Tech Rider: Mike Wiley Productions

goingbarefoot•inc. a presenter’s point of view... an artist’s standard of performance
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Mike Wiley Productions  919.619.0096  mike@mikewileyproductions.com
Prod. Mgr., Mr. Tracy Francis  919.360.1750  tracyfrancis1026@icloud.com

PLEASE NOTE: The following technical requirements are integral to the performance. If any of the requirements included cannot be met, please contact goingbarefoot or 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: cell 919.360.1750; email 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

This rider is attached to and made part of the Agreement for Artist Services between goingbarefoot-inc f/s/o Mike Wiley Productions, Ltd. hereinafter referred to as the Artist, and the contracting Presenter, 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.

In the event that Streaming and/or Live Streaming options in lieu of Live Performance have been elected by the Purchaser, terms and conditions conditioned upon Artist’s physical presence at the performance venue generally do not apply.

Important issues for your consideration:

Host Venue Flexibility: While most of Mike Wiley Productions’ touring works allow for a certain amount of flexibility in stage, venue & technical accommodations when required, 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. ALL venue settings must provide for convenient & safe access from audience-to-stage and return, as all Mike Wiley performances include some amount of voluntary audience participation as performers in the action occurring on stage.
**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 quality projection capability is not possible in your venue, it may limit the titles that you may be able to effectively present within your space. Media projection is usually omitted for performances occurring in non-theatrically equipped spaces such as gym/cafeteria/multi-purpose rooms. For these spaces, it is recommended that the production chosen be JACKIE ROBINSON, TIRED SOULS or BROWN v BOARD OF EDUCATION. 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, battendrop 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.

**Language & historical context:** In response to some educators’ inquiries about language & content that might be utilized in some of the touring productions, including DAR HE, BREACH OF PEACE and BLOOD DONE SIGN MY NAME, we provide the following statement. Please be in touch if you have specific questions.

*Mike Wiley’s documentary theatre productions are dramatically rendered stories based on historical fact. The dramas are presented with intention that they help to shine light and open dialogue by sharing stories of individual and events of human and civil rights struggles, strength, hope, failure and accomplishment. These stories are part of the American historical narrative. Occasional use of language or terminology accurate to an event’s period or setting may be viewed by some as offensive or inappropriate — but by avoiding such language, the historical truth of the portrayal becomes less authentic. Thank you for your understanding.*

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

- ___ BLOOD DONE SIGN MY NAME
- ___ BREACH OF PEACE: Stories of the Freedom Riders of 1961
- ___ 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
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 “A Mike Wiley Production” or utilize a second line noting any other authors or adaptations 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. A full-length mirror is required.

   **B. HOSPITALITY & LODGING:** Some performances will involve a two-person company - Mike Wiley plus a production manager. A couple of productions may travel with up to a total of four persons. Presenter is requested provide light hospitality/catering at load-in for the company members traveling, plus provision for dinner or between-show meal as described below when indicated.

   **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 variety of fresh-fruits (not ‘prepared’). A minimum of six bottles of room temperature still mineral water should be provided.

   **Post-show or between-show meal:**
   For evening performances, Mike and company members prefer to have their dinner FOLLOWING the performance. Due to personal dietary needs, they prefer to receive a meal buy-out of $25 per person from the venue if the hosting organization allows. This way, it is less work for hosts and enables company members to be on their own for their preferred dinner choices once they leave the venue. Buyout may be delivered in cash to Mr. Wiley or his production manager - or may be paid by check, payable to Mike Wiley Productions, on his company’s arrival. If buyout is not permitted and the venue provides the post-show meal (no fast food permitted), the meal may be prepared or delivered to the venue and should be packaged ‘to go.’ It is rare that the Artists will remain on site in-venue for a fully-served dinner meal following an evening performance.

   **Between-show meals:**
   If two student performances are scheduled consecutively, the host may simply increase the load-in hospitality as outlined and the company will have a quick bite between the two performances. On occasion where the format is one daytime student show followed by another performance that evening, the host venue is requested to follow the buyout preference previously outlined, with the cash or check delivered at the end of the first performance.

   **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 hotel accommodations should be comparable to Hampton Inn or Holiday Inn Express. Bed-and-breakfast inns or acceptable private Airbnb accommodations are acceptable, if approved in advance, when hotel is not within convenient distance of venue. Neither private home lodging nor Airbnb lodging that is not private space with private entrance and private bath is acceptable.

C. ARTIST COMPS
For public performances, up to ten (10) complimentary seats are requested, 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. No artist comps are required for student shows.

D. A safe and securely erected stage with sufficient space and dimensions for the Artist to perform comfortably and safely. Safe access to/from stage/audience is required.

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. Request for advance media interviews should be arranged through goingbarefoot.

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 payment is not made according to terms of contract, 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 other performance venues such as school flex-spaces or other rooms 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 area, 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.)
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 (absolutely required for performances of DAR HE, BLOOD DONE SIGN MY NAME, BREACH OF PEACE, FIRE OF FREEDOM; preferred when available for JACKIE ROBINSION, TIRED SOULS, BROWN v BOARD and ONE NOBLE JOURNEY.)

Venue must have rear-view or front-view projection capability and appropriate cable connection, HDMI preferred; VGA acceptable (compatible w/ Mac/iBook laptop computer for power-point program use.) S-Video connection and cable might also be a valid substitution. If so, cable should 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. NOTE: FIRE OF FREEDOM MUST USE Q-LAB and requires a venue crew member with knowledge of the program and who can assist with set-up.

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 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. Use of venue’s wireless mic system is preferred. One wireless mic required. However, when wireless mic not provided by venue, Artist PROVIDES WIRELESS LAPEL MIC for use with venue’s sound amplification system. If necessary, ALL SYSTEM HOOK-UPS can be provided as well. VENUE must provide regular 20-AMP electrical service and standard outlet access. Please 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 is required. At least one crew member needs to be available for tech rehearsal or tech preparation for all performances. NOTE: FIRE OF FREEDOM utilizes Q-LAB and venue must provide crew member with working knowledge of the program. Time of artist load-in is determined by specific production to be performed. This time can range from 60-90 minutes in advance of house opening - 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 productions 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 four hours. For performances that occur in the evening: Depending upon the production, access to the performance space can be required at least four hours prior to the opening of the house (for example, if a house opens at 7:30PM for an 8PM start time, access to the space may be required no later than 3:30PM). All crew is required to be on site and available during
this period. Load-in time suggested will be indicated on the cover contract. For school performances that occur in the morning or early afternoon, access to the space is most often required no less than 60-90 minutes prior to the opening of house. Depending on time of school performance, load in and tech may be scheduled for the prior evening. If so, all crew is required to be on site and available during this period.

I. Load out/Strike: Load-out/Strike usually occurs within one-hour after performance is completed. Dependent on production, full house crew may be needed for strike.

J. Directions: Please provide directions and/or map to facility and hotel.

K. See Stage & Prop Plot attached: Note which items, if any, are to be provided by venue for your specific production.

Any proposed additional terms and conditions which may be affixed to this contract and rider by Purchaser do not become part of this contract until signed by Artist. By sole act of signing, Purchaser readily accepts all provisions of Artist's contract, regardless of any additions or deletions that the Purchaser may try to make.

AGREED AND ACCEPTED:

_________________________________________________________
PURCHASER

_________________________________________________________
ARTIST OR REPRESENTATIVE

REQUIRED:
Name of Lead Technician or Videoconference Administrator (for Streamed Events) (type or print) ________________________________

Contact information for Lead Technician or Videoconference Administrator (phone & email)
_____________________________________________________________________

Venue type: Theatre/auditorium__ Multi-purpose room__ Gym __ Cafeteria__
Church sanctuary__ Classroom __ Other: ________________________________

Date signed: _________________________ vAUG2020