



## TECHNICAL RIDER

**DISCLAIMER:** Please note that this is a tech rider for informational and prospective purposes only, summarizing the typical technical production requirements for a specific dance performance.

A venue-specific rider is issued once all details regarding dates, program, production needs, presenter's facility and other variables have been determined.

For more information please contact: Marlin Barrier

Technical Director, [info@mbmg-agency.com](mailto:info@mbmg-agency.com)



## TECHNICAL RIDER

### Addendum to agreement

Between:

MBMG, LLC dba "95"

491 Baltimore Pike

Suite 1154

Springfield, PA 19064

Herein called "95" (95 Music Group)

and

Herein called "PRESENTER".

**THIS ADDENDUM IS PART AND PARCEL OF THE AGREEMENT AND SUPERSEDES ALL OTHER ADDENDA.**

**This addendum is divided by department for easy distribution.**

**PRESENTER is required to sign each individual page.**

**All equipment, materials, personnel, supplies and any other goods and/or labor in this addendum will be provided by PRESENTER and at PRESENTER'S expense.**



## STAGE / STAGE DECK / FLOOR

### STAGE

PRESENTER will provide detailed and up-to-date technical information about PRESENTER'S venue. This information will include all relevant measurements and dimensions for the stage area and orchestra pit as well as at least one set of ½ inch or ¼ inch scale floor plans and sections.

#### Minimum dimensions.

Minimum danceable space will be 40 feet (12 meters) wide by 32 feet (9,50 meters) deep. Wing space will be minimum 20 feet (6 meters) on each side of the danceable space. A crossover of minimum 3 feet (0,90 meters) wide is required. This cross-over will be upstage of the last pipe in use for "95's" production or upstage of the cyc lights black out drop, or through an existing upstage hallway.

#### Maximum dimensions.

The distance between Stage Right and Stage Left masking will not exceed 46 feet (14 meters). The distance between Stage Right and Stage Left masking will be the same for all wings. The depth of each wing (width of black legs) will not exceed 14 feet (4,00 meters).

Danceable space is the space bordered by downstage set of black legs, upstage black scrim or back drop and Stage Left and Stage Right black legs.

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## STAGE / STAGE DECK / FLOOR (continued)

### DECK / STAGE SURFACE

Presenter will, at own expense, provide and install a portable sprung dance deck. This deck will be specifically suited for modern dance/ballet and will be installed on top of the existing stage BEFORE "95's" load-in. Said deck will cover AT LEAST an area equivalent to the surface bordered by plaster line, upstage black scrim or back drop and Stage Left and Stage Right black masking.

**"95" WILL NOT PERFORM ON A NON-RESILIENT SURFACE.**

All holes or cracks are to be filled with wood or cork. The floor must be smooth, level and even.

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## MASKING

### MASKING

PRESENTER agrees to provide soft goods as listed hereunder;

five pairs of black velour or black duvetyne legs

five black velour or black duvetyne borders (with pipe pocket and bottom pipe)

one seamless black scrim

one seamless white muslin or plastic cyclorama drop

one white or light grey bounce cloth

**two** full stage blackout drops

**one half** stage blackout drop or an additional full stage blackout drop  
all bottom pipe for cyclorama, scrim and all black backdrops.

All soft goods will be in excellent shape, free of holes, patches, stains and dust. Position of all soft goods will be indicated on "95's" light plot.



ALL SOFTGOODS ARE TO BE PREHUNG PRIOR TO ARRIVAL OF MMDG'S  
TECHNICAL STAFF.

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## CLASS/REHEARSAL

### PERFORMER WARM UP

The stage on which the performance is to be given will be needed, clean and dry, one hour prior to each performance.

### PERFORMER CLASS / REHEARSAL

A studio equipped with Bluetooth Audio with amplifier and speakers (boom box is acceptable) will be needed for a minimum of six hours on each day that "95" is in residence in PRESENTER'S city. This studio will be used for daily class and rehearsal.

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## LIGHTING

### LIGHT PLOT

MBMG'S Lighting Supervisor will provide, after receipt of detailed technical information, a light plot specific to PRESENTER'S venue.

### EQUIPMENT

PRESENTER agrees to provide lighting equipment in working order as indicated on "95's" light plot. PRESENTER agrees to provide all color media.

### EQUIPMENT PREPARATION

PRESENTER will appoint, provide and pay for a supervising electrician responsible for all preparation work (i.e. cabling, shop prep, pre-building,)

ALL LIGHTING EQUIPMENT IS TO BE PREHUNG PRIOR TO ARRIVAL OF "95's" TECHNICAL STAFF.

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## LIGHTING (continued)

### FOCUS / CUEING

PRESENTER will provide a ladder, lift or tower tall enough to focus lights hung on trimmed pipes.  
PRESENTER will provide two stepladders to focus lights and change gels on booms.

Rehearsal and performance position of the lighting board must be in an area in the theater which allows the board operator open and direct visual access to the stage.

PRESENTER will provide a table or equivalent for "95's" Lighting Supervisor. This table must be equipped with a desk lamp, headset communications and channel monitors. It is required that the console outputs all screens to the monitors at the Lighting Supervisor's position in the house, including but not limited to the cue sheet, channel levels, fader status and blind displays.

### SAFETY

All deck instruments must be cabled in the safest possible way. Loose cables must be taped to the deck.

PRESENTER must light all wing space as well as crossover sufficiently to make dancer travel safe but without interfering with the show lights.

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## SOUND

PRESENTER agrees to provide sound equipment in working order as listed in PRESENTER'S sound equipment inventory and, in addition to PRESENTER'S sound equipment inventory, all equipment listed hereunder. PRESENTER agrees to notify MMDG'S Technical Director before signing of the agreement about modifications to or inaccurate sound equipment inventory.

"95's" minimum requirements are;

16- 32 channel console

Graphic EQ's on all main speaker zones and monitors

Four channels compression

Four monitors on stage (paired upstage and downstage)

Two CD players

One minidisc recorder

Professional Reverb Efx processor

## Stage monitoring system;

Monitors setup behind the 1st and 3rd light boom positions on stage left, 2nd and 4th boom positions on stage right. Cables should not be run on the deck unless absolutely necessary. Cables should be dropped from fly gallery or grid.

## Microphones

"95" will travel with all microphones.

## Microphone stands

"95" will communicate number and types of required microphone stands when the specific program is finalized.

## Cabling

All cables required to connect signal-processing, microphones, front-of-house system, stage monitors.

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## SOUND (Continued)

### **ALL SOUND EQUIPMENT IS TO BE PRESET PRIOR TO ARRIVAL OF "95's" TECHNICAL STAFF as specified below:**

Monitors sent pre-fader from two auxes through EQ and compressor. 1st aux to control the upstage pair of monitors. 2nd aux to control the downstage pair.

Efx Processor sent post-fader from 1 mono aux, returned into regular channels

Two channels of compression patched into main L/R output

One pre-fader mono aux fed to minidisc record

One microphone line run to the tech table with a tall boom stand for rehearsal/run through.

Announcement mic on a straight stand at the Stage Manager's position

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

Rehearsal and performance position of the sound console must be in an area in the theater, which allows "95's" Sound Supervisor open and direct visual and auditory access to the stage.

"95's" Sound Supervisor will operate the console.

"95's" Management will comply with all local laws and regulations but will have control over performance sound levels.

## SAFETY

All deck equipment must be cabled in the safest possible way. Loose cables must be taped to the deck. Cables should not be run on the deck unless absolutely necessary. Monitor cables should be dropped from fly gallery or grid.

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## LIVE MUSIC REQUIREMENTS

"95" performs to live music exclusively. The live music is an integral part of any "95" artistic production and the accommodation of "95's" musicians during any performance is deemed extremely important.

### ORCHESTRA PIT

The Orchestra Pit will be large enough to accommodate the various setups for "95's" production simultaneously. Setups and/or changeovers as well as pit level changes during intermissions may be necessary.

The performance area of the orchestra pit will be at a level where "95's" musicians have direct visual access to the stage.

For acoustical reasons and because of the interaction between performers in the pit and on stage, "95" is not able to use any part of the pit extending underneath the apron or stage.

The floor of the orchestra pit should NOT be covered with carpet. PRESENTER will provide, at PRESENTER'S expense, a tuner for piano at "95's" discretion. The piano will be tuned during the lunch or dinner break on the day of "95's" performance.

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

### EQUIPMENT

PRESENTER will provide all necessary risers and platforms for "95's" musical production. "95" will provide a detailed pit layout of PRESENTER'S venue after details and dimensions on PRESENTER'S orchestra pit have been received.

PRESENTER will also provide the following equipment in excellent shape and working order;

eight straight backed chairs without armrests

height adjustable piano bench

seven height adjustable music stands.

ten working music stand lights with working bulbs.

concert grand piano in excellent condition (preferably Steinway - list sizes if more than one is available) Upright pianos are NOT acceptable. all hookups, cables and dimmers for music stands. sufficient spare bulbs for music stand lights. Please review and fill out the "pit questionnaire" on the following pages.



# ORCHESTRA PIT INFORMATION SHEET

Notes: For a typical "95" 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 "95'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;

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

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

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Does the orchestra pit have fixed carpeting installed?

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What is the height difference between house and stage levels?

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## COMMUNICATIONS

PRESENTER will provide a two-way headset intercom communication system (wired or wireless) in working order at the positions listed below; All positions should be on the same channel.

### During tech calls and rehearsals

"95" Stage Manager (both Downstage Left and Downstage Right)

Lighting Board Operator

Sound Mixing Position

"95" Lighting Supervisor (at tech table in house)

### Deck electricians During performances

"95" Stage Manager (both Downstage Left and Downstage Right)

Lighting Board Operator

Sound Mixing position

Deck Electricians

House Curtain position

Presenter will provide a one-way paging system enabling "95's" Stage Manager to page all dressing rooms and/or other spaces in use by "95" at PRESENTER'S venue.

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## SURTITLES

PRESENTER will supply all equipment to project and/or display surtitles.

PRESENTER will be responsible for the transfer of all surtitle data from "95's" format/medium to a format/medium suitable for use with PRESENTER's equipment.

PRESENTER will provide knowledgeable personnel to set up and operate all surtitle equipment during all rehearsals and performances.

All equipment will be installed, hung, mounted before arrival of "95's" production crew.

PRESENTER is responsible for the cost of obtaining rights for usage of translation and any other usage rights involved.

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## WARDROBE

PRESENTER must provide "95" with a separate space or room for wardrobe purposes. This space must be equipped with:

- hot and cold water
- a mirror
- two 110V/15A wall outlets.
- iron
- ironing board
- steamer
- racks and a sufficient supply of hangers
- washing machine
- dryer
- large table
- minimum two chairs

All washers and dryers will be appropriately hooked up to water supply and drain and will be in working order.

All washers and dryers will be available at "95's" wardrobe supervisor's discretion.

All irons, steamers and other equipment will be in working order and available at "95's" Wardrobe Supervisor's discretion.

The wardrobe area will be as close to the dressing room area as possible.

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## CREW REQUIREMENTS

### STAGEHANDS

PRESENTER must provide sufficient local technical crew who are capable and have the authority to use, set up, relocate and operate all stage infrastructure and equipment, lighting equipment, switchboards, and other materials pertinent to "95's" performance(s).

An agent of PRESENTER to assist "95's" Technical Director must be present at all times. The agent must have sufficient authority to make decisions and/or act on behalf of PRESENTER.

Numbers of crew required in each department are listed in the technical schedule and should be viewed as a guideline to what the production requires.

The crew numbers listed in the production schedule are numbers required to load-in, setup, run and load-out "95's" production in good order. DO NOT USE THESE NUMBERS FOR BUDGET PURPOSES unless they equal or exceed the numbers required by local union regulations or unless union regulations are not applicable.

### RUNNING CREW

Unless local regulations require higher numbers, the running crew minimum is:

- one light board operator.
- sufficient crew to run surtitles
- one sound person.
- two deck electricians for color changes during pause(s) and intermission(s).
- sufficient crew to strike the black dance floor during intermissions.
- one curtain position / fly person (or more, if required).
- one wardrobe person.
- one person in orchestra pit (if required by local regulations)
- one props person.
- sufficient crew to reinstall the back dance floor at the end of each performance.

**THE SAME CREW SHALL WORK REHEARSAL(S) AND PERFORMANCE(S).**

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## DRESSING ROOMS

PRESENTER must provide "95" with:

- dressing rooms sufficiently large for use by two individual Performers/Dancers simultaneously.
- dressing rooms sufficiently large for use by five male musicians simultaneously.
- dressing rooms sufficiently large for use by five female musicians simultaneously.

All performers/dancers dressing rooms must be equipped with racks for hanging costumes and sufficient lighting, tables, **individual** chairs and mirrors for the performers to apply make-up.

All other dressing rooms must be equipped with racks for hanging clothing and sufficient lighting, tables, chairs and mirrors for the performers to prepare for the show.

A sufficient supply of facial tissue (Kleenex) must be in each dressing room at all times. The dressing room area must be equipped with at least one shower with hot water.

The dressing rooms must be in an area of the theater separate and apart from the public's view and access.

All dressing rooms as well as to all other rooms occupied by "95" must have doors with locks. All dressing rooms will be free of clothing, equipment, tools, etc. not belonging to "95's" production.

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

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## MISCELLANEOUS

### SECURITY

PRESENTER will control all accesses to the areas occupied by "95" and limit the presence of PRESENTER'S employees and any other people in these areas to those strictly needed for running rehearsals and/or performances in good order. At no time will patrons, guests and any other people not related to "95's" production be allowed on stage or in any other area occupied by "95" unless accompanied by or upon agreement with "95's" Management.

"95's" TECHNICAL DIRECTOR, TBD, Phone 833-497-0077 email [info@mbmg-agency.com](mailto:info@mbmg-agency.com)

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PRESENTER

c/o "95" Music Group

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Suite 1154

Springfield, Pa 19064

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