

**CORKY SIEGEL'S CHAMBER BLUES
TECHNICAL RIDER**

*Before we begin my Dears. Let me speak of covid from our perspective. **If much doesn't change (or hasn't changed since 2021)** we would require the organization to ask for proof of all approved vaccinations, the wearing of masks at all times inside the building, social distancing procedures, no eating or drinking in the theater, and no reliance on the honor system. Requirements may change as science becomes smarter and offers us the data to assess current risk. And with this we would apply all reasonable levels of protection available. And we are always open for discussion.*

Also it is required that all stage equipment and furnishings are in a state of sanitization on our arrival.

Why? We love life and do not want to put at risk the health of our members, your staff, or your audience, who Chamber Blues and your organization will inspire to gather for this presentation.

Please Note: Chamber Blues can adapt very well to technical and other limitations. So please don't hesitate to contact me, my staff or management if you have any concerns or questions.

Shure Microphones supplied most of our microphones. We bring anything that is specialized. Interfacing with your equipment will not be an issue.

We believe that creative lighting design and stage dressing ("set design") add a lot to the total experience. This is not a requirement, but rather an available creative outlet. Feel free to have some fun with this.

The attached rider details our requirements. It describes a small and simple - but specific - set up.

If it is acceptable to house sound tech, we do often have various members of the string quartet listen and make minor recommendations now and again to help insure a "natural" sonic experience. Most importantly, this gives the members a very good sense of the house sound which allows them to be more comfortable regarding any inconsistencies in the stage sound experience. This helps insure that the focus and goal of the sound check is having the best possible sound in the house.

We will update this rider depending upon discussions and circumstances.

We look forward to working with you.



IMPORTANT NOTE: All deviations from this rider must be approved.

THIS RIDER SHALL BE ATTACHED TO AND BECOME AN INTEGRAL PART OF THE CONTRACT DATED _____ BY AND BETWEEN CORKY SIEGEL MUSIC, INC. F/S/O CORKY SIEGEL'S CHAMBER BLUES, CONTRACTING THROUGH CORKY SIEGEL MUSIC MANAGEMENT, HEREINAFTER CALLED "ARTIST" AND _____ HEREINAFTER CALLED "LOCAL MANAGER" COVERING THE PERFORMANCE (S) ON:

PLEASE READ THIS RIDER CAREFULLY

By signing it, you are agreeing to supply certain equipment and working conditions that are essential to ARTIST'S performance. Should LOCAL MANAGER have any problems or questions concerning any provisions of this contract and rider, please contact Holly Siegel (Personal Management) at 773-764-1133 (land line) 773-551-6141 (mobile/text), or email: holly@chamberblues.com as far in advance of the performance as possible.

PLEASE PROVIDE CONTACT INFO NAMES AND NUMBERS:

Back Stage; Stage Manager; Sound Tech; etc.

1. LOCAL MANAGER agrees to provide and pay for at his/her sole expense:

A. STAGE REQUIREMENTS: Standard concert set-up.

- Five (5) matching, armless chairs
- Four (4) short music stands (might not be necessary but please have ready)
- Four (4) music stand lights (might not be necessary but please have ready)

If there is a local set designer, artistic treatment of the stage is welcome, but not required. In general ARTIST prefers curtains behind rather than reflectors or shell

Number of people in touring company: Eight (7-8) (plus special guests if any)

Number of people performing on stage: Six (6) (plus special guests if any)

Minor additions to sound requirements will be necessary for special guests artists.

B. PIANO REQUIREMENTS: Steinway 9' concert grand piano in excellent performance condition, to be tuned to "A-440" on the day of performance and an adjustable soft or padded piano bench. Any other excellent concert grand should suffice. If this requirement is not possible please contact Holly Siegel @ 773-764-1133

or holly@chamberblues.com. **NOTE: We may prefer our digital piano depending on the situation.**

NOTE: The tuning of the piano to exactly A-440, and not higher, is ESSENTIAL because harmonicas are fixed never higher than A-440.

C. AUDIO REQUIREMENTS:

Please don't hesitate to contact management if you have any concerns about these requirements.

LOCAL MANAGER shall have performance space, piano, chairs, stands, and sound system completely ready and available no later than six (6) hours prior to time of performance. Sound system should be tested and free from hums and buzzes before artist's arrival.

Note: It is also highly recommended that, in advance, all cables be tested carefully. This is the case because most of the microphones we provide, are phantom power and are very sensitive to even minor inconsistencies in a cable or connector.

LOCAL MANAGER assumes any and all costs associated with a rehearsal and sound check. Actual sound checking should start 4 to 5 hours prior to performance.

1. **PLEASE SUPPLY:** Your favorite set up for microphoning your piano
2. **PLEASE SUPPLY:** Two (2) SM58s for tabla and percussionist vocal. In rare situations a different choice of microphone might be better for tabla sound.
3. Artist supplies Five (5) string microphones attached to instruments, two KSM9 vocal microphones, and SM545 hand-held microphone for harmonica (XLR)
4. Microphone Stands: One (1) straight; Two (2) booms (in excellent working condition); One (1) shorty; Three (3) medium short booms; Or Three (3) additional standard booms if medium short or are not exactly the right height.
5. 25 XLR cables in excellent condition
6. Mixing console: 24 inputs (minimum), phantom power, 4 band EQ, monitor and effect sends, 4 to 8 sub groups, stereo outputs plus mono output.
7. Monitors: Four (4) low profile monitors (10-12" plus horn) (4 minis ok)
8. Amplifiers: Enough channels to power everything. IF amplifiers have fans, they should be situated away from the stage. The dynamic range of the performance regularly includes silence.
9. Sound Technician: A professional sound tech must be provided to set-up, trouble shoot and run the sound. The sound tech should be familiar with sound systems. ARTIST will provide assistance in finessing the sound.

10. ARTIST and/or ARTIST representative shall have the final right of approval on any sound reinforcement system to be used for the performance (s) hereunder. LOCAL MANAGER shall forward a detailed description of the exact system (including all technical specifications) to Public Invasions inc. no later than 30 days prior to performance date.
11. Please have the curtains set and any other staging that could effect acoustics before sound-check begins. ☺

D. LIGHTING REQUIREMENTS: Sufficient stage lighting for a quality appearance is necessary. House lights shall be dimmed before ARTIST takes the stage and shall remain dimmed throughout performance. Specials for each of the performers should be incorporated.

E. LOAD-IN CREW: Number needed for: Load-in: One (1) Load-out: One (1)

F. HOSPITALITY: ARTIST would greatly appreciate bottled water and/or other beverages (hot water for tea would be greatly appreciated), and an assortment of fresh fruit or small snacks. If possible, a hot meal 2 or 3 hours before the show would be greatly appreciated. Please verify this with ARTIST on the initial contact. (Some in the group are vegetarian). The absence of cigarette smoke and alcohol is required.

G. GROUND TRANSPORTATION. LOCAL MANAGER shall provide ground transportation for ARTIST, including transportation for 7-8 people and their instruments between airport, hotel and venue if necessary.

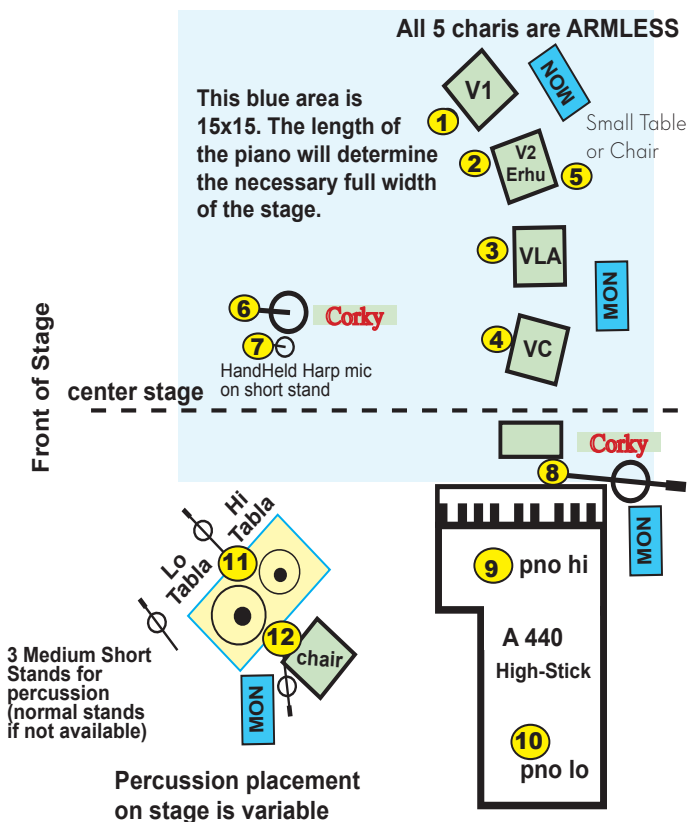
I. MERCHANDISE: The ARTIST will have merchandise for sale. Presenter agrees to provide one table and one volunteer to sell merchandise before the concert, at intermission, and after the concert, if ARTIST requests.

J. COMPS: ARTIST will be provided with ten (10) “comp” tickets if requested

Stage plot follows on next page

STANDARD STAGE PLOT & INPUT LIST

STAGE PLOT - Corky Siegel's Chamber Blues 1-2019



INPUT LIST

STAGE RIGHT / HOUSE LEFT

Strings (we supply these 5 mics that attach to instruments)

1. V1 - Violin One
2. V2 - Violin Two
3. VLA - Viola
4. VC - Cello
5. Erhu (with V2)

Front Vocal & Harmonica Hand-Held Mic (we supply)

6. Vocal CORKY Front (we supply KSM9) it's PHANTOM POWER
7. Harp - Hand-Held Mic on shorty stand. Normal XLR to Board (we supply)

STAGE LEFT / HOUSE RIGHT

Vocal at Piano

8. Vocal CORKY Piano (we supply KSM9) it's PHANTOM POWER
- Piano (Use your favorite mics)*

9. Piano Hi
10. Piano Lo

Percussion

11. Tablas Hi & Lo - We need one SM58 on medium short stand.
12. Vocal at Tabla - medium short stand (or normal boom) need SM58

OTHER NOTES:

Percussion needs an additional medium short stand for clamping a cymbal and mount.

Percussion may need a monitor feed into our IEM if we choose to not use the monitor speaker but this is very unlikely

This input list and stage plot does not include information for any guest artists.

Sign rider on next page

AGREED AND ACCEPTED:

A handwritten signature in black ink that reads "Corky Siegel". The signature is written in a cursive style with a large, prominent 'C' at the beginning.

Corky Siegel

Personal Management: Holly Siegel
6249 N. Glenwood - Chicago, IL 60660

Land line (773) 764-1133
Mobile/Text (773) 551-6141

AGREED AND ACCEPTED:

END OF RIDER