

# Delusions and Grandeur

It is the jester's privilege to present ...

What: "Delusions and Grandeur"  
Who: Created and performed by Karen Hall  
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## About "Delusions and Grandeur"

"As irreverent as it is poignant" (Australian Arts Review). Come for the music, stay for the existential crisis as genre-blurring jester and cellist Karen Hall peels back the layers of formality leaving you with only the humanity and insanity of the artist behind the instrument. And yourself. Featuring Suite Number One in G Major by JS Bach and personal comedic pieces crafted in Idiot classes, Karen fuses in a healthy dose of pathos tackling identity, expectations, and success through the eyes of a fool.



## About Karen Hall

Based in Los Angeles, Karen boasts a diverse resume having graced the stages of Carnegie Hall and the Hollywood Bowl to behind the scenes work in studio sessions for everything from indie singer/songwriter albums to work on soundtracks for Emmy-nominated shows. Karen most visibly spent four seasons on camera as the Cellist on the TV show, *Glee*, and performs regularly with various symphony orchestras throughout the greater Los Angeles area. She has worked with notable artists such as Shawn Mendes, Geoff Emerick, and Yoshiki. Karen is a sought after music educator frequently employed as a Teaching Artist in Residency for the prestigious Music Center Los Angeles.

# Delusions and Grandeur



- ★★★★★ - On the Record
- ★★★★★ - North West End
- ★★★★★ - The Recs
- ★★★★★ - One4Review
- ★★★★★ - ScotsGay Arts
- ★★★★★ - The Wee Review
- ★★★★★ - The Arts Desk
- ★★★★★ - Everything Theatre UK
- ★★★★★ - The Alternative Gig Guide
- ★★★★★ - Sydney Arts Guide

A Top Ten Theatre Pick in Los Angeles Theatre  
- Stage Raw

Must See Show at the Edinburgh Fringe Festival  
- Fringe Review

As profiled in the Sydney Morning Herald.

The Weirdest Shows at the 2024  
Melbourne Fringe Festival.  
- Time Out Melbourne

Top Picks for the 2025 Adelaide Fringe Festival  
- Australian Arts Review

Top 10 Picks for the Vancouver Fringe Festival:  
#5 - Stirr Vancouver





# FringeReview

## **MUST SEE SHOW**

### Tech Specs

- Raised stage space or raked seating
- Minimum 2m deep by 3m wide and 2.5m overhead
- House lights and general peach wash LED or gel.
- Optional: spot or color cue. Show is typically done tech free. Can provide headset mic if needed in larger venue.
- Required Set: One sturdy black chair.
- Optional: Pre show recording or in person introduction to be done after the cold open
- Run Time: Approximately 80 minutes

### Numbers

Solo show but airfare includes a second plane seat for the cello and ground transportation reflects transit needs as well. If travel provisions and/or accommodations are included, fees can be negotiated.

Partner outreach offerings are available as well and are negotiated individually.

Open to considering equitable profit share and box office split contracts with provision of minimum artist guarantee.



### Audience Bases

- Music
- Comedy
- Experimental Theatre
- Universities
- Additional partnering community and university outreach or academic offerings available.

Link to full show on request.

# Praise for Delusions and Grandeur

"The billing asked us to come for the music and stay for the existential crisis played out through the eyes of a fool. That doesn't do the show justice: Karen is no fool, and she's a very accomplished cello player." -Canal St. Online, Manchester

"Hall flirts seamlessly from rational to neurotic in the blink of an eye." -Number 9 Reviews, Manchester

"A poignant labour of love" -British Theatre Guide, Manchester

"The best fringe moments are discovering something unexpected and brilliant. World-renowned cellist Karen Hall's Delusions and Grandeur is both... You really won't forget hearing or seeing this in a hurry." -North West End, Manchester

"Hall's performance is precise, poetic, and unflinchingly personal." -One4Review, Edinburgh

"Hall deftly identifies and skewers the pompous assumptions and conventions of classical concert-going" -The Arts Desk, Edinburgh

"Her comic timing as impeccable as her cello playing" -Everything Theatre UK, London

"Karen Hall is a performer of great warmth and charm, who has mastered the art of captivating an audience." - Wee Review, Edinburgh

"Hall finds a highwire on which she balances her act between transcendence and goofiness." - Stage Raw, Los Angeles

"The Bach sounds gorgeous, of course, and Hall's fantastic comedic timing befits a musician who carries two metronomes with her everywhere." -The Recs, Edinburgh

"Her hair remains impeccable throughout" -Van City Vince, Vancouver

"An accomplished cellist and tremendous actress as well, Hall brings audiences into her world, sharing her head space, emotions, and exquisite musical talent." - Van City Vince, Vancouver

"This is clowning with no buffoonery or pratfalls" -The TVolution, Los Angeles

"Karen's style is personable and versatile, drawing the audience into conversation like your BFF one moment, teetering on the edge of insanity the next... It's a little 'Mozart in The Jungle' with a touch of Lily Tomlin and a whole lot of originality." - Kings River Magazine, Fresno

"This performance was a deep encounter with a generous artist." - On The Record, Adelaide

"This show is a delightful combination of storytelling, humour and glorious music. Highly recommended." - Sydney Arts Guide, Sydney

"A compelling and deeply human experience. If you get the chance, don't just watch Karen Hall—listen to her." - The Alternative Gig Guide, Melbourne

# Offerings and Outreach from More Play Productions

## **Master Classes**

### **Performance Expression (Solo and Ensemble Performance)**

Technique drills, hours in the practice room, decades of training have all lead you to this moment. But what now? Do you do what the paper says? Your teacher? How do you create informed decisions and stories to make a piece your own? Learn how to take your performance off the page and onto the stage through thoughtful interpretation, audience feedback, and your personal story.

### **Switching Styles**

The music industry of today is not the one of your teachers. With online streaming, home studios, and more freelance opportunities than contracted symphonic positions, switching styles is essential. Karen has played in the studio, the musical theater pit, the opera, the ballet, with acoustic singer/songwriters, experimental new music, global DJ's, the symphony, the church worship band, and toured solo Bach. Learn how to listen and make changes in the moment and prepare for the ever-changing industry ahead of you.

## **Lectures**

### **All the Hats**

You started out as an artist and ended up as a marketer, editor, producer, accountant, and more. In this series Karen breaks down how to find your ROI, how to build a tour, how to contact press and how to wear all the hats you need to navigate and scale a successful career as a self-producing artist.

### **You Are Your Most Important Gear**

Musicians have extremely high rates of physical injury and mental health struggles. Learn the statistics and why you are your most necessary investment to best prepare yourself for a career in the arts. After two acute injuries, two repetitive strain injuries, chronic flare up management, and on-going depression and anxiety management, Karen has encountered all the behind the scenes struggles they don't teach you how to navigate and she's here to provide you with the information you need to have a lasting career filled with less pain and more music.

### **Classroom Management in Arts Education**

Part lecture, part participatory classroom. With arts funding being cut at every turn, running an effective classroom and arts education program is fundamental for your sanity and your students progress and enjoyment. Karen has over twenty years in group and classroom education from Pre-K to Eighth Grade. Learn how to make your classroom a place of play for you and your students.

## **Owning Your Entrance**

Part lecture, part workshop. Business, sales, marketing, lecturing - they all require presence. But when you're learning macroeconomics and statistics, the MBA inconveniently forgot to teach you how to relate to others. With more than ten years in clown and comedy performance, Karen is here to teach you how to navigate the most important moment of your career, the entrance. Learn how to make eye contact, make a joke, and communicate effectively. And get insight on what your audience thinks of you in the process based on neuroscience, psychology, and the state of play.

## **Workshops**

### **Owning Your Entrance**

Part workshop, part lecture. See lecture description. Can be done as workshop with greater focus on clown principals and more play.

### **Sound and Clown**

Learn how to listen more comprehensively and effectively. Sound is the most immersive of our senses and yet the least retained. Learn how to work with tempo, pacing, and music to create a homogenous performance that your attendees will remember.

### **Emotional Music for Beginners**

Perfect for littles and youngsters. Karen has been working with K-5 students for twenty years. In her introduction to music, students learn to physicalize, vocalize, and embody their music opposites as we transition from fundamental vocabulary words (fast/slow, loud/soft, high/low) into music vocabulary (presto/lento, forte/piano, pitch) and into emotions (excited/bored, scared/brave, happy/angry). Students sing, move, play, learn and regulate as they develop social/emotional skills through the tools of music education.

## **Performances**

### **Delusions and Grandeur**

In a classical cello recital meets performance art clown show, Karen Hall skillfully walks the line between artistry and insanity. Featuring Suite Number One in G Major by JS Bach and personal comedic pieces crafted in Idiot classes, Karen fuses in a healthy dose of pathos as she tackles identity, expectations, and success through the eyes of a fool.

\*Can be performed on loop as a piece of performance art in a gallery.

### **Pandora's Boombox**

A family-friendly, dialogue-free clown show exploring what we hear and what keeps us up at night. Described as "a master class in how little we need words to tell an entertaining, vibrant, richly nuanced story" by Broadway World at the Hollywood Fringe Festival, this piece engages kids and adults on a variety of levels. For anyone who loves Mr. Bean and hates going to work.