

Tech Rider: Mike Wiley Productions

goingbarefoot•inc. *a presenter's point of view... an artist's standard of performance*
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PLEASE NOTE: *The following technical requirements are integral to the performance. If any of the requirements included cannot be met, please contact Mike Wiley Productions promptly via email or phone as noted below.*

For technical questions relating to performances from Mike Wiley Productions, contact Production Manager Tracy Francis: cel 919.360.1750; email to tracyfrancis1026@icloud.com. You will find a copy of this tech rider and the props/stage plot at http://www.goingbarefoot.com/toolkit_wiley.php

Host Venue Flexibility: While most of Mike Wiley Productions' touring works in documentary theatre allow for a certain amount of flexibility in stage, venue & technical requirements, it is essential that any adjustments to specs as outlined below are discussed and approved in advance. These adjustments should ideally be addressed at time of booking, and should be noted in writing on the Technical Rider to be signed by the Presenter at time of contracting. Advance questions should be addressed to the Production Manager specified above.

Media projection: The organic nature of theatre & the creative arts means that changes and revisions can sometimes be ongoing in the continual development and enhancement of touring productions. For the nine touring presentations from Mike Wiley Productions, presenters should presume that media projection WILL BE UTILIZED for all current titles available, whether the performance be a student version in a school setting or the full-length version presented in performing arts venues. Some productions, however, include more extensive media projection (still & video) than others. If projection capability is totally out of your realm of provision as the presenting venue, it may limit the titles that you may be able to bring to your space. Please make sure that we are aware of your projection capability during the time of discussing confirmation of a booking for Mike Wiley Productions.

Staging & props: For most of the touring productions, there are no specific measurements or exact scale specifications, particularly in regard to electrics, batten-drop placement, cyc, scrim, etc. This is intentional, due to the variation of venues where performance may be presented. Information provided in this rider is based on optimum facility conditions. Some of the production expectations are flexible and can be tailored to the capability of individual facilities. Some are fixed and required. See the stage plot attached, noting specific set/prop items to be provided a) by the venue or b) by the artist, as indicated. These items are designated as used per individual title of the production being presented.

This rider applicable for play title as indicated below or noted on cover contract:

- ___ BLOOD DONE SIGN MY NAME
- ___ BREACH OF PEACE
- ___ BROWN VS BOARD OF EDUCATION: Over Sixty Years Later
- ___ DAR HE: The Story of Emmett Till
- ___ JACKIE ROBINSON: A Game Apart
- ___ ONE NOBLE JOURNEY: A Box Marked Freedom
- ___ THE FIRE OF FREEDOM
- ___ TIRED SOULS: The Montgomery Bus Boycott
- ___ special presentation: *We Could Be Heroes*

This rider is attached to and made part of the contract dated _____ between goingbarefoot•inc. f/s/o Mike Wiley Productions, hereinafter referred to as the Artist, and the presenting organization _____, hereinafter referred to as the Purchaser.

Please read this rider carefully. It is an essential part of the attached contract for a performance by the Artist. By signing it, you are agreeing to supply the Artist(s) with certain equipment and working conditions that are necessary for the performance. Any breach of terms of this rider is a breach of the contract and may cause the Artist to cancel the performance, without releasing you from obligation to pay them.

1. Artist shall receive 100% billing on all advertising, posters, flyers, programs, tickets, etc. with the contracted show title as specified on the cover contract. A second line, beneath show title, should read "Mike Wiley Productions" or the second line as indicated on the cover contract.

2. Purchaser shall provide the following at his/her sole expense:

A. DRESSING ROOM: One (1) clean and private dressing room, except for BLOOD DONE SIGN MY NAME, when two dressing rooms are sometimes required. Dressing rooms shall be comfortable, well lighted, heated/air conditioned, and shall be within easy access to clean and private lavatories supplied with soap, toilet tissue and towels.

B. HOSPITALITY & LODGING: Most performances will involve a two-person company, plus one production manager or technical assistant. Presenter will provide light hospitality/catering for load-in, & a full hot meal (no fast food) for all members of the company (# of persons noted on contract or specified during event-advance) to be served no less than one hour before specified curtain time, unless arrangements have been agreed upon otherwise in advance. Mr. Wiley will most likely eat his meal following the performance. Other company members may eat before performance.

At load-in: Hot water for tea, (with assorted teabags) and coffee, with sugar, sugar substitutes, honey, lemon, and milk. Additionally, two bottled diet-cola (Coke or Pepsi products); 2 bottles of regular cola (Coke or Pepsi products); 1 bottle of available 'sports-drink' (flavored Gatorade is sufficient); and a selected variety of fresh-fruits (not 'prepared'). A minimum of six bottles of room temperature still mineral water.

Adjust quantities above per size of company.

Accommodations: In most instances, two hotel rooms will be required. All accommodations to be approved by artist, with advance notification provided including hotel name, address, telephone and confirmation number. Private entry and private bath required, with working climate-control capability. Minimum standard for hotel accommodations should be comparable to Hampton Inn or Holiday Inn Express. Bed-and-breakfast inns are acceptable, if approved in advance, when hotel is not within convenient distance of venue. No private home lodging.

C. Ten (10) complimentary seats, when available, in preferred locations, per show to Artist for his use. The Artist or their representative will contact box office no later than three hours prior to performance as to # of artist comps to be used. If no such notification is received by box office, Artist Comps held may be released.

D. A safe and securely erected stage with sufficient space and dimensions for the Artist to perform comfortably and safely.

E. Purchaser shall provide all necessary local ground transportation for the Artist, if required. This includes, but is not limited to, transportation between the airport and hotel, and transportation between the hotel and venue. If the Artist is not met at the airport upon arrival, Artist shall have option of hiring transport to the hotel or venue, at the expense of Purchaser. When air transport is provided by Purchaser, airline tickets must be able to be modified to accommodate changes in personnel or itinerary, without liability to Artist.

3. Purchaser shall not commit Artist to any personal appearances, interviews or any type of promotion or appearance without Artist's prior consent.

4. Artist reserves sole exclusive right to determine the content of the performance.

5. Purchaser shall not permit and will, to the best of its ability, prevent the recording, filming, taping, videotaping, photography of the Artist's performance or any portion thereof, without Artist's prior written consent. The manufacture, distribution, and/or sale of any and all souvenir items associated with the Artist or Artist's performance, without Artist's approval, is prohibited.

6. **Payment/Settlement: Purchaser is to make payment to Artist's representative according to the procedure and schedule outlined on cover contract, unless otherwise arranged and approved in advance.** If approved in advance, Purchaser may deliver payment directly to Artist prior to performance. If payment is not made according to terms of contract or delivered to artist prior to performance, Artist has right to withhold performance without liability. Payments are to be in the form of certified or company check, made payable as specified on the face of the contract.

7. Purchaser agrees not to, under any circumstances, deduct any monies whatsoever from the agreed upon payments to Artist under this agreement, including any state or federal taxes of any kind, with prior discussion and approval by Artist.

8. In the event of a conflict, Artist may cancel the engagement without liability, by giving the Purchaser at least sixty (60) days written notice to such effect in order to render services for performance or activity relating to film or television.

9. Purchaser shall indemnify and hold Artist(s), Management, its contractors, agents, employees, licensees, and designees harmless from and against any loss, damage, or expense, including reasonable attorney's fees incurred, suffered by or threatened against Purchaser in connection with any claim for personal injury or property damage, brought by or on behalf of any party in connection with the engagement. Purchaser further agrees to provide public liability and workman's compensation (if required by Purchaser) with respect to this engagement(s).

10. Artist shall have the right of approval of Supporting Act or Acts appearing with Artist during engagement hereunder, and the percent of Billing for said Act or Acts; said approval not to be unreasonably withheld.

Technical Specifications

A. Performance Space/Access from house: Climate-controlled (performance) venue with a clear performing area (flat or raked) no less than 10'x10' minimum with a height clearance of 10' minimum. **For all Mike Wiley performances, safe access into the house from the stage is required. The majority of plays by Mike Wiley include audience members brought to the stage during the course of performance. Central position for steps/access is preferred. A single set of choir risers or step unit can be utilized if necessary.**

B. Staging: For theatre venues of 100 to 500 seats - flexible staging is possible for most productions. The performance can be done on a proscenium or thrust stage. If done proscenium style on a large venue stage, standard blacks (curtains) or standard flats are highly recommended to tighten the performance space. (For further reference, see standard performance set design/lay-out included.) For other performance venues such as school flex-spaces (café-torium) or other venues not inherently considered 'theatre' venues, flexible staging is also possible for these performance spaces. **Please make all efforts to have audience seated in front of performance space, not to sides of stage. Minimizing any external forms of light penetrating the performance area is highly recommended when possible.**

C. Lighting

Front Light - Warm and cool full washes

Back Light - Warm and cool full washes

Specials - A total of 4 is ideal:

1. Stage Left - Amber and Red (Warm Wash)

2. Center Stage - Amber and Red (Warm)

3. Stage Right - Amber and Red (Warm)

4. Downstage - Amber, Red, and Blue wash

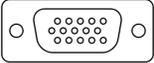
5. Upstage - Amber, Red, and Blue wash

In addition, to the above, one cue light (dedicated Special) is required for BLOOD DONE SIGN MY NAME (to be focused on the Gospel singer down left)

Please Note - Please have specified lights assigned and hung, with gels and washes rough-focused BEFORE arrival and technical rehearsal in venue. Specials and remaining lighting assignments can then be focused with the Production Manager during the tech and load-in.

D. Multi-Media Option (required for performances of DAR HE, BLOOD DONE SIGN MY NAME, TIRED SOULS)

Venue must have rear-view or front-view projection capability and appropriate cable connection (M/M UXGA, or M/M S-VGA, or M/M, VGA-X;

a/k/a “XGA”  or DVI  compatible with mac/ibook laptop computer for power-point program use. Though not preferred, an S-Video connection and cable might also be a valid substitution. It is preferred that the s-vga or XGA or DVI cable be accessible in lighting booth of the facility or offstage. If this is not possible, the cable should be no less than 75’ in length.

If the facility does not have appropriate cable for the projector to computer, please notify Mike Wiley Productions immediately. High-definition projector preferred if available with a minimum XGA resolution of 1024 x 768. Production does not currently travel with projector or screen (cyc or scrim). These must be supplied by venue.

E. Sound: Sound system suitable for size of venue is recommended. One CD Player wired through venue’s system. Use of venue’s wireless mic system is preferred. One wireless mic required. However, when wireless mic not provided by venue, MWP PROVIDES WIRELESS MIC SYSTEM for use with venue’s sound amplification system (preferred). If necessary, ALL SYSTEM HOOK-UPS can be provided as well. VENUE STILL PROVIDES REGULAR 20-AMP ELECTRICAL SERVICE (STANDARD OUTLET ACCESS). Eliminate any outside noise as possible (fans, electric buzz, bells, etc.)

F. Crew One crew member with a knowledgeable awareness of the technical equipment and equipment operation at the venue (provided for this performance) is required. At least one crew member needs to be available for tech rehearsal or tech preparation for these titles. Time of artist load-in is determined by the specific production to be performed. This time can range from 60-90 minutes in advance of house open - up to four hours in advance. Fly rail crew is necessary in order to install appropriate projection screen when available in ‘fly’ houses. One lighting operator and one sound operator required at load-in and show. These crew members are required to be fully available to Production Management as needed during load-in, install, rehearsal, performance and strike.

G. Rigging for Flying (required for DAR HE and BLOOD DONE SIGN MY NAME production only)

Rigging for curtains (standard blacks recommended if available) and Stained Glass Window (BLOOD DONE SIGN MY NAME).

H. Load in/Set up Time: Arrival time/load-in depends up specific production being presented. This time may vary from one hour to five hours. For performances that occur in the evening: Depending upon the production, access to the performance

