

THEATRICAL TECHNICAL RIDER

These Roots Go Deep

Pamela Ziemann

SHOW DETAILS

A one-woman show written and performed by Pamela Ziemann, directed and co-written by Nina Wise. This show is about a father/daughter relationship that opens a window to life on a Minnesota farm where farmers are told to “Go Big or Get Out.” Pamela reveals her struggle of wanting to maintain the bond she has with her father while being true to her own values. Journey along from age 8 where she easily goes along with his views to the growing tension of being a teenager with her own wants and needs. As life goes on religion, racism and corporate greed are examined. Her love of truth shines a spotlight on it all.

OVERVIEW

The following are the “ideal” requirements for a theatrical performance of *These Roots Go Deep*. It is understood that not all rider specifications may be able to be met by the producing organization. We have performed in a variety of venues with a wide range of technical specifications. We will always do our best to accommodate the venue and adapt as needed. The best venue stage scenario creates an intimate relationship between artist and audience.

STAGE

The following stage dimensions represent clear floor space (no obstructions between masking and/or walls) and clear height (no hanging obstructions from lighting grid, rigging, and/or ceiling). If your venue stage dimensions are smaller than the minimum dimensions shown below, please contact us to discuss the accommodation of the artist and our set upon your stage.

Minimum Stage Dimensions: 20'-0" wide, 15' deep, 10' high

Maximum Stage Dimensions: 40'-0" wide, 30' deep, 20' high

Floor Surface:

A flat, level, and clean surface, safe from all obstructions, protrusions (nails, screws, etc.), and debris shall be provided by the venue. If the venue stage is raked, please alert us to the angle of the rake (no more than 1/4" per foot is requested). Stage shall

be swept and damp mopped by the venue prior to the arrival of the artist for spacing and technical rehearsals, and before each performance. The color of the floor surface should be a neutral color, such as flat black paint or dark stained wood.

Entrances & Exits:

At least one egress point from the dressing room location to the stage is required. Once the artist takes the stage at the top of the show, she never leaves the stage until after the curtain call. Access to the stage from either stage left or stage right is acceptable. An upstage crossover is not needed.

Backdrop/Cyc:

Depending on the type of venue (proscenium, black box, studio, etc.) a velour backdrop is preferred but not required. We are able to perform the show in a “bare walls” scenario. If the venue is a proscenium theater with a cyc (with or without a bounce sheet), a black scrim downstage of the cyc is required for blackouts and/or dark cues where cyc lighting will not be used. A black velour traveler concealing the upstage wall is also acceptable. If a cyc is not provided, the color of the backdrop should be a neutral color.

SCENIC ITEMS AND PROPS

If the stage is to be used by another production during the technical rehearsal and performance period These Roots Go Deep, adequate on-site storage for the following items shall be provided by the venue.

Scenic items provided by the artist:

- (1) Tibetan stool, 18” wide x 27” high, dark walnut stain
- (1) music stand (1) 18” white lamp shade

Item to be provided by the venue:

- (1) wooden chair (natural or walnut stain preferred)

Shipping:

If the artist is traveling by plane or train to the venue location, the producing organization shall arrange for round-trip shipping of artist’s scenic and prop items mentioned above, or provide suitable alternatives.

AUDIO

Sound Amplification and Playback:

The venue shall provide a sound amplification and reinforcement system capable of providing sufficient audio for the audience depending on the size of the venue. If needed, based on the size of the venue, on-stage monitors shall be provided for the artist to hear the sound cues. The venue shall provide an audio mixing console capable of inputs (as specified below) and outputs for the main house speaker system and auxiliaries for the on stage monitors (if needed). The performance space should be “equalized” to eliminate any unwanted resonant audio frequencies.

Sound and Visual Cues:

The production requires pre-show music and post-show video. The artist can provide sound and visual files. The venue shall provide a computer playback system (such as iTunes, with stereo outputs) to reproduce the sound and visual cues in the venue.

Artist Microphone:

Dependent on the size of the venue, the artist may need vocal amplification for larger venues. The use of a microphone shall be at the discretion of the artist. If vocal amplification is needed, the following items shall be provided by the venue:
(1) wireless over-the-ear lavalier microphone and transmitter

Talk Back Microphones:

If a post-show talk back is requested and approved by the artist, the venue shall provide a wireless hand-held microphone for audience questions (if needed based on the size of the venue).

LIGHTING

Overview:

Depending on the type of venue (proscenium, black box, studio, etc.) theatrical lighting is always preferred but not required. We are able to perform the show in a “lights up/down” scenario. At a minimum, the ability to blackout the stage shall be provided by the venue. When an adequate theatrical lighting system is provided, approximately 6 lighting cues are written for the production.

Lighting Areas:

Dependent on the size of the stage, the ability to isolate to nine (preferred) or six areas as follows.

COSTUME

Artist's Costume:

The artist will provide her costume for the production.

Depending on the number and frequency of performances, the venue shall provide someone to wash the artist's garments on a daily basis, at the artist's discretion.

DRESSING ROOM

Facility:

Venue shall provide a private, secure, lockable, clean, and well-lit dressing room with good HVAC (heating, ventilation, and air conditioning) in close proximity to the stage. The dressing room shall be equipped with a lit mirror, chair, and makeup table at a minimum. The dressing room shall contain a private bathroom, or one within close proximity, which contains a sink, toilet, and shower with functioning hot and cold water supply. Venue shall provide towels and hand soap.

Amenities:

Venue shall provide room temperature water, preferably spring water, in the dressing room.

TALK BACKS AND PANEL DISCUSSIONS

At the artist's discretion, she is willing to participate in post-show talk backs with the audience, and panel discussions scheduled on non-performance days. Artist shall be given at least 24 hours notice of all talk-backs and discussions, and it is the artist's right to cancel her appearance at these functions for any extenuating reason. For post-show talk backs, please allow the artist ten minutes upon exiting the stage after the curtain call to refresh herself before the talk back commences. The venue shall provide a comfortable chair for the artist during talk backs and panel discussions.

TECHNICAL CREW

The producing organization shall provide one audio console operator and one lighting console operator for all technical rehearsals and performances. The producing organization shall also provide adequate crew to "load in" and "load out" the production as needed. The artist can provide a script copy that contains lighting and sound cues for a stage manager to call the show. The stage manager shall be hired by the producing organization or provided by the company. The stage manager shall be in attendance at all technical rehearsals.

LODGING, TRANSPORTATION, AND PER DIEM

For all venues outside of the Port Angeles, Sequim, Port Townsend, WA area, the producing organization shall provide lodging and round-trip transportation for the artist.

For extended technical and performance periods (seven or more calendar days) when the artist is in residence, the producing organization shall provide a daily per diem to the artist, or be willing to reimburse the artist for receipts turned in to the producing organization for acceptable expenditures.

Lodging:

The producing organization shall provide hotel accommodations for the artist. One non-smoking room with a king size bed and attached bathroom is requested. Check-in shall be at least one day prior to the first technical rehearsal and/or performance date. Check-out shall be at least one day subsequent to the final performance date. Non-acceptable hotel chains include Motel 6 and Super 8. For extended technical and performance periods (seven or more calendar days) when the artist is in residence, the producing organization shall provide an “extended stay” hotel room with kitchen so the artist may prepare her own meals.

Proximity and travel between lodging and venue:

The location of the hotel shall be convenient to the performance venue. Acceptable walking distance between hotel and performance venue is one-quarter mile, and the artist shall have the right to request transportation if needed. If the artist has driven a vehicle to the hotel, and the hotel requires a parking fee, the producing organization shall also cover this parking fee.

If the venue is not within walking distance of lodging, then the producing organization shall cover mileage, at the current compensation rate, for the artist’s vehicle, or provide round-trip ground transportation. If the artist shall be taking a taxi, the producing organization shall reimburse the artist for receipts turned in to the producing organization for acceptable travel expenditures.

Venue parking:

If the artist has driven a vehicle to the venue, please provide one parking space in close proximity to the venue. If venue parking is located within a “paid parking” area, the producing organization shall cover this parking fee.

Transportation:

Producing organization shall cover the cost of round-trip travel to the venue for flight, train, or auto as stated below.

Flight:

Provide one round-trip coach class ticket departing from Seattle International Airport to an airport convenient to the venue location. Non-stop flights are preferred, but one-stop flights are also acceptable. A flight with two or more stops shall be approved by the artist prior to booking. All layovers are to be a minimum of 60 minutes. Provide ground transportation, or reimbursement to the artist, from the arrival airport to lodging or venue.

Auto:

If the performance venue is within driving distance of Sequim, WA (less than four hours), the artist has the right to drive her own vehicle, or rent a vehicle. Provide reimbursement for mileage, at the current compensation rate, for the artist's vehicle, or cover the cost of the round-trip rental vehicle with insurance rider.

ACKNOWLEDGEMENT OF RECEIPT OF THIS RIDER

A representative of the producing organization shall sign and date in the areas below, returning one copy to the artist no less than thirty calendar days prior to the first public performance. By signing below, the producing organization acknowledges the receipt, understanding, and agreement of the specifications contained within this technical rider.

Signature of representative

Printed name of representative