CAMERON LEACH

cleachmusic.com
cameron@cleachmusic.com
(614) 218-3030

SEVEN SHORT STORIES

A PERCUSSION THEATRE SHOW

TECH RIDER

1. **OVERVIEW**

SEVEN SHORT STORIES is comprised of **7 theatrical percussion solos** that involve a mixture of audio playback, video projection, lighting cues, and moderate onstage sound reinforcement.

Because of the A/V requirements of this program, it is necessary to have both an audio engineer and lighting technician on hand for the load-in/technical rehearsal (or, someone with knowledge of both). The performance requires one person to run both audio and lighting cues. **Leach prefers to travel with his own engineer** to run the A/V aspects of the performance, but if this is not possible, the presenter must provide one (which could be the same technician who was on hand for the tech rehearsal/load-in).

Leach wears wireless in-ear monitors during those pieces involving audio playback, to align his acoustic performance with the electronic tracks. He travels with this system.

Additionally, because of the specific nature of the staging, props, and instruments required for this performance, **the show can only travel by car at this time**.

The final page of this document is a detailed chart of lighting cues, audio track start/stop timings, and audio inputs needed for each piece, listed in concert order, to be used by the engineer/FOH tech running the performance.

Average runtime for the performance is **70 minutes**.

Thank you in advance for your assistance with these requests!

2. <u>PROGRAM</u>

*Broken Mirrors (2019)   Vera Stanojevic

*Ready to Die Etudes (2019)   Paul Pinto

*Before Sensation Returns (2019)   Linda Kernohan

- INTERMISSION -

Le corps à corps (1978, rev. 2006)   Georges Aperghis

Manifesto (2012)   Aaron Graham

*Scratch (2019)   Reilly Spitzfaden

Ceci n'est pas une balle (2012)   Compagnie Kahlua

Written for Leach

3. <u>LOAD IN / SOUND CHECK / LOAD OUT</u>
   A. A **minimum of 8 hours** is needed to set up, sound check, adjust lights, and rehearse for the performance. It is preferable to do this the day before the performance, with an additional dress rehearsal period on the day of the show. Please contact Leach to finalize this schedule.
   B. Load out will take between **90-120 minutes**.

4. <u>STAGE SIZE</u>
   A. Minimum stage size is 30' wide x 20' deep. For other dimensions, please contact Leach.

5. <u>STAGE MOVES</u>
   A. No stage moves are required for this performance (including at intermission). Everything remains set for the duration of the program.

6. <u>STAGE PLOT</u>
   A. See attached **"Seven Short Stories Stage Plot MM-DD-YY.pdf"** for setup specifics.

7. LIGHTING

  A. See final page of this document.

8. POWER

  A. 110V AC needed:
      i. Extension cord + power strip (3 outlets minimum) needed on stage at Station 6.
      ii. Power strip needed FOH for audio equipment.

9. AUDIO INPUTS & OUTPUTS

  A. This performance requires a minimum of 11 audio inputs and 3 outputs:

INPUT #(s)	SIGNAL	SOURCE/MIC	SOURCE LOCATION	INPUT LEVEL	CONNECTOR
1-2	Stereo	Audio interface outputs 1-2	Front of house	Line	1/4" TRS Male
3-4	Stereo	Audio interface outputs 3-4	Front of house	Line	1/4" TRS Male
5-6	Stereo	Audio interface outputs 5-6	Front of house	Line	1/4" TRS Male
7	Mono	Audio interface output 7	Front of house	Line	1/4" TRS Male
8	Mono	Lavalier microphone via wireless transmitter	Worn on performer, transmitter located FOH	Mic	XLR Male
9	Mono	Mic 1, SM57 or similar	Station 2	Mic	XLR Male
10	Mono	Mic 2, SM57 or similar	Station 2	Mic	XLR Male
11	Mono	Mic 3, SM57 or similar	Station 6	Mic	XLR Male

OUTPUT #(s)	SIGNAL	SENDING TO	CONNECTOR
1-2	Stereo	Main speakers	XLR Male
3	Mono	Wireless transmitter for in-ear monitors	1/4" TRS Male

10. <u>SPEAKERS</u>

    A. It is best to have powered speakers placed on stage, on speaker stands, on the far sides of the stage. This ensures that sound is projecting from the same location both electronically and acoustically, as some venues will have house speakers that are hung too high/far away from the acoustic sound source.

    B. If this isn't possible, it is OK to use the house system in place.

11. <u>SECURING INSTRUMENTS</u>

    A. For many concerts, Leach is able to contact local universities or endorsers to secure certain large instrument rentals.

    B. Leach can typically provide cymbals or smaller accessory instruments. This varies with travel schedule. In some cases, Leach can provide many of the drums and larger instruments if traveling by car.

    C. **Please contact at least sixty (60) days in advance to facilitate these instrument needs.**

INSTRUMENT LIST

12. <u>EQUIPMENT PROVIDED BY PRESENTER</u>

- short throw projector
- projection screen
- HDMI cable from stage to FOH (approx. 100 ft?)
- 3 instrument microphones (SM57 or equivalent) with stands and cables

If anything listed here cannot be provided, please contact Leach to arrange an alternate solution.

13. <u>EQUIPMENT PROVIDED BY PERFORMER</u>

- concert snare drum with stand
- 6 foot foldable table
- 6 serving bowls
- 2 small plates
- table placemat
- toaster
- serving spoons
- food supplies
- 3.0 octave vibraphone
- kick drum with pedal
- snare drum with short stand
- 2 rack toms (10" and 12") with double tom stand
- floor tom (16")

- drum throne
- 2 crotales (high and low Bb) with BSP RecPlate + 2 crotale mounts
- speaker instrument setup
- iPad and foot pedal
- chair
- chain
- ratchet
- field drum (16") with short stand
- temple blocks
- key wind chimes
- glass wind chimes
- suspended cymbal (old Sabian one)
- 5 lowest purpleheart wooden planks with egg carton foam
- 5 mixing bowls with egg carton foam
- 3 keyboard X stands
- 3 trap tables
  - 36" x 18" table (planks)
  - 48" x 10" table (bowls)
  - 36" x 24" table (FOH wireless/audio gear)
- zarb
- 5 foot wooden table
- 2 small lamps
- pull-chain lamp
- typewriter
- castanet machine
- tile slab
- wooden marimba undercut
- anvil
- moongels
- 2 pieces of egg carton foam
- suspended brake drum
- bouncy ball
- 6 music stands
- 6 cymbal stands
  - 1 heavy duty boom stand
  - 5 medium weight boom stands
- laptop(s)
- wireless in-ear system (transmitter, beltpack, in-ears)
- wireless lavalier microphone system (transmitter, beltpack, lav mic)
- power strips + extension cords
- gaff / spike tape

#	PIECE / COMPOSER	LENGTH	TECH NEEDED	INPUTS USED	LOCATION ON STAGE	LIGHTING / CUES
1	**Broken Mirrors** *Vera Stanojevic*	6 min	Audio playback	1/2 (audio)	Station 1 DOWNSTAGE RIGHT	Blackout for entire piece, or possibly very dim light.
2	**Ready to Die Etudes** *Paul Pinto*	8 min	Audio playback Video projection Lav microphone Area microphones *(possibly from a second laptop)*	3/4 (audio) 8 (lav mic) 9 (area mic) 10 (area mic)	Station 2 STAGE RIGHT	**CUE TIMINGS ARE FROM DAW** Lights on sharply at **5:55.000** Lights off sharply at **9:16.750** Lights on sharply at **10:40.500** **At end of piece, projector off.**
3	**Before Sensation Returns** *Linda Kernohan*	~10 min	Lav microphone	8 (lav mic)	Station 3 STAGE CENTER	Dim lighting (shadows, etc.). No cues.
			15 MINUTE INTERMISSION (full stage lights)			
4	**Le corps à corps** *Georges Aperghis*	7 min	None	n/a	Station 4 DOWNSTAGE LEFT	As close to a spotlight as possible, or perhaps dim area lighting. Slow blackout at end of piece, as audio for next piece fades in.
5	**Manifesto** *Aaron Graham*	10 min	Audio playback Area microphone	5/6 (audio) 11 (area mic)	Station 5 STAGE LEFT	Blackout for entire piece, or possibly very dim light.
6	**Scratch** *Reilly Spitzfaden*	~8 min	None	n/a	Station 6 DOWNSTAGE CENTER	Area lighting comes up once seated at this setup (walking directly from end of last piece).
7	**Ceci n'est pas une balle** *Compagnie Kahlua*	6 min	Audio playback	7 (audio)	Station 7 STAGE CENTER	When Leach stands up, start the audio track and go to full stage lighting (if last piece was isolated area lighting).

LIGHTING - Because each piece is divided into individual setups across the stage, it is best to light these individual areas whenever possible, as opposed to full stage lighting. If it is not possible, a full stage lighting can be used instead, or perhaps only some of the pieces can have their individual stations distinctly lighted, depending on current plot configuration.

CONCERT FLOW - Both halves of the program are performed continuously. Pieces 1/2 will simply run into each other in the DAW (both contain audio playback). Pieces 5 and 7 will begin with audio tracks that fade in, based on when their preceding pieces end.