



# HAMLET

*Hamlet* is the first full-length ballet produced by Stephen Mills following his appointment to artistic director at Ballet Austin in 2000. The production is Ballet Austin's most-licensed and traveled work, having been performed in six U.S. cities, while making its international debut in Augsburg, Germany in October 2015. A contemporary ballet, Mills' *Hamlet* is based on the classic Shakespearean story of a young man and his incredible family drama. It features lush sets, costumes inspired by designer Giorgio Armani, and an emotionally driving score by American composer Philip Glass.

## Licensing Information

**Paul Michael Bloodgood**

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Production Director  
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## Minimum Requirements

|                              |  |
|------------------------------|--|
| Audio                        | One house speaker system--center cluster and/or house left and right speakers; two to four backstage monitor speaker; one announce-quality microphone, separately controlled; one headset communication system, with seven stations and operable headsets; and one paging system to dressing rooms.  |
| Grid height                  | 80 feet  |
| Lighting                     | The Presenter shall furnish the company a complete inventory of house lighting equipment. The Company shall endeavor to work within the house instrumentation but any necessary rentals shall be at presenter's cost. There should also be enough cable, side arms, C-clamps and color frames to sufficiently hang the lighting plot.  |
| Personnel                    | One TD, LD required, 20+ dancers   |
| Power                        | Standard   |
| Recorded or live music       | Recorded music or live orchestra   |
| Shipping                     | Two semi trucks  |
| Soft goods provided by house | Full set of black legs and border, two full-stage black panels, two black scrims   |
| Stage floor                  | The stage floor must be resilient wood; the floor cannot be concrete or wood directly over concrete; if the surface is concrete, the Presenter must provide a professional dance sub-floor that must cover stage area from wall to wall. The surface must have any traps leveled, holes plugged, and no protruding nails or screws. The stage floor or sub-floor must be covered with a black, Marley-style dance floor. |
| Stage size                   | 40 X 40 (last lineset)   |
| Typical set-up schedule      | Day 1: Hang electrics and goods; Day 2: Focus/finish set up; Day 3: Cueing/dancers rehearse  |
| Upstage area                 | 10 feet  |
| Wing space                   | 20 feet per side   |
| Working linesets             | 46   |