

Show Order - Not For Printed Program

<u>TITLE</u>	<u>ARTIST</u>
Prelude to A Decade	All
The Bee Gees!	Chapter 6
Love Boat and Other Masterworks	Cast and Orchestra
The Way We Were	Farah
Keep on Truckin' Medley	All
Disco Divas	Women
YMCA	(women enter 3/4 through) All

INTERMISSION

ABBA	ALL
Groovy Movie Themes	Orchestra
Carpenters Medley	All
Bohemian Rhapsody	with Jake on lead Chapter 6
Imagine	Orchestra
I Will Survive	N'Kenge
Sounds of the Seventies	All
Macho Man (encore – do not print in program book)	All

Disco Days and **Boogie Nights**

Cast List for the Printed Program

Conducted by

Jack Everly

- Starring -

Chapter Six

Farah Alvin

N'Kenge

Anne Beck

******Casting is subject to change; please confirm cast with Brandy Rodgers***

Not to be listed on the title page
(can be listed at the end of bios)

Co-Produced along with
Symphonic Pops Consortium

The Symphonic Pops Consortium mission is to conceive, create and produce high quality, innovative, symphonic Pops concerts by uniting a group of symphony orchestras and combining their resources. The Symphonic Pops Consortium is comprised of the Indianapolis (managing partner), Detroit, Milwaukee, National, and Seattle Symphony Orchestras.

Music Director:

Producer:

Stage Direction:

Choreographer:

Additional Staging:

Arrangements / Orchestrations:

Jack Everly

Ty A. Johnson

David Levy

Jennifer Ladner

AD Stonecipher

Wayne Barker

Fred Barton

Jim Stephenson

Jack Everly

Mark Grizzard

Greg Anthony

Tim Berens

Michael Runyon

Steven Reineke

Brandy Rodgers

Production Management:

Bios & Pictures for Programs

Please contact SPC Coordinator for updated bios and headshots. Bios will be available within 6 months of the concert dates. Bios and headshots can be distributed by CD or email as Word documents and tif / jpeg image files.

Please note: Due to Actors' Equity Association contractual obligations, the SPC artists' headshots and bios must be included in program book and bios must not be altered by orchestra. If a shorter version of a bio is desired, please contact Brandy Rodgers and one will be provided for you. According to AEA, if headshots and/or bios are not included in the program book, inserts must be printed, at the orchestra's expense.

P.R. images, if available, are included on a CD that will be sent with the fully executed, counter-signed contract.

SPC Disco Days and Boogie Nights

as of 9/9/08

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Show Order For the Printed Program

Various/arr. Everly	Prelude to A Decade
Gibb / arr. Grizzard, Anthony	The Bee Gees!
Various / Arr. Barker	Love Boat and Other Masterworks
Hamlisch / arr. Barton	The Way We Were
Various / arr. Barton	Keep on Truckin' Medley
Various / arr. Barton	Disco Divas
Belolo, Morali, Willis /arr. Grizzard, Runyan	YMCA
	INTERMISSION
Andersson, Ulvaeus / arr. Reineke	ABBA
Various / arr. Stephenson	Groovy Movie Themes
Carpenter / arr. Barton	Carpenters Medley
Mercury / arr. Grizzard	Bohemian Rhapsody
Lennon/ arr. Everly	Imagine
Perren, Fekaris / arr. Barton	I Will Survive
Various/ arr. Barton, Barker, Stephenson, Grizzard	Sounds of the Seventies

Disco Days and Boogie Nights

INSTRUMENTATION

2 Flutes (2nd double Piccolo)
2 Oboes (2nd double Eng. Horn)
3 Clarinets (3rd double Bass Clarinet)
1 Bassoon

Alto & Tenor Sax 1 (one player who doubles)
Alto & Tenor Sax 2 (one player who doubles)
Tenor & Baritone Sax 3

4 Horns
3 Trumpets
3 Trombones
1 Tuba

Timpani
Trap Set
3 Percussion

Harp

Keyboards: Piano, Synth (there is heavy synth use), Celeste (One player)

Note: should an excellent 'celeste' sound be obtained on the synth, the real celeste may be deleted.

Guitars: Electric, Acoustic, Mandolin, others? (one player)
Fender Electric Bass Guitar & Acoustic Rhythm Bass (one player)

Strings (12 – 10 – 8 – 8 - 4 min.) *Bass count does not include the Rhythm Bass player listed above*

Please see “stage layout” for details

SPC Drum Set Requirements

Please note that the SPC travels with a drummer, Steve Hanna. Here are his minimum needs, which must be provided by host orchestra:

Pro-line gear: DW (Drum Workshop), Yamaha, Pearl, Gretsch

- Standard 5 piece kit with stands, pedals, and throne:
- Snare drum - 5x14
- Bass drum - 16x20 or 22
- High tom - 8x10
- Middle tom - 8x12
- Floor tom - 16x16
- Hi-hat stand with cymbal clutch
- Snare drum stand
- Bass drum pedal
- Cymbal stands - 4
- Drum throne (stool/seat)
- A coated Remo Ambassador Batter head is requested for snare drum for brush work.

Steve will bring his own cymbals, sticks, and sound effects.

If you have any questions, contact Steve Hanna at:

Home 317/257-3786

Cell 317/250-5056

stixhanna@aol.com

LOCAL NEEDS

- 48" mirror ball (substituting a 36" mirror ball may be permitted, but requires approval by the SPC – based on hall size and other tech elements)
- 1 36" stool
- 2 wardrobe people for 5 hours to prep costumes and 2 people for each concert (run crew). At least one wardrobe person on each call must be a stitcher with supplies. Concert call is 90 minutes before down beat.
- Off stage TV monitor or an unobstructed view of the Conductor is needed on Stage Right for off stage vocals.
- Please see stage layout for orchestra set up details.
- A four person rhythm section – must be wrapped around the brass section – see stage attached plot
 - 1) keyboards,
 - 2) trap set,
 - 3) electric fender bass guitar and acoustic rhythm bass,
 - 4) guitars
 - A 6 foot grand is acceptable for use.
- Two wardrobe dressers are needed for:
 - 5 hours steaming and ironing prep
 - each performance starting 1 1/2 hours prior to curtain
 - NOTE: At least one wardrobe person on each call must be a stitcher with supplies.
- 6 mic stands for wireless handhelds
- Roundtrip shipment (FedEx 3 day or UPS 3 day) of music, costumes, minimal sound gear (provided by Chapter 6), and prop boxes. SPC staff will supply packing labels with values of contents. The cost of the shipment, and insurance for these packages, is the responsibility of the local orchestra. FedEx 3 day Express or UPS Air 3 Day is acceptable. Ground Shipping is not acceptable due to insurance limitations.

Optional:

- A projection screen and projector for video (video provided by the SPC) for *Brady Bunch* intro

Stage Layout:

- See the schematic for details – especially concerning orchestra set up.
- 9' – 11' of down stage space is needed for the Vocalists. No special floor treatments (marley, etc.) are needed.
- Off stage TV monitor or an unobstructed view of the Conductor is needed on Stage right for off stage vocals.
- 2 disco lights, provided by the SPC, require 2 circuits each, controlled by lighting console

Optional:

- LED strip lights used as foot lights facing the audience (to be rented by orchestra; these do not travel with the show)
- Three large lava lamps are available for use as stage décor. They require power controlled by the lighting console. (These are owned by the SPC and available to orchestra for only the cost of shipping.)

Cast Needs:

- Five dressing rooms plus 1 for the conductor are requested. Dressing rooms will be discussed (knowing that some halls do not have large facilities) with tech personnel. Final dressing room assignments will be determined on-site.
- A large quick change booth is needed stage right. It will need a clothes rack, mirror, music stand for jewelry, and running lights. As many as 9 people are changing at the same time.
- An iron, ironing board, and steamer are needed at all venues. Two wardrobe people are needed to prep the show (iron & steaming) for a 5 hour call. The concert requires 2 wardrobe staff as “run crew” and the call is 1 1/2 hours prior to curtain. At least one wardrobe person on each call must be a stitcher with supplies.
- A minimum of ten 1 liter bottles of water are needed for each rehearsal and performance. Towels are always appreciated.
- 6 mic stands for wireless handhelds
- Singers will enter from both sides of the stage
- All singers need a location to set handheld mics on BOTH sides of the stage – hanging “pocket style” shoe storage systems work very well.

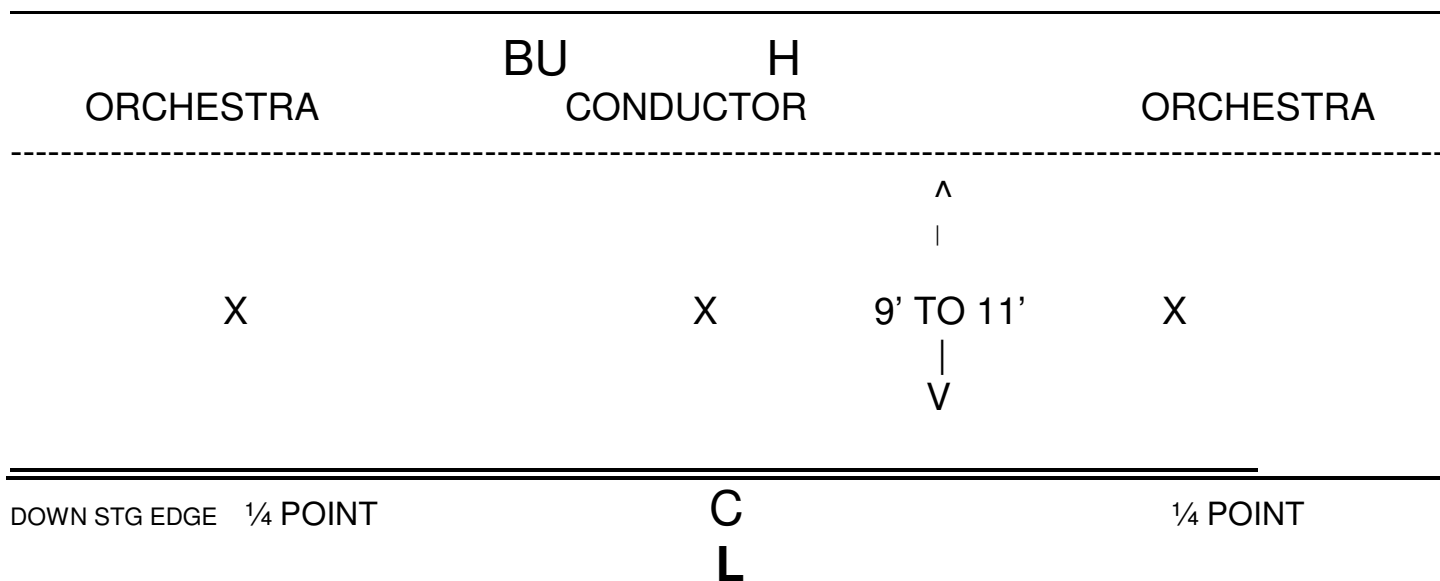
SPACE NEEDS AND STAGE LAYOUT

Below is a rough sketch indicating the placement of mics, lighting specials, and stage arrangement. Placements will vary from hall to hall.

The down stage space needs to be between 9' to 11' deep. No special floor treatments (marley, etc) are needed.

Quick change areas are needed on both sides of stage.

- A four person rhythm section – must be wrapped around the brass section
 - 1) keyboards,
 - 2) trap set,
 - 3) electric fender bass guitar and acoustic rhythm bass,
 - 4) guitars
- A 6 foot grand is acceptable for use.
- Synthesizer make and model must be submitted to Brandy Rodgers at least six weeks prior to conductor's arrival.



SYMBOL KEY:

audience

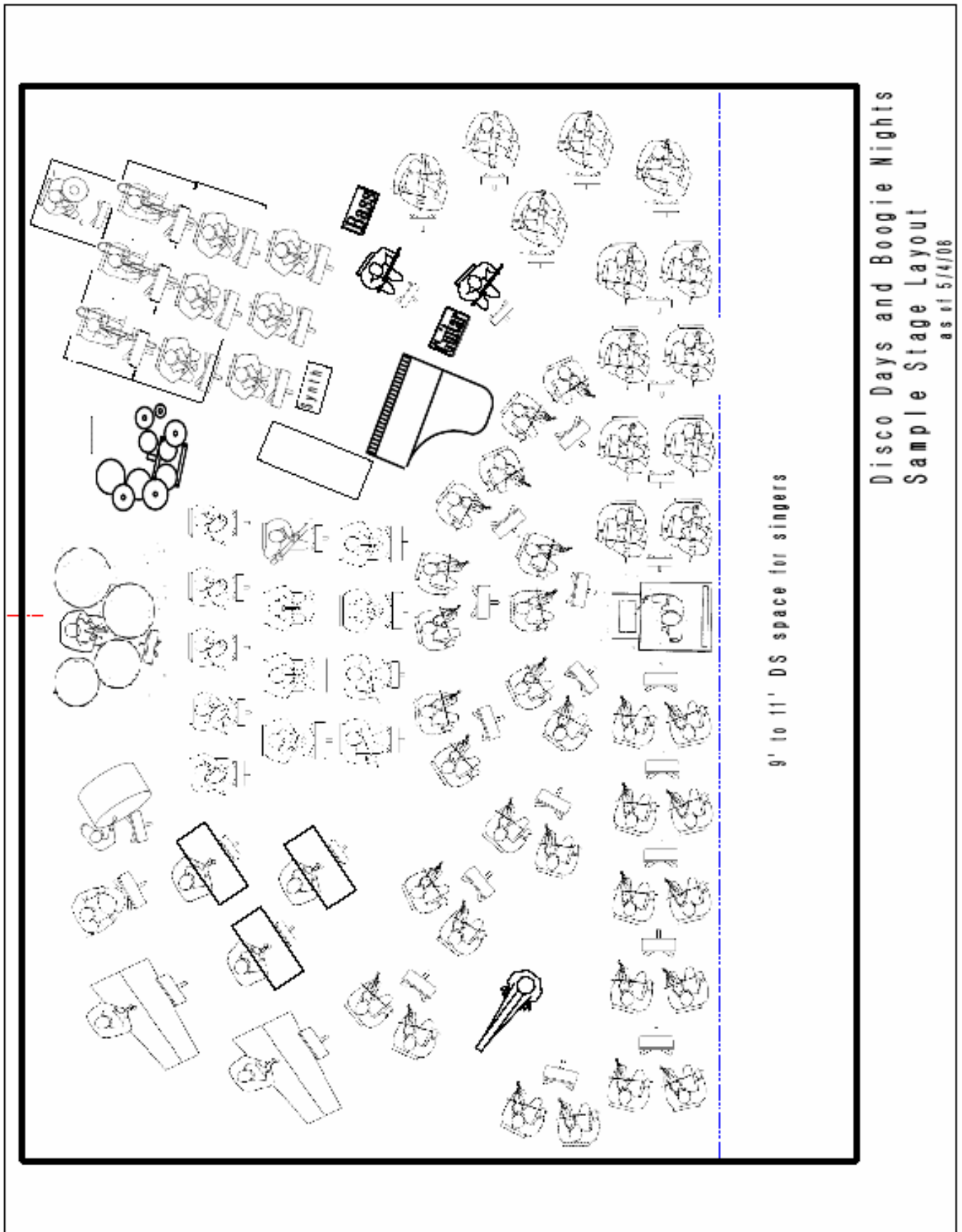
X = Lighting Specials (one center and one at the SR and SL quarter points)

CL = CENTER LINE

BU= back up mic – WIRELESS HAND HELD,

H = CONDUCTOR'S HOT SPOT MONITOR – SMALL W/ VOLUME CONTROL

See orchestra layout doc for more details



LIGHTING REQUESTS

The list below is a wish list. We can work within existing systems and budgets when necessary.

For the orchestra

stand lights - controlled by light board if possible

- 1 full stage no color wash
- 3 full stage color washes
blue (r79 or 80), red (r26), yellow (r10),
- 1 light pink (r337) front color wash for bows

For the conductor

- 2 top lights (r55) (from up stage of conductor podium) – 2 units
- 2 front light in a light pink color (r337) – 2 units

For the down stage area

- 4 side light washes (overhead or from box booms)
3 lights per color , per side, if possible
blue (r68), magenta (r46), pink (r34), yellow (r10)
- 1 gobo wash (min. 4 - 6 instruments, 2 - 3 from each side
- L202 and breakup)
- 2 front light washes, controlled in 3 areas– SL, Center, and SR -
a pink (r337) & a blue (r68)
- 3 top light specials – 1. SL, 2. Cent, 3. SR (no color)
- 2 back light or top light washes –blue(r80), yellow(r10)
- 3 Front light specials 1. SL, 2. Cent, 3. SR (no color) (no color)
- 1 Mirror ball
- 2 19 deg source 4 with iris to light mirror ball
- 40' black light as foot lights across the down stage edge

Circuits for disco lights, lava lamps, and other stage elements TBD

Wall washes

If possible, color washes on the shell walls or on a
backdrop is desired: red, blue, yellow

2 follow spots with a soft edge and a soft pink (r337) color

Options:

Large lava lamps
LED foot lights
Moving lights

SOUND REQUESTS

SPC provides: 4 (1 is a back up) in ear monitors

N'Kenge
Farah Alvin
Anne Beck

Chapter 6 supplies their own:

Six (6) Shure Beta 87 Cordless mics
Six (6) Shure E3 In-ear monitors

1. Chuck	Baritone
2. Nathan	Tenor
3. A.D.	Baritone
4. John	Bass
5. Jake	Tenor
6. Jarrett	Tenor

Orchestra must provide:

- 4 WIRELESS HAND HELD MICS –SHURE BETA 87
 - 7. N'Kenge
 - 8. Farah Alvin
 - 9. Anne Beck
 - 10. Spare at Cond podium
- 1 lav mic for Conductor, to be worn on shirt
- Backstage monitor console and engineer: a separate monitor mix is needed for each of the 9 in-ear monitors and for the conductor
- Compression is needed for all singers at both consoles. There is a huge variance in dynamic range from one song to the next.
- Reverb & delay is needed for vocal mics
- Off stage vocals are used in this concert. Monitors may be needed off stage
- Option: video playback with audio
- 1 “hot spot” monitor for the conductor to hear vocals (must have its own mix and volume control)
- One person plays Electric Bass Guitar and Acoustic Rhythm Bass
- One person plays electric guitar, acoustic guitar, & mandolin
 - Guitar, bass, and synth must have amps on stage. As much as possible, their sound should come from their amps, and only be piped through the house system if needed.**

***Use monitors and mics as per your standard pops set up, along with the needs listed below

- At minimum, mics are needed on drum kit, piano, guitar, harp
- At minimum, monitors are needed for drum kit, piano, guitar, and percussion
- If your hall typically requires mics on certain instruments for pops concerts, please be prepared to add them as needed.

CONSOLE LAYOUT AND MIC NUMBERING

This concert has large RF needs. The sound op needs to do prep work to select and assign frequencies. **This can take several hours to coordinate and must be completed prior to load in day.**

Hand held mics

1. Chuck	Baritone	Chapter 6 mic
2. Nathan	Tenor	Chapter 6 mic
3. A.D.	Baritone	Chapter 6 mic
4. John	Bass	Chapter 6 mic
5. Luke	Tenor	Chapter 6 mic
6. Jarrett	Tenor	Chapter 6 mic
7. N’Kenge	Soprano	Orchestra provides mic
8. Farah	Soprano	Orchestra provides mic
9. Anne	Soprano	Orchestra provides mic

Lav mics

10. Jack Everly	Orchestra provides mic
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Back up hand held mic

11 On stage near Cond. Podium	Orchestra provides mic
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6 mic stands for wireless handheld are needed (numbered 1 – 6)

Ear Monitors

1. Chuck
2. Nathan
3. A.D.
4. John
5. Luke
6. Jarrett
7. N’Kenge
8. Farah
9. Anne

The orchestra needs to provide batteries for the equipment Chapter 6 & SPC brings with them. AA and 9 volt

SPC Disco Days and Boogie Nights

as of 9/9/08

Mics & Shure In Ear monitors

as of 2/26/07

Chapter 6 has:

SPC has:

#1 Chuck	626.475 632.550	Anne	626.475 632.550
#2 Nathan	642.275 646.500		
#3 A. D.	629.975 634.775		
#4 John	655.250 656.500	spare	655.250 656.500
	647.525 653.375		
#6 Jarrett	534.750 variable		
#5 Jake	520.525 variable		

Farah new unit

N'Kenge new unit

Wireless handheld mics

#1 Chuck-	692.125 MHz variable
#2 Nathan-	744.875 MHz
#3 A.D.-	695.125 MHz variable
#4 John-	707.625 MHz variable
#5 Jake-	706.250 MHz variable
#6 Jarrett-	694.625 MHz variable

The ISO is in the process of purchasing two new in ear monitors for Farah and N'Kenge.

SPC Disco Days and Boogie Nights

RETURN CONTACT SHEET (must be completely filled out)

PLEASE FAX TO: 317-262-2088 ATTN: Brandy Rodgers

Name of Orchestra _____

General Administrative Contact: _____ Phone/Email _____

Contact for technical information: _____ Phone/Email _____

House Audio Engineer: _____ Phone/Email _____

House Electrician: _____ Phone/Email _____

Operations Manager: _____ Phone/Email _____

Librarian: _____ Phone/Email _____

Where music should be shipped to: _____

Rehearsal & Performance Information

Date	Time	Location	Rehearsal / Performance

When does house open: _____ Name of Hall _____

Phone number for tickets: _____

Hotel Information

Hotel Name: _____ Distance / time to theatre _____

Hotel Address: _____

Hotel Phone #: _____ Fax: _____

Travel time from Airport to Hall / Hotel _____