

PORTRAIT OF
ARETHA
STARRING CECE TENEAL

Initial Advance and Press Contact

CeCe Teneal: (407) 595-7558
cece@ceceteneal.com

Technical Advance Contact

Darrius Jamar: (256) 324-2170
darrius@ceceteneal.com

**PORTRAIT OF ARETHA
TECHNICAL RIDER D**

CeCe Teneal with 7pc Live Band, BGVs, and Recorded Music

UPDATED MARCH 2024

GENERAL INFORMATION

PORTRAIT OF ARETHA (“Artist”) is available for performance in a number of different spaces and configurations. **Most aspects of the presentation are flexible and negotiable as part of the engagement contract.** However, any deviations from this rider must be approved at least 48 hours prior to performance.

Configurations:

RIDER A: CeCe Teneal + Piano/Vocal and Recorded Music

RIDER B: CeCe Teneal + Piano/Vocal, BGVs, and Recorded Music

RIDER C: CeCe Teneal with 4pc Live Band, BGVs, and Recorded Music

RIDER D: CeCe Teneal with 7pc Live Band, BGVs, and Recorded Music

This technical rider specifies the requirements for **RIDER D ONLY.**

Names/Number of Performers:

- ONE (1) Lead Vocalist: CeCe Teneal
NOTE: Ms. Teneal may bring personal assistant
- TWO (2) Background Vocalists
- ONE (1) Production Associate
NOTE: Artist reserves the right to consolidate Production Associate position with Instrumentalist if desired.
- UP TO SEVEN (7) Instrumentalists/Instrumental Groups (SEE CONTRACT)
NOTE: Non-contracted musicians provided via click-track.

RHYTHM: 1. Piano/Keyboard 2. Electric Bass 3. Drums 4. Electric Guitar

REEDS/BRASS: 5. Trumpet 6. Saxophone 7. Trombone

Initials Date

Dedicated Rehearsal/Sound Check:

In addition to the following technical requirements, Artist will require up to five (5) hours of dedicated time in the performance space prior to the room's opening. This pre-show time in the space will be utilized to (A) load-in and complete a sound check, (B) complete a technical cue-to-cue, and/or (C) perform a full-volume and full-length run-through to incorporate any regional instrumentalists into the show. This will be similar to a dress rehearsal, involving instrumentalists, amplification/microphones, and singing. This is essential for a smooth final performance. Please be sure to note that Artist will be performing at FULL VOLUME during this dedicated time so as not to affect events in the adjoining areas.

Local Crew Requirements:

A knowledgeable venue representative should be available to grant venue access to company in time to complete sound check and rehearsal prior to audience seating. The Artist's Production Associate must be able to easily communicate from the stage area with the following technicians: Master Electrician (lighting board operator), Audio Engineer, and Follow Spot Operator(s) (if needed depending on venue size). All technicians must be present during the pre-show sound check/rehearsal AND performance.

STAGE REQUIREMENTS (to be ready upon arrival):

PRESENTER AGREES TO FURNISH AT OWN EXPENSE

Performing Surface:

The required performing area is a hard surface, at least thirty (30) feet wide and eighteen (18) feet deep. Other dimensions are acceptable as long as all performers may be comfortably accommodated. No waxy floors or carpeting, please. A raised proscenium-style stage with a wood floor is ideal. The performing surface should be swept clean and cleared of all equipment and debris prior to Artist's arrival.

Stage/House Access:

The show is performed proscenium-style, so enjoyment will be enhanced if there is no audience seating to the side of or behind the performers. A portion of the show may involve performer/audience interaction, so house access from the stage (via aisles or stage stairs) is necessary. Ideal locations are two separate sets of stairs (or aisles) located mid-SR and mid-SL, although one method of house access located center stage is also acceptable.

Seating/Onstage Furniture:

Artist requires the use of one (1) high stool, preferably standard black backless barstool (29 to 31 inches tall) located in the nook of the piano USC. Artist also requests a small

onstage table for water as well as two (2) high (30”) stools for background vocalists. All stools will be used as onstage seating during performance, so they should be well-maintained.

Curtain/Backdrop:

If the performance space allows for a backdrop (and Artist-provided Multimedia is not being incorporated – see LIGHTING REQUIREMENTS), either a white cyclorama (cyc) with color washes or an appropriately-themed backdrop would be most appropriate. A black traveler or backdrop is also acceptable.

Offstage/Wings:

Offstage/backstage access from the performing space with appropriate masking from the audience is required on at least one side of the stage and preferred on both sides of the stage.

HOSPITALITY:

Accommodations:

PRESENTER-PROVIDED ACCOMMODATIONS ARE REQUIRED. Please see Engagement Contract for room requirements and number of rooms/nights needed.

Artist requires hotel with interior corridors, complimentary wi-fi internet, complimentary (or reimbursable) parking, and complimentary hot breakfast (or equivalent meal buyout of \$15pp, per night). The hotel property should have a 3-star (out of 5-star) rating or better.

Parking:

Artist company will travel to Venue in personal vehicles (cars and vans requiring standard-size parking spaces). Please reserve complimentary (or reimbursable) parking space for Artist’s vehicles (number to be provided during final tech advance) adjacent to stage door to be available before, during, and after Performance.

Security:

Presenter shall guarantee proper security at all times to ensure the safety of Artist company, their instruments, and all personal property from load-in to load-out. While uniformed security is not necessary, theater personnel should prevent public access to the stage from the audience, and locked doors or attendants should prevent any unauthorized individuals from accessing the backstage area during the duration of the Artist’s stay. No non-venue personnel should be allowed access backstage or to dressing rooms without approval by the Artist, and Presenter can be held financially responsible for loss due to lack of security.

Changing Area:

For Artists, please provide at least one (1) well-lit private dressing area in close

proximity to the stage containing a rolling or built-in costume rack, at least five (5) brown hand towels, and wastebasket. In addition, please provide (1) well-lit private changing area for instrumentalists and production associate sufficiently sized to accommodate the number of contracted players, with two (2) six-foot banquet tables, adequate seating for twelve (12) people in the form of chairs or couches, a full-length mirror, cups for drinking (Hot/Cold), plastic dining utensils for twelve (12) people, wastebasket, and access to public/private restroom. There should also be easy access to at least one (1) private bathroom (for Artist only) with hot and cold running water, adequately supplied with fresh soap, clean towels, and tissue. Artist would appreciate the use of a functioning costume steamer backstage. Wireless internet access (WiFi) should be offered to Artist if available at Venue, with network name and password posted in the backstage area.

Beverages:

Please provide a hot tea station (peppermint with honey) located in/around the dressing area and a clean ice chest containing one (1) ten-pound bag of ice and filled with assorted beverages, including:

- 24 bottles / 1 case of Spring Water (For example: Evian, Fiji, Zephyrhills)
- 12 Cans of Diet Coke
- 12 Cans of Sprite
- 8 Bottles of Gatorade (Lemon Lime or Orange)

Meal:

A hot meal for the full company is to be provided in between sound check and performance (approximately 2 hours before showtime). A suggested offering is two meat options (chicken, beef, fish), two to three vegetable/starch choices, bread/dinner rolls, and dinner salad. Food arrangements can be completed with the Artist management upon arrival to the venue. NOTE: Ms. Teneal has an allergy to raw tomatoes and requires a “to-go” container, as she often prefers to eat post-performance. Any additional special food restrictions/allergies will be forwarded one week prior to performance.

Appearances/Meet-and-Greets:

Requests for pre- or post-show meet-and-greets or receptions at Venue must be submitted to the Artist prior to engagement date and will be subject to Artist’s approval, not to be unreasonably withheld depending on Artist’s tour schedule. Off-site events must be negotiated/approved in advance and will not be permitted unless part of the engagement contract.

BACKLINE REQUIREMENTS

ARTIST REQUIRES THE FOLLOWING TO BE PROVIDED BY PRESENTER.

Please see attached Stage Plot for instrument placement.

- **PIANO AND KEYBOARD:** Artist requires the use of two professional instruments (one keyboard and one well-tuned concert grand or baby grand piano with adjustable piano bench) provided by presenter at own expense. **A second keyboard can be substituted if piano is not readily available.**
 - **ONE (1) PIANO:** A well-tuned concert grand or baby grand piano with adjustable piano bench is required, recently tuned by Presenter at own expense and amplified appropriately. **A second keyboard can be substituted if piano is not readily available.**
 - **ONE (1) KEYBOARD (one of the following, listed in order of preference with similar substitutions acceptable):** NORD Stage 3 or 4 (88 Key) OR Yamaha CP 88 OR KORG Kronos 2 (88 Key). Adjustable keyboard stands, music stands, clip lights and sustain/volume pedals should be provided.
- **ONE (1) ELECTRIC BASS AMP AND STAND:** Aguilar Tone Hammer 500 head with 2x12 or 4x10 cabinet OR Mark Bass Tube amp with 2x12 or 4x10 Cabinet. Similar high-quality substitutions can be approved during tech advance. Please also provide a Bass Guitar stand.
- **ONE (1) ELECTRIC GUITAR AMP AND STAND:** Fender Twin Reverb. Similar high-quality substitutions can be approved during tech advance. Please also provide a Guitar stand.
- **ONE (1) DRUM KIT WITH CYMBALS:** A high-quality drum kit with cymbals (snare, bass, two rack toms, floor tom, hi-hat cymbal and crash+ride cymbal), drum stool, and appropriate hardware must be provided by presenter at own expense. One music stand with clip light should also be provided.
 - **OPTIONS: (one of the following, listed in order of preference with similar substitutions acceptable):** DW OR YAMAHA OR Mapex OR Pearl
 - (1) Kick Drum (22")
 - (1) Snare (14" x 6.5")

Rack and floor tom combo options: (based on availability)

3 toms: 10", 12" and 16"

3 toms: 10", 14" and 14"

2 toms: 10" and 16" (Preferred Configuration)

- CYMBALS (Sabian preferred): 2 crashes (18" and 18"), 1 ride (22", 21" or 20"), and 1 pair of hi-hats (14" or 15").
- HARDWARE: 4 cymbal stands (boom), 1 hi-hat stand (with clutch), 1 drum throne, 1 drum rug, 1 snare stand, and 1 kick pedal

TECHNICAL REQUIREMENTS (to be ready upon arrival):

General Audio Requirements:

ARTIST WILL REQUIRE A FULLY-OPERATIONAL PROFESSIONAL SOUND SYSTEM WITH OPERATOR.

The performers/band will use venue audio system, which should include appropriate professional audio console, power amps, equalizers, speakers, all necessary cabling, and monitors appropriate to venue dimensions. If the venue PA is not of sufficient quality to properly host the artist, the presenter shall rent/furnish a professional sound board with the appropriate number of inputs/outputs (see list for details), amplification and monitoring equipment, and sound engineer. Audio/lighting load-in and basic stage setup should be completed prior to artists' arrival, as only a short amount of time is allotted to fine-tune audio and lighting prior to full sound check.

PRESENTER AGREES TO FURNISH AT OWN EXPENSE:

- Multi-channel mixing board with appropriate number of inputs/outputs and amplifiers with appropriate cables sufficient to send clear sound throughout the venue.
- **For Lead Vocals:** Two (2) wireless handheld mics:
 - One (1) wireless handheld microphone for CeCe Teneal on adjustable straight microphone stand. Sennheiser product is preferred (for example: Sennheiser EW100 G3) with compression/reverb available.
 - One (1) additional wireless handheld mic on stand located in an offstage wing to be used for presenter introduction and utilized in case of performer microphone failure.
- **For Background Vocals:** Two (2) wireless handheld mics on adjustable straight microphone stands. Sennheiser product is preferred (for example: Sennheiser EW100 G3) with compression/reverb available.
- **Vocal Monitors:** FOUR (4) vocal monitor wedges (min 2x12" speakers each) evenly spaced downstage with one mix (will adjust during soundcheck). If four monitors are not available, accommodations can often be made for a reduced number with advance notice.
- **In-Ear Wireless Vocal Monitors:** Three (3) complete wireless IEM systems (Sennheiser G4 Wireless transmitter + body pack or similar) providing in-ear

monitoring for lead and background vocalists. ARTIST will provide their own headphones.

- **ALTERNATE OPTION [ONLY IF “In-Ear Vocal Monitors” above is redlined]**
For venues with limited technical capability or tech budget constraints, ARTIST can travel with one complete personal In-Ear Monitor (IEM) System (including transmitter, receiver, and headphones) for the lead vocal, with BGV vocals to rely only on PRESENTER-provided floor wedge monitoring as previously listed - ***this option is only available if the “In-Ear Vocal Monitors” clause above is redlined/initialed by both parties and must be discussed prior to performance during technical advance call***
- **In-Ear Band Monitors - Wired or Wireless:** A complete wired or wireless IEM system (Sennheiser G4 Wireless transmitter + body pack or similar OR Behringer P2 personal in-ear monitor amplifiers) is required for each of the seven (7) contracted instrumentalists.
 - **ALTERNATE OPTION [ONLY IF “In-Ear Band Monitors” above is redlined]**
Band Monitor Lines (to be connected to Artist-provided IEMs): For venues with limited technical capability or tech budget constraints, ARTIST can travel with Behringer P2 personal in-ear monitor amplifiers for each band member. If this option is utilized, seven (7) distinct XLR monitor-sends are required, one for each contracted band member - ***this option is only available if the “In-Ear Band Monitors” clause above is redlined/initialed by both parties and must be discussed prior to performance during technical advance call***
- **For Supplemental Tracks:** This production utilizes a hybrid of live and recorded musicians via click track. The performers travel with click track, including Artist-provided laptop computer, which will be set-up alongside Piano. Artist requires use of three (3) DI inputs at the piano station and one (1) small table or stand for laptop.
- **For Piano:** At least one (1) but preferably two (2) PZM or boom microphones [Example: Crown PZM 6-D]. If second Keyboard is being substituted, two (2) DI inputs.
- **For Keyboard + Keyboard Vocals:** Two (2) DI inputs and one (1) vocal microphone on boom for talk-back [Example: Shure SM58].
- **For Electric Bass:** DI from the Amp
- **For Drums:** Please provide appropriate amplification for kick, snare/toms, hi-hat and right/left overheads. (Suggestion: Shure Beta 52A for kick, Sennheiser E604 for each snare/tom, AKG C430 for OH left and right, and Shure SM57 for hi-hats) DRUM SHIELD provided as an option, please.
- **For Electric Guitar:** Amp set-up with one microphone (Suggestion: Sennheiser e609 Silver).

- **For Saxophone:** One (1) mic on stand for Trumpet (Example: Shure SM57)
- **For Trumpet:** One (1) mic on stand for Trumpet (Example: Shure SM57)
- **For Trombone:** One (1) mic on stand for Trumpet (Example: Shure SM57)

Lighting Requirements:

ARTIST WILL NOT PROVIDE LIGHTING EQUIPMENT OR TECHNICIANS.

Good concert lighting is required. For all setups, a general stage wash preferably with multiple color options AND some front-of-house electrics are required. Theatrical lighting capable of dimming is preferred. One (1) follow spot with operator is preferred for moderate to large venues for solo moments. NOTE: There must be sufficient onstage “wash” lighting without the use of spotlights for the majority of the performance unless three (3) spotlights are available. Stage wash may be confined to the “singer area,” with a pool of light (if available) illuminating the instrument area USR. Artist will provide a song list and basic staging plot to all operators on the day of the show to aid in lighting effects.

Multimedia (Optional):

The best presentation of the show incorporates multimedia video, set up to either project (using Presenter-provided projection equipment) as a large image on a white cyclorama behind the performers, movie screen above the performers, or on 2 side screens. The projected image should be as large as possible and proportionate to the size of the venue for optimum audience view. Video content is generated from the same Artist-provided Mac Computer (HDMI port) that runs the supplemental audio tracks, sent from an onstage position. Video Projection System and HDMI cabling to the computer must be provided by PRESENTER to utilize Multimedia. Please notify Artist during Tech Advance whether or not Multimedia will be included in the presentation.

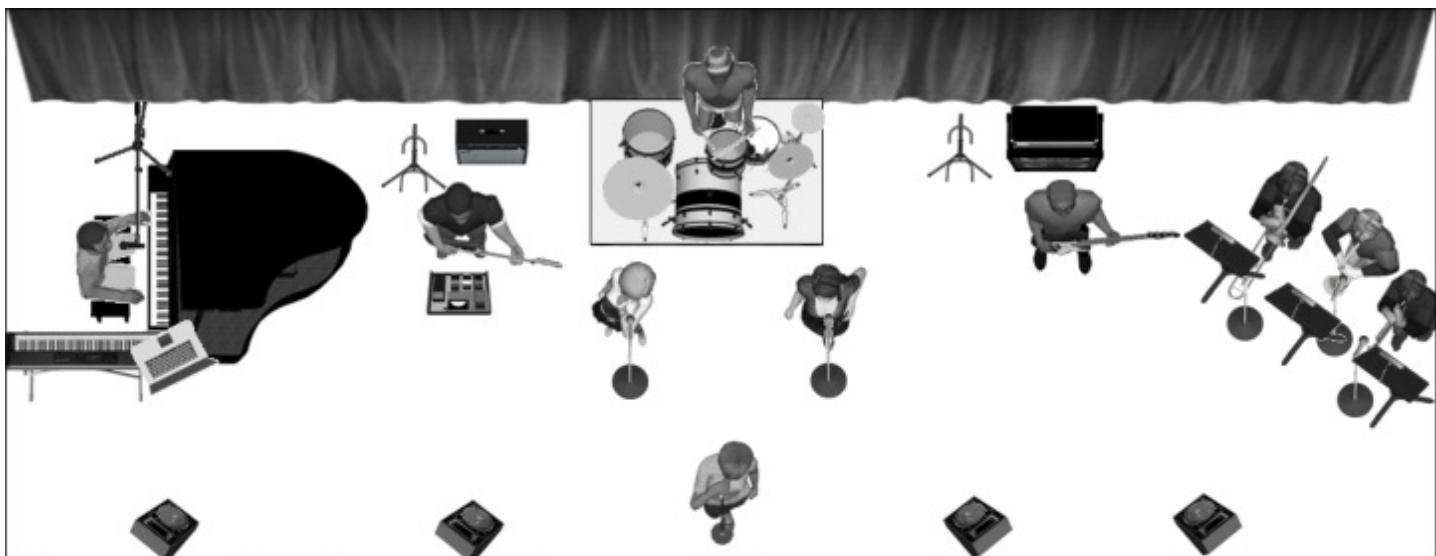
PORTRAIT OF ARETHA

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**PORTRAIT OF ARETHA
 STAGE PLOT
 10-PERSON CONFIGURATION (CeCe Teneal + 2 BGVs + 7-PIECE BAND)**

STAGE PLOT



Monitor Groups:

Mix 1	Drums Monitor - One (1) Artist-Provided IEM OR One (1) Floor Wedge (discuss on advance)
Mix 2	Bass Monitor - One (1) Artist-Provided IEM OR One (1) Floor Wedge (discuss on advance)
Mix 3	Keys Monitor - One (1) Artist-Provided IEM OR One (1) Floor Wedge (discuss on advance)
Mix 4	Guitar Monitor - One (1) Artist-Provided IEM OR One (1) Floor Wedge (discuss on advance)
Mix 5	Horns Monitors - One (1) Artist-Provided IEM per musician OR Two (2) Floor Wedges (discuss on advance)
Mix 6	Vocals Monitors - One (1) Artist-Provided IEM AND Four (4) front wedge monitors (discuss on advance)

Input Channel List:

Channel	Instrument	Suggested Mic or DI	Insert
1	Kick Drum	Shure Beta 52A	Compressor
2	Snare Top	Sennheiser E604	Compressor
3	Snare Bottom	Sennheiser E604	Compressor
4	Rack Tom	Sennheiser E604	Compressor
5	Floor Tom	Sennheiser E604	Compressor
6	Hi-Hat	Shure SM57	
7	OH Left	AKG C430	Gate
8	OH Right	AKG C430	Gate
9	Electric Bass	DI on amp	Compressor
10	Piano 1	Crown PZM 6-D	
11	Piano 2 (optional)	Crown PZM 6-D	
12	Keyboard L	DI	
13	Keyboard R	DI	
14	Playback L	DI	
15	Playback R	DI	
16	Click	DI	
17	Electric Guitar	Amp with Sennheiser e609 Silver	
18	Trombone	Shure SM57	Reverb
19	Saxophone	Shure SM57	Reverb
20	Trumpet	Shure SM57	Reverb
21	BGV 1	Sennheiser EW100 G3	Compressor/Reverb
22	BGV 2	Sennheiser EW100 G3	Compressor/Reverb
23	Lead Vocal (CeCe Teneal)	Sennheiser EW100 G3	Compressor/Reverb
24	Lead Vocal Spare	Sennheiser EW100 G3	Compressor/Reverb
25	Talk back mic (at Piano)	Shure SM58 (on boom)	