



CONTRACT RIDER

For _____
(date)

This rider regarding **The Second City (hereafter referred to as Artist)** is herein made a part of the attached contract.

- Please read carefully prior to signing contract or rider.
- Presenter agrees to provide the following items and/or services in the manner specified.
- Please distribute a copy of this rider to all staff involved in said technical set up.

REHEARSAL

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

All technical set-up must be completed before Artist arrives on site. Sufficient personnel shall be present to assist in the technical check and, if needed, make adjustments. Said personnel must remain present on the premises until the technical rehearsal has been completed.

HOSPITALITY

Dressing Rooms: In addition to the backstage area Presenter shall provide a greenroom and two (2) safe, clean, lockable dressing rooms with bathroom facilities. Presenter agrees to be solely responsible for the security of all items in the dressing room area and shall keep all unauthorized personnel from entering the area. Dressing rooms need to be in immediate vicinity of the stage. **If dressing rooms are not lockable, Presenter must provide a staff member to secure the room(s) whenever Artists are not in them.**

An iron and/or steamer shall be available to the Artists in the dressing room area.

Refreshments: Upon Artist arrival Presenter shall have available in quantity sufficient for eight (8):

- Minimum 24 bottles of water
- Assorted soft drinks (Sprite, Coke, Diet Coke, etc)
- Assorted juices (i.e.: orange, cranberry, apple, etc)
- Fresh fruit, vegetables
- Fresh coffee with creamer, sweetener, sugar

Presenter to provide a hot meal for eight including vegetarian choice (when requested); option for meal buyout in the amount of \$200. Advance this detail with Company Manager.

Lodging: If applicable, Presenter to provide lodging to include 8 single hotel rooms in a clean, nonsmoking, safe, first class hotel (motels are not acceptable). Advance details with Artist Company Manager.

TICKETS

Presenter agrees to make ten (10) complimentary tickets available **per show** to Artist or its Agency. The unused portion may be placed on sale the day of performance.

Presenter agrees to give out no more than 2% of the house in complimentary tickets without prior written consent from Artist or Agency.

Presenter will not change ticket prices without prior consent of Agency

MISCELLANEOUS

Travel: If providing traveling accommodations, contact Company Manager to confirm details.

Percentage dates: If applicable, Presenter agrees to have on hand at the end of engagement ticket manifest, unsold tickets and receipts for expenses for verification by Artist representative. In percentage situations when seating is more

that 500 per night or over run of show, Presenter will supply to representative a detailed list of expenses, copies of receipts for expenses, and a copy of the ticket manifest within one week of the completion of engagement.

Presenter agrees to contact Agency regarding any difficulties in meeting contract or rider requirements.

TECH

Stage

A stage of at least eighteen feet (18') in width, by sixteen feet (16') in depth by two feet (2') high. Steps/stairs stage right & stage left are required to enter and exit stage from backstage left and right. Steps/stairs should also be provided from the stage to the house.

Piano

A piano, downstage left, tuned to A-440 pitch and miced. If the piano is raised for transport, an adjustable bench should be provided. Piano may be moved slightly during rehearsal. May substitute with an 88-key weighted keyboard with a sustain pedal.

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.

a. Entire stage should be amplified. We request floor microphones that do not impede the audience view. **Microphones on straight stands are not acceptable.** 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.

b. 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).

c. A single microphone to amplify the piano.

d. A Direct Input-Box by the piano for sound equipment to be patched directly into the house system. (Example: ipod - operated by the piano player)

e. A standard power strip by the piano. (Additionally, a small table is required for the Musical Director's equipment.)

f. A 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 and preferably on a separate mix.

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

h. In the event that the venue does not have an adequate house speaker system that can provide loud and clear amplification, alternate speakers must be provided in order to ensure that the entire audience is capable of hearing the performance well.

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.

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 throughout 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.

Backstage: 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) and adequate running lights for the actors to move safely backstage during blackouts. Any obstacles and potential dangers should be removed from the backstage and wing areas prior to our technical rehearsal. Any cable runs should be carpeted over and taped down.

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.

Presenter _____

Date _____

**For contract information please contact:
East Coast Entertainment
(t) 800-277-6874 (f) 804-353-3407
<http://www.eastcoastentertainment.com/>**

**For technical assistance, interviews, travel and accommodations contact:
Josh Miller, Company Manager, The Second City
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