



Ebzb Productions – Your World Is Our Stage!

Serena Ebhardt & David zum Brunnen

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Tech Rider: Life Is So Good

For more information, please contact:

Ebzb Productions 919.387.4616 ebzb@ebzb.org

Mike Wiley Productions 919.619.0096 mike@mikewileyproductions.com

PLEASE NOTE: *The following technical requirements are integral to the performance. If any of the requirements included cannot be met, please Ebzb Productions or Mike Wiley Productions promptly via the numbers 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 no specific measurements or exact scale, particularly in regard to any electrics, any 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 design included here for optimum facility conditions. Production expectations are flexible and can be tailored to the capability of individual facilities. You can be assured that the artists will be as flexible as possible with requirements as outlined so long as the integrity of the production can be maintained.*

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 essential to their performance. Any breach of the terms of this rider is a breach of the contract and may cause Artist to cancel the performance, without releasing you from obligation to pay them.

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

LIFE IS SO GOOD

Based on the book by George Dawson and Richard Glaubman

Original stage adaptation conceived, written & performed

by Mike Wiley, Serena Ebhardt & David zum Brunnen

Directed by Serena Ebhardt

A collaborative production of Ebzb Productions & Mike Wiley Productions

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

A. DRESSING ROOMS: minimum of two (2) clean and private dressing rooms. Dressing rooms shall be comfortable, well lighted, and heated or air conditioned, and shall be within easy access to clean and preferably private lavatories well supplied with soap, toilet tissue and towels.

B. HOSPITALITY & LODGING: Theatre will provide catering for load-in, and, unless otherwise arranged/approved in advance, a full hot meal (no fast food) for up to three persons at least two hours before specified curtain time.

At load-in: Hot water for tea (assorted, decaffeinated and caffeinated, herbal) 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); 2 bottles of available 'sports-drink' (flavored Gatorade is sufficient); and a selected variety of fresh-fruits. Twelve (12) bottles of room temperature bottled water. Several hand towels available on and off stage.

Accommodations: Up to three hotel rooms for number of evenings specified; hotel accommodations comparable to Hampton Inn, Holiday Inn Express, or Fairfield Inn (Standard Tourist-Calibre Accommodations). All accommodations to be approved by artist; private entry and private bath required, with working climate-control capability. Staying as guests in private homes not permitted.

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 on number of complimentary seats to be used.

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

E.

1. Theatre 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 Theatre.

2. If air transportation is provided by Theatre, airline tickets must be able to be modified to accommodate changes in personnel or itinerary, without liability to Artist.

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

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

5. Theatre shall not permit and will prevent:

A. The recording, filming, taping, videotaping, photographing of the Artist's performance, or any portion thereof, without the Artist's prior written consent.

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

6. Payment/Settlement: Theatre is to pay Artist's representative (if applicable) according

to procedure and schedule outlined on cover contract, or if otherwise arranged and approved with Artist's representative, shall deliver payment directly to Artist prior to performance, the guaranteed amount or the balance of the guaranteed amount if a deposit has already been paid. Payments are to be in the form of certified or company check, made payable 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 Theatre is to be given to Artist's representative. This statement is subject to the approval of Artist or Artist's representative.

7. Theatre 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 Theatre 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. 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

Performance Space -

___ Climate-controlled (performance) venue with a clear performing area (flat or 'raked') no less than 10'x10' with a height clearance of 10'. Ideal performance venues range in seating capacity from 100 to 1,000 seats.

Staging -

___ For theatre venues of 100 to 1,000 seats - flexible staging is possible for this production. The performance may be on a proscenium stage, thrust, or in-the-round. If done proscenium style on a large venue stage, standard blacks (curtains) or standard flats are highly recommended.

___ For other performance venues such as school flex-spaces ('café-toriums') or other venues not inherently considered 'theatre' venues - flexible staging is also possible for these performance spaces. Minimalization of any external forms of light penetrating the performance area is highly recommended when possible, with a preference for full-stage 'black-out' capability.

Lighting -

___ Front Light - Warm and cool full washes

___ Back Light - Warm and cool full washes

___ Specials – Two spotlights and accompanying spotlight operators.

*These lighting recommendations are for traditional theatre venues and provides source-4, size B(4") gobos for use in capable facilities, when gobos are used. **Please Note** - Please have specified lights assigned and hung, and gels, and washes rough-focused BEFORE arrival and technical rehearsal in venue.

Specials and remaining lighting assignments can then be focused during the tech and load-in.

Multi-Media Option –

___ 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. If this is not possible, the cable should be no less than 75' in length.

___ If the facility does not have the appropriate cable for the projector to computer, please notify EbzB Productions immediately. High-definition projector preferred if available with a minimum XGA resolution of 1024 x 768.

___ This production does not currently travel with projector or screen (cyc or scrim). These must be supplied by venue.

Sound -

___ Sound system suitable for size of venue is recommended.

___ One CD Player wired through venue's system.

___ Music is both recorded & performed live for this

___ VENUE PROVIDES REGULAR 20-AMP ELECTRICAL SERVICE (STANDARD OUTLET ACCESS).

___ Use of venue's wireless mic system is preferred. Two wireless mics required. However, when wireless mics not provided by venue, EBZB 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).

___ Two sound monitors (where available) on stage. Final location of monitors to be determined upon load-in and sound check.

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 needs to be available for a tech rehearsal - anywhere from 4 to 5 hours prior to the performance. Fly rail crew may be necessary in order to install batten drops for 'fly' houses.

___ One Lighting operator (for tech rehearsal and performance)

___ One Sound operator (for tech rehearsal and performance)

Rigging for Flying -

___ Rigging for curtains - In venues where the capability exists, and in addition to recommended standard blacks, rigging is to be available for the possible attachment of batten-drops. Length of the drops can be adjusted. Entire cyc &/or scrim - when available - utilized in this production.

Other -

___ 2 cabaret-style (wooden) stools - approximately 21-24" inches in height.

___ Please eliminate outside noise as much as possible (fans, electric buzz, etc.)

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 8:00PM start time, access to the space is required no later than 3PM). At least one crew member should be available during this time period.

___ For student matinees that occur in the morning or early afternoon, access to the space is required no less than 90 minutes prior to the opening of house. Whenever possible, load in and tech occur for these performances on the prior evening. At least one crew member should be available during this time period.

Load out- Strike -

___ Load-out/Strike occurs approximately within one hour after the performance is completed.

Please ensure that your lead technician receives a copy of this rider prior to the production company's arrival so that the requirements can be reviewed, confirmed, and accommodated. This Technical Rider is considered part of the contract. If conditions cannot be met, any change in terms stated here must be approved by EbzB Productions & Mike Wiley Productions. If this does not occur, the performance cannot take place.

For questions, please feel free to call or email the Artist.

Standard Stage lay-out & Lighting areas ...

(upstage)

Performer

Performer

(downstage/audience)

Name of Lead Technician (please type or print) _____

Contact information for Lead Technician (phone/email) _____

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

AGREED AND ACCEPTED:



THEATRE

ARTIST, on behalf of
Mike Wiley Productions & EbzB Productions

*****IMPORTANT:** _____ *COMPLETED TECH RIDER & CONTRACT ACCURATE, COMPLETE AND ATTACHED TO THIS DOCUMENT?*
Date signed/initialed by Purchaser: _____