



FLEMING ARTISTS

Point of Offer:

Required details when presenting **The Second City** (please initial next to each denoting acceptance):

REHEARSAL

The performance space must be technically prepared and available exclusively to Artist for a technical check and dress rehearsal for a length of 2 hours, beginning at least 3 hours prior to the time of the contracted performance.

BACKSTAGE

- Cast must be able to enter, exit, and crossover safely without being seen by audience:

Crossover: Actors must be able to quickly cross from stage left to stage right without being seen by the audience. The width of the crossover should be at least five feet (5') and run the length of the stage. Ample running light must be provided through out the backstage crossover, and wing area.

Wing Area: Facilities that do not have a standard theatrical setting are required to provide curtains offstage left and right in order for the actors to enter and exit the stage without being visible to the audience. Wing areas should be large enough for six actors to make costume changes and store props.

The backstage area should provide the following:

- two six foot (6') tables for prop storage (placed in the wings with adequate lighting)
- one coat rack with hangers
- two full length mirrors (placed backstage right and backstage left)
- adequate running lights for the actors to move safely backstage during blackouts

Chairs: Six (6) identical, lightweight chairs without arms in good condition, preferably bentwood or some other lightweight construction, for use on-stage. Folding chairs are not acceptable. These chairs should be placed onstage at time of set rehearsal.

MICROPHONES

- Microphones on stands are never acceptable!

Entire stage should be amplified. Floor microphones should not impede audience view. We recommend:

Hypercardoid floor mounted microphones (model: Crown PCC160)

-OR-

Pressure zone microphones (model: Shure MX393/O Microflex Boundary Microphone).

If available, hanging microphones will work well.

Only if the location is a hotel/large ballroom or arena type space do we recommend using six wireless lavalier body microphones (model: Sennheiser EW112-G@ -or- Shure PGX14/93) -OR- over-the-ear mics (model: Countryman Isomax E6) to avoid inadequate sound coverage.

Two microphones on straight stands placed backstage left and right with enough cable to move the stands downstage center plus an additional six feet. When possible, wireless handheld microphones are preferred (model: Shure SLX24/SM58).

LIGHTING

- All lighting should be focused as downstage as possible. Six (6) submasters should be programmed exactly as follows and prepared and available before rehearsals commence:
 - a. A full neutral, or no color front wash of the entire stage (white or light amber R03 or R33)
 - b. A full blue wash of the entire stage - moderate to low density (R81 for example)
 - c. A full red wash of the entire stage - moderate to low density (R26 for example)
 - d. A stage right area* - neutral or non color
 - e. A stage center area* - neutral or non color
 - f. A stage left area* - neutral or non color
 - g. When available; a stage left, center, and stage right, sharply focused, no color tight front special.

**The areas should be front light – down light may be used to supplement the areas. Down or back light for the no color areas and wash is not acceptable. The instruments used for the three areas can be cross-patched to supplement the full neutral wash, if instrument inventory is low. The system must allow at least the following:*

- a. The ability to illuminate the entire stage*
- b. The ability to darken the house (seating area) to full black*
- c. The ability to produce slow fades and rapid blackouts*

In venues that utilize lighting trees, trusses, or rigging systems; in order to provide adequate coverage these systems must shoot from no more than a 45 degree angle.

Booth: House lights, stage lights, and sound should all be controlled from one location, by Artist Stage Manager on site. If this is not possible adequate personnel and communications must be provided (i.e.: clear-com). This location must have a direct sight line to the stage as well as the ability to hear the sound mix. We require a god-mic located by the lighting console for our stage manager to communicate with the cast during the technical rehearsal.

MISCELLANEOUS

- Piano

Piano placed downstage left, tuned to A-440 pitch & miced. If the piano is raised for transport, an adjustable bench should be provided. Piano may be moved slightly during rehearsal. (88-key weighted keyboard may be used.)

Direct Input-Box by the piano for sound equipment to be patched directly into the house system (example: mini-disk player - operated by the piano player).

A standard power strip by the piano

Monitor must be provided on stage left and stage right to enable actors to hear each other during the performance. Another monitor must be provided onstage for the Music Director located downstage left.

- CD player (preferably with a counter), connected directly into the sound system, primarily for pre/post-performance music.

- Sound

A professional quality sound amplification system that is adequate for a theatrical performance for the size of your space. Sound equipment should be prepared and available before rehearsals commence.

- Payment at show must be via check – NO CASH!!!!
- Must be a seated show
- Load-in time *MUST* be 3 hours prior to show time
- Lodging should consist of 4 double & 2 single NON-SMOKING rooms at a 1st class hotel (no motels)
- Ground transport requirements include 2 minivans
- Hot meal arranged for; specifics arranged directly with Josh Miller, The Second City, in advance.
- Any flight arrangements must first be confirmed with Josh Miller, The Second City, prior to purchase.

The Second City®

PERFORMANCE INFORMATION SHEET

Proposed:

Performance date: _____ Show time: _____

Time of Set-up: _____ Doors at: _____

Client Information:

Company _____ Contact _____

Venue _____ Phone _____

Address _____ Cell _____

City/Zip _____ Fax _____

Website _____ Email _____

Tech Contact _____ Phone _____

Email _____ Cell _____

General make up of your audience: _____

Venue type (proscenium, thrust, music hall, ballroom, other): _____

Stage size: Width _____ x Depth _____

(From audience level) Height _____

How many dressing rooms available at the venue? _____

Any other information we should know? _____
