

Tech Rider

“Live from WVL Radio Theater: The Headless Hessian of Sleepy Hollow (And other American Horror Stories)”

For technical inquiries contact:

Catori Swann at Immediate Theatre Project

15 Stage Lane, Asheville, NC 28801

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For production inquiries contact:

Willie Repoley at Immediate Theatre Project

15 Stage Lane, Asheville, NC 28801

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*** Important: See special marketing opportunities described on next page...**

The following technical requirements are integral to the performance. If any of the requirements included cannot be met, please contact Producer Willie Repoley promptly at the number above. While the production allows for flexibility of venues, it is essential to discuss and approve required changes before a commitment to perform is made, in order to ensure the highest quality performance. There are minimal specific measurements, particularly in regard to electrics, batten-drop placement, cyc, scrim, et al. This is intentional due to the variation of venues in which the performance can be presented, with the specifications noted in this document based on optimum facility conditions. Production expectations are flexible and can be tailored to the capability of individual facilities.

This rider is to be attached to and made part of the contract dated _____ between Immediate Theatre Project represented by Gardner Arts Network, hereinafter referred to as the Artist, and _____, hereinafter referred to as the Presenter.

Please read this rider carefully. It is an essential part of the 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 essential to this performance. Any breach of the 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.

*** Presenter’s Additional Unique Marketing Opportunities**

A. Customized radio commercial performed live during the play

Built into the performance is the opportunity for a customized/localized radio commercial, if the presenter desires. Worked into the fabric of the show, just as in vintage 1940's radio, sponsors are thanked at the beginning and end of each show and have a tailored, period-style approx. 2-min. advertisement delivered live by the actors during a "commercial break" in the story. The audience enjoys the nostalgia of old fashioned advertising styles combined with the local flavor of a real ad for a neighborhood business or venue sponsor, making the advertisement a real conversation topic for the audience. To keep the magic and illusion of our 1940's world alive, the commercial is best suited to businesses that existed or could have existed in 1946: car dealerships, restaurants, clothing stores, pharmacies, etc. If you're unsure about how a particular business might "fit" into this period style, don't hesitate to contact Willie Repoley to discuss. The company is quite creative in turning your idea into reality!

The script for the commercial will be created by the company. A form is included in this tech rider for you to use to provide the essential information required by the producing company to craft the commercial spot, the script of which will be sent to you for your approval.

Arrangements for this custom commercial must be confirmed no later than 90 days prior to your performance date.

Complete and return the one-page form at the end of this rider.

B. Live One-Time On-Air Radio Broadcast in Your Community

Immediate Theatre Project offers the rights for presenters who wish to record this performance for a one-time live or delayed re-broadcast of this performance on your local community radio. A special one-page licensing agreement will be required between Immediate Theatre Project and the presenting organization, with an added fee of \$550 for this taping/broadcast privilege. This fee will be payable on day of live performance, prior to performance, directly to Immediate Theatre Project. Confirmation of this option must be confirmed no later than 90 days prior to performance date.

For information, contact Willie Repoley.

1. Artist shall receive billing on all advertising, posters, flyers, programs, tickets, as:

Live From WVL Radio Theater: The Headless Hessian of Sleepy Hollow

An adaptation by WVR Repoley

Produced by Immediate Theatre Project

1b. When practical (not required), artist shall instead receive billing as:

Live From WVL Radio Theater: The Headless Hessian of Sleepy Hollow (And Other American Horror Stories)

An adaptation by WVR Repoley

Produced by Immediate Theatre Project

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

A. DRESSING ROOMS:

The venue must provide two clean, lockable, private dressing rooms, each capable of accommodating three actors comfortably. Dressing rooms shall be well lighted, and heated or air-conditioned. Each room must have non-public access to performing area. Each room must have lights and mirrors, chairs and tables, costume rack, and nearby clean lavatory with sink and hot and cold running water, well supplied with soap, toilet tissue and towels. Company must have uninterrupted access to dressing rooms throughout the duration of the engagement, including load-in and load-out.

B. HOSPITALITY & LODGING:

Presenter will provide catering for load-in (see below) plus a full hot meal (no fast food) for five persons at least two hours before each specified curtain time. Due to demands of the company's touring and performance schedule, the hospitality provision as outlined is not "optional" and is expected to be met in earnest to the best of the Presenter's capability.

1. At load-in: Ample hot water for tea (assorted, decaffeinated and caffeinated, herbal) and coffee, with sugar, sugar substitutes, honey, lemon, and milk. Additionally, six bottles of an available sports drink (flavored Gatorade is sufficient); a selected variety of fresh-fruits (not 'prepared'). A minimum of twelve bottled waters, at room temperature. Several hand towels available off stage. If applicable, hospitality items must be replenished between performance.

2. Hot meal: Company will provide information regarding any dietary restrictions at least two weeks before scheduled performance.

3. Accommodations: All accommodations approved by artist; 5 rooms required. Private entry and private bath required, with working climate-control capability. Minimum standard for hotel accommodations should be comparable to (or above) those similar to Hampton Inn or Fairfield Inn (Standard Tourist-Calibre Accommodations).

C. Ten (10) complimentary seats, when available, in preferred locations, per show for company's use. The Artist or their representative will contact box office no later than three hours prior to performance as to how many of the comp seats will be used.

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

E. FORCE MAJEURE Artist shall have the right to terminate Agreement if:

1. There is an accident or delay in means of transportation or if in Artist's judgement, performance of engagement may directly or indirectly expose Artist or any employee of Artist or operator or any portion of the audience to death or injury by outbreak of violence or civil strife of any kind.

2. Performance of Artist's obligations shall be rendered impossible or impractical by reason of strikes, civil unrest, order of public authority epidemic, dangerous weather conditions, national or local state of emergency, fire or other event or condition of any kind of character.

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

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

H. Presenter shall not permit and will, to the best of its ability, prevent:

1. The recording, filming, taping, videotaping, photographing of the Artist's performance, or any portion thereof, without the Artist's prior written consent and payment of any associated fees.

2. The manufacture, distribution, and/or sale of any and all souvenir items associated with the Artist or Artist's performance, without Artist's approval.

I. PAYMENT/SETTLEMENT:

Presenter is to make payment to Artist's representative according to procedure and schedule outlined on cover contract, unless otherwise arranged in advance. Payments are to be in the form of certified or company check, as specified on the face of the contract. In an occasional situation where a percentage agreement or overage clause is in effect, any balance due is to be paid immediately after the closing of the box office; unless otherwise approved, this final settlement will take place no later than sixty (60) minutes after the performance. At that time, a ticket printer's manifest and a detailed box office statement signed by the Presenter is to be given to Artist's representative. This statement is subject to the approval of Artist or Artist's representative.

1. Presenter agrees not to, under any circumstances, deduct monies whatsoever from the agreed upon payments to Artist under this agreement, including any state or federal taxes of any kind, without prior discussion and approval by Artist.

J. In the event of a conflict, Artist may cancel the engagement without liability, by giving the Presenter at least sixty (60) days written notice to such effect.

K. Presenter 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 Presenter in connection with any claim for personal injury or property damage, brought by or on behalf of any party in connection with the engagement. Presenter further agrees to provide public liability and workman's compensation (if required by Presenter) with respect to this engagement(s).

L. 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

Climate-controlled (performance) venue with a clear, flat performing area. If performance area is raked, this must be discussed on a case-by-case basis prior to booking. Space must be no less than 20'x25' with a height clearance of 10'. Ideal performance venues range in seating capacity from 100 to 1,000 seats. (For further reference, see standard performance set design/lay-out included.) For all performances, safe access into the house from the stage is required.

B. Set/Staging/Lighting

1. Staging

For theatre venues of 100 to 1,000 seats, flexible staging is possible for this production. The performance can be done on a proscenium stage or thrust. 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 not inherently considered 'theatre' venues, flexible staging is also possible for these performance spaces. Minimizing any external forms of light penetrating the performance area is highly recommended when possible.

2. Set

Set consists of props tables and dressing, music stands and microphones with stands.

Venue must provide:

- Midstage Full Black or Traveller curtain if space is more than 20' in depth
- Two (2) 6' tables (folding tables or 8' "church" tables are fine)
- Four (4) standard black concert music stands
- *Artist will provide stand lamps, mics, and mic stands*

3. Lighting & Electrics

Venue must provide:

- Two (2) lighting circuits with Edison adapters and digital control located Up Right and Up Left recorded to a submaster each (ON AIR, APPLAUSE signs; see diagram)
- One (1) lighting circuit (no control necessary) Up Right (Instrument [Artist provides]; see diagram)
- Warm general wash, plus darker "spooky" wash; both with adequate down lighting for purpose of reading scripts.

- If consoles are not located together (i.e they cannot be operated by one person) a comm channel must be provided between consoles, and a lighting console operator must be provided.
- One open comm channel and/or a stage hand Offstage Left is requested.
- Four (4) electric circuits for music stand lamps.

C. Sound

Venue must provide:

- Sound system suitable for size of venue is recommended, to be set up and operational at time of load in.
- Six XLR mic cables patched individually. One Down Left (Shure Vocal Mic), one Down Right (Shure Vocal Mic), four Up Center (two Shure Vocal Mics; two PZM Sound Effect Mics that require Phantom Power)
- 1/8" input for computer control. Show runs off of Artist's computer; Artist provides laptop and technician to run it.
- Two onstage monitors, one Down Left, one Down Right, each focused diagonally across center stage

D. Crew

One crew member with a knowledgeable awareness of the technical equipment and equipment operation at the venue (provided for this performance) is required. This crew member must be available for a tech rehearsal, from 3 to 5 hours prior to the performance.

E. Load in/Set up Time

For performances that occur in the evening, access to the performance space is required at least four to five 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 is required no later than 3PM). At least one crew member must be available during this time period.

F. Load out/Strike

Load-out/Strike occurs approx. within 30 minutes after performance is completed.

G. Technical Contact

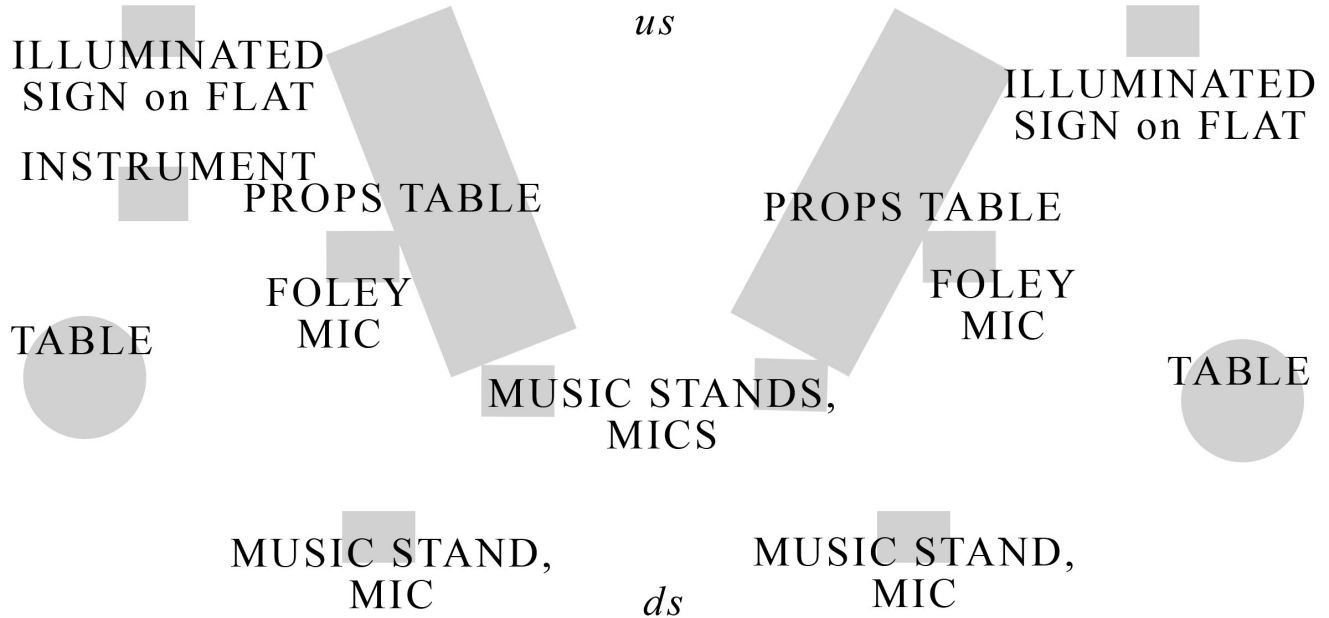
Name of Lead Technician (please type or print) _____

Contact information for Lead Technician (mobile phone and email)

Standard Stage layout

*LIVE FROM WVL RADIO THEATER:
THE HEADLESS HESSIAN OF SLEEPY HOLLOW*

STAGE PLOT - ALL PLACEMENTS APPROXIMATE



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

AGREED AND ACCEPTED:

PRESENTER

ARTIST

Date signed: _____

Live from WVL Radio Theatre: The Headless Hessian of Sleepy Hollow (And Other American Horror Stories)

Custom Radio Commercial Option

For technical/production inquiries:

Contact Willie Repoley at Immediate Theatre Project

15 Stage Lane, Asheville, NC 28801

cel. 828.280.3577; willie@immediatetheatre.org

Thanks for your interest in this unique opportunity for a tailor-made, period-appropriate advertisement delivered live by the actors of *The Headless Hessian of Sleepy Hollow*. during the performance! Immediate Theatre Project will be responsible for creating the ad, but we will submit the finished ad to you for final approval. Please provide as much of the following information as possible. Be aware that all of it may not be incorporated into the final ad, so if any piece of information is especially important, please indicate.

Remember that all businesses must be appropriate to a 1940's advertisement (i.e., no computer shops.) If you have any questions, please do not hesitate to contact us.

Please note the deadline date on your contract cover sheet. This information **MUST** be received by Immediate Theatre Project at the address above no later than this specified date. Requests for customized commercials submitted after the specified deadline, 90 days prior to performance date, cannot be met. You may complete the information below and mail or email to the company.

Company Name:

Type of Business:

Location:

Slogans or Catch Phrases:

What makes your business special?

Year opened:

Any interesting historical relevance:

Any other information: