announce/VOG

One switched wired microphone at the tech table, with slack, on a tall boom stand during 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 – The Look Of Love – Fall 2022 - Input List

Input	Ch	Microphone	Stand / Clip		Aux Out
Kick	1	Beyer M 88	Short Round base	1	Stage Monitors (DS)
Snare	2	Shure SM 57	Clamp*	2	Stage Monitors (US)
Rack Tom	3	Sennheiser e604	Self	3	2-Track Record L
Floor Tom	4	Sennheiser e604	Self	4	2-Track Record R
Under SR	5	AT 4040	Clamp*		
Under SL	6	AT 4040	Clamp*		
Bass DI	7	Active DI			
Bass Mic	8	dpa 4099	dpa Mount*		
Piano Hi	9	dpa 4060	K&M clamp*		
Piano Lo	10	dpa 4060	K&M clamp*		
Piano Tail	11	dpa 4060	K&M clamp*		
Trumpet	12	Shure SM 57	Tall Boom		
Vox 1	13	Shure KSM 9	Tall Boom		
Vox 2	14	Shure KSM 8	Tall Boom		
Vox 3	15	Shure KSM 8	Tall Boom		
Rehearsal	21	Shure SM 58-S	Tall Boom		
FOH 1/8" L	23				
FOH 1/8" R	24				

* We will provide all specialty clamps

Wardrobe

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
- an industrial type steamer
- 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/6 meters of rack space in the laundry/wardrobe area (rolling racks preferred)
- 40 cotton bath towels for the duration of our stay at your venue.
- 25 plastic hangers and 20 clip hangers (for pants)
- large table
- minimum four chairs
- hot and cold water
- four box fans or four portable 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. Funny, not.

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Wardrobe (continued)

cool



cooler



not so cool



Wardrobe (continued)

Some notes from our Wardrobe Supervisor:

Load out: 1-1 ½ hours post show to dry costumes/pack bags.

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

See also page 30 for a wardrobe schedule.

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Stage Management

WHAT OUR STAGE MANAGER NEEDS FROM YOU:

- a desk with light
- a high stool or tall chair
- a b/w or color monitor, displaying a full-stage view (please provide a minimum 19" monitor)
- an individual belt pack and sufficient cable to allow the Stage Manager to walk as far as the upstage wall. We're willing to use your wireless system if it is 100% reliable.

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.

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Video

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

No other video displays are needed.

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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 (grand piano, trumpet, upright bass, drum kit, three vocalists).

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 within the pit.

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.

We typically end up with the pit at a level that is between 8" and 24" below house level. This makes that the entrance to the pit from the auditorium is a must.

TUNINGS

The piano will need to be tuned/touched up before the first rehearsal and before every performance. You will need to book the tuner for this.

The piano can be tuned at any time of day but before the beginning of the daily company class.

The piano should also not be tuned during focus calls.

PLEASE DO NOT SCHEDULE PIANO TUNINGS DURING FOCUS CALLS

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Live Music (continued)

EQUIPMENT

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

- **one (1)** grand piano. An upright piano will not work. We prefer Steinway but we can also work with Yamaha. We prefer a 9-foot piano (Steinway D/D-274) but we can work with Steinway models B/B-211, A/A-188, C-227 or Yamaha (minimum 7-foot/211cm) CF series, SX series, CX series, C5, C3. Please confer with us about your options
- **one (1)** String bass, set up for jazz playing with either a David Gage Realist or a Fishman Full Circle pickup. Make sure that the bass has jazz strings and the correct bridge.
- **one (1)** double bass stool
- **one (1)** height-adjustable piano bench
- **two (2)** musician's chairs
- **four (4)** high stools (bass/bar)
- **seven (7)** music stands (see photo for type)
- **eight (8)** music stand lights with incandescent bulbs of equal wattage. The stand lights will be hooked up to two dimmable circuits.
- **all necessary cabling**

Live Music (continued)

EQUIPMENT

- one drum kit consisting of:

- **one (1)** 14 x 20 or bass drum with pinstripe head on the batter
- **one (1)** 14 x 14 floor tom
- **one (1)** 8 x 10 rack tom
- **two (2)** 5 ½ x 14 snare drums with coated head
- **two (2)** lightweight straight (no boom) cymbal stands
- **one (1)** lightweight hi-hat stand
- **two (2)** lightweight snare drum stands
- **one (1)** bass drum pedal
- **one (1)** drum throne
- **one (1)** drum rug (min. 5' x 7')
- **all necessary hardware**

* Preferred brands are Yamaha, Gretsch, Ludwig, DW

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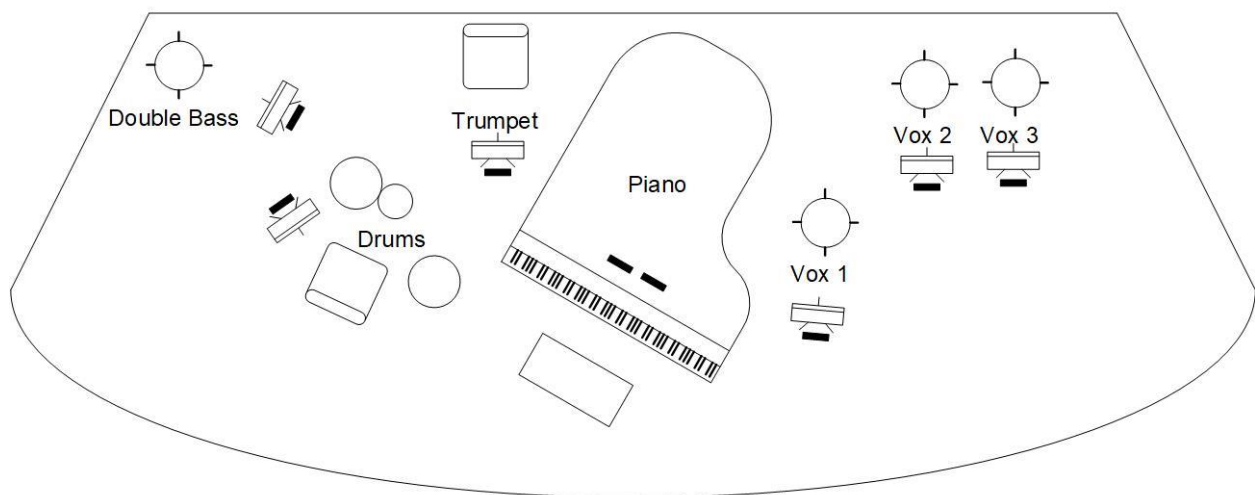
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Typical orchestra pit layout – Please refer to the Pit Questionnaire

Not to scale - Please ignore pit shape and size

MARK MORRIS DANCE GROUP - THE LOOK OF LOVE – PIT LAYOUT

STAGE



-  Piano bench
(height adjustable)
-  Chair without arm rests
-  Music Stand
-  Music Stand Light

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. The final 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) needs to be 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 pre-set 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?

.....

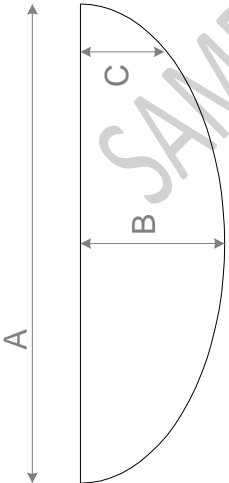
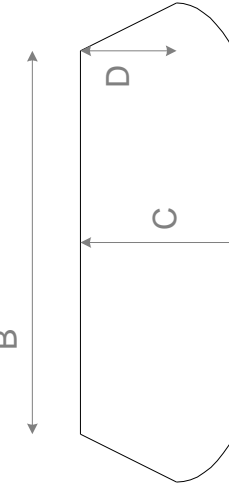
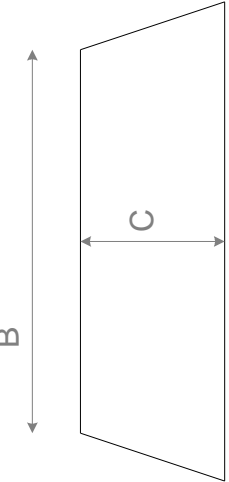
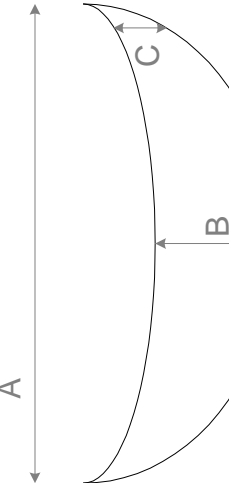

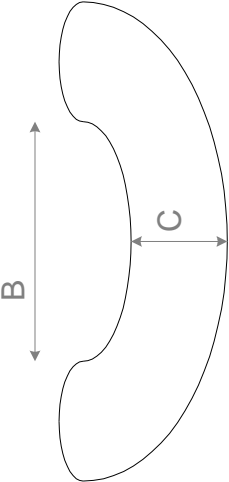
What is the height difference between house and stage levels?

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 <p>1</p>	 <p>2</p>	 <p>3</p>
 <p>4</p>	 <p>5</p>	 <p>6</p>
<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.</p> <p>Pit shape #</p> <p>Dimensions: A = B = C = D =</p> <p>Additional Remarks:</p> <p>7</p>		

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PREFERRED MUSIC STAND AND STAND LIGHT MODELS



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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. So, we leave the staffing for load-in, focusing and sound setup up to you.

The minimum crew to run our rehearsal(s) and performance(s) (running crew – not including non-working department heads, if applicable) is:

- one light board operator with knowledge of the house lighting system as well as any rental equipment
- two audio technicians with knowledge of the house sound system as well as any rental equipment
- one person to operate the house curtain/fly person
- one deck lighting technician for trouble shooting
- one or two props persons to handle the chairs – only if needed by local rules
- one wardrobe person/dresser

NOTE THAT WE DO NOT KNOW THE DETAILS OF YOUR IATSE CONTRACT IF YOU ARE A UNION HOUSE. YOUR MINIMUM CREW NUMBERS MAY BE (SIGNIFICANTLY) HIGHER THAN OUR MINIMUM NEEDS

PLEASE LET US KNOW IN ADVANCE WHAT YOUR HOUSE RULES ARE FOR CREW BREAKS AND END-OF-CALLS (THE INFAMOUS WASH-UP TIME), ESPECIALLY FOR REHEARSAL CALLS.

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Stage Production Schedule – to be modified depending on show time(s)

	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6
	<u>Pre-hang</u> Schedule to be determined by Presenter	<u>9am-1pm</u> Load-in (if any) Focus	<u>9am-1pm</u> Cueing Focus notes <u>11am-1pm</u> Sound check Piano tuning			<u>Before 11pm</u> Piano tuning <u>11:45am-12:45pm</u> Company barre on stage
		<u>2pm-6pm</u> Focus	<u>1pm-2:30pm</u> Company class on stage <u>2:45pm-5:30pm</u> Rehearsal	<u>Before 4:30pm</u> Piano tuning <u>4:45pm-6:15pm</u> Company class on stage	<u>Before 4:30pm</u> Piano tuning <u>4:45pm-6:15pm</u> Company class on stage	<u>1pm-2pm</u> Preset/lamp check <u>2pm</u> Performance 4
		<u>7pm-10pm</u> Focus Cueing	<u>5:30pm-6:30pm</u> Piano touch-up <u>6:30pm-7:30pm</u> Preset/lamp check <u>7:30pm</u> Performance 1	<u>6:30pm-7:30pm</u> Preset/lamp check <u>7:30pm</u> Performance 2	<u>6:30pm-7:30pm</u> Preset/lamp check <u>7:30pm</u> Performance 3	<u>After performance</u> Load-out
	<u>Crew travel</u>	<u>Company travel</u>				

PLEASE ADD OR SUBTRACT DAYS ACCORDING TO YOUR SPECIFIC BOOKING

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Wardrobe Schedule – to be modified depending on show time(s)

	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5	DAY 6
	<u>Pre-hang</u>		<u>9am-1pm</u> Wardrobe unpack			<u>8am-12pm</u> Wardrobe prep
			<u>2pm-5:30pm</u> Wardrobe prep	<u>1pm-5:30pm</u> Wardrobe prep	<u>1pm-5:30pm</u> Wardrobe prep	<u>1pm</u> Wardrobe show call <u>2pm</u> Performance 4
			<u>6:30pm</u> Wardrobe show call <u>7:30pm</u> Performance 1	<u>6:30pm</u> Wardrobe show call <u>7:30pm</u> Performance 2	<u>6:30pm</u> Wardrobe show call <u>7:30pm</u> Performance 3	<u>After performance</u> Wardrobe pack
	<u>Crew travel</u>	<u>Company travel</u>	<u>After performance</u> Wardrobe maintenance	<u>After performance</u> Wardrobe maintenance	<u>After performance</u> Wardrobe maintenance	

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

PLEASE ADD OR SUBTRACT DAYS ACCORDING TO YOUR SPECIFIC BOOKING

THE LOOK OF LOVE

MARK MORRIS DANCE GROUP

TECHNICAL INFORMATION

SAMPLE TECH RIDER – FOR ESTIMATES ONLY

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 in the pit 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.

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

* We will use some of the show back light for this class, as “house work lights” are frequently insufficient.

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

Dressing Rooms – Office Space

WHAT WE NEED FROM YOU:

- Your dressing rooms situation/layout/location(s)

WHAT WE'D LIKE TO HAVE:

- 3 star dressing rooms
- sufficient rooms with individual mirrors, rest rooms and showers for at least 14 dancers
- 4 rooms for 7 musicians with sufficient racks for hanging clothing, sufficient lighting, tables, chairs and a mirror
- a room or area that can be set up and used as a production office

Please provide a layout of the dressing room area and their location, indicating which rooms we can use.

*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 working showers with hot and cold 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 H₂O 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 soap, toilet paper and hand/paper towels in an area of the theater that is not accessible to the public
- the stage area, backstage area, dressing rooms, rehearsal rooms and all other areas occupied by MMDG should be heated or cooled to 72 degrees F – 21 degrees C 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, open doors, 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

To be discussed with venue management

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 the venue requires it or unless there are cast changes.

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.

THE LOOK OF LOVE

MARK MORRIS DANCE GROUP

TECHNICAL INFORMATION

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PRESENTER

DISCALCED, INC.
