

TECHNICAL RIDER –typical provisions for “Claudia Hommel in cabaret”

For singer-actor Claudia Hommel and one singer-pianist

Venue Description (i.e., high ceilings, thrust stage, bare walls, etc.) can be of any configuration as long as the piano is on the same level as the singer. Rarely, an exception can be made for the piano to be, at the most, 3 feet from a riser on which Claudia is playing. We want to establish the relationship of pianist, singer and audience as all-inclusive.

In all venues, the closer we are to the audience the better. Where there is a choice, Claudia prefers a “cabaret” setting to a high and distant stage. Thrust stage is preferred to proscenium stage. Black box theatre is preferred to large deep auditorium.

1. Number of Sets and Length: School programs are customized to the school periods. A double-period (two-act) show plus dialogue is often desirable.
2. Audience Capacity From 30 to 200. We prefer to repeat the performance rather than sing to 400 students at a time. Regardless of size, we seek to create a sense of intimacy and immediacy.
3. The performance space will be available for load-in and setup by technical crew at least 1 hour before showtime.
4. Sound Check will be completed one-half hour before showtime (or arrival of audience).
All sound reinforcement systems shall be in place, in good working order with room EQ'd, prior to Artist's arrival for sound check. Presenter, technical crew and Artist agree to make every effort to start the performance on time.
5. Sound Reinforcement System
Presenter agrees to provide a professional sound system in good to excellent working condition appropriately sized to cover the entire room. The system shall minimally consist of the following:
 - 6 Input channels
 - 4-Band EQ on each channel
 - Digital Reverb for dry rooms.House Speakers
Stereo 3- or 4-way system shall adequately provide coverage for venue

Stage Monitor System is usually not required. If available two monitors should be as unobtrusive as possible and clear of the front center area of the stage.

If the Artist is driving to the venue and the venue seats 400 or less, the Presenter can rent her Bose PAS Model L1 system at a nominal cost.

6. On Stage Equipment
 - 2 vocal Microphones. These are usually provided by Claudia, including a handheld wireless Shure SM58 and a wired Shure SM58. In larger spaces, the piano should also be miked.
 - 1 Boom Stand (for pianist's vocal mic)

1 Straight Stands (quick-release is preferred for singer)

1 Piano:

Spinnet, upright or grand. In tune and all keys and pedals in working order. Rarely is an electric keyboard considered an acceptable substitute. The exception must be approved 2 weeks in advance of performance.

Seating: 1 adjustable piano bench, one high stool for singer (back or no back, swivel or not).

7. Personnel

The School should provide technical assistance to run the technical equipment specified in this Technical Rider. This person (people) can be staff, faculty or student crew members.

8. Stage Plot:

In most cases, the piano should be somewhat stage right of center with pianist on an angle facing house right back corner.

A set list and "script" with light cue suggestions will be provided.

9. Lighting

Minimal lighting requirement should be simple and enhance the performance. Lighting should frame artists directly. Avoid light spills into the audience and unnecessary lighting of unused portions of the stage.

When available, Claudia will work with Follow Spots Operator, Leko's placed and focused on each player position to highlight solos, and/or Par64's for front, rear and side fills to provide general wash with colored gels.

Personnel to operate the house system and any follow spots can include student crews. Operators must be present during sound check to position and final-focus lights:

Acceptable Flesh Tone Gels: pale lavender, pale pinks and light reds

Acceptable Mood Gels: reds, blues, purples, ambers

Dimmer Board and Operator

Artist shall instruct operator regarding specific light cues or mood changes during sound check. These are minimal. Unless otherwise instructed, lighting and color changes should be kept to a minimum and compliment the performance.

10. Props and "Cabaret" setting. When available, an old-fashioned hat stand or small table can serve to hold Claudia's props next to the piano. In whatever space (auditorium, theatre, social room), the audience experience will be enhanced if a few small tables are set up by the playing area, with table settings, to seat a few student volunteers as "cabaret audience".

11. Presenter is responsible for providing copies of this Technical Rider to the appropriate personnel not less than two weeks prior to the engagement.