

CHERISH THE LADIES
CONTRACT RIDER
Current as of 01.07.10

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

A. ADVERTISING AND PROMOTION

A1. Billing on all advertising and publicity must appear as follows:

CHERISH THE LADIES (100%)

A2. ARTIST is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation: programs, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc unless otherwise authorized in writing by ARTIST OR HIS REPRESENTATIVE.

A3. PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by ARTIST in all advertisements. No product, service, or publication utilizing the name or likeness of ARTIST may be produced, sold, or distributed without the prior written consent of ARTIST.

A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.

A5. PURCHASER agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of ARTIST; nor shall the ARTIST'S appearance be sponsored by or in any other way tie-in with, any political candidate, commercial product or business.

A6. ARTIST retains rights and control over corporate concert sponsorship and/or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the PURCHASER will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.

A7. ARTIST shall have sole and exclusive merchandising rights.

A8. PURCHASER will make available thirty (30) complimentary tickets per show to ARTIST for their sole use. Seats must be in preferred locations. ARTIST will contact the box office no later than one hour prior to the concert in the case of unused tickets.

A9. **Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.**

B. MISCELLANEOUS

B1. PURCHASER shall not allow audience to enter place of performance until technical set-up has been completed. ARTIST shall complete said setup one hour prior to time of performance. ARTIST REQUIRES A MINIMUM ONE HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.

C H E R I S H T H E L A D I E S
HOTEL ACCOMODATIONS
Current as of 01.07.10
Attachment A

H O T E L A C C O M O D A T I O N S

Unless otherwise negotiated, if PURCHASER is providing HOTEL ACCOMMODATIONS, a minimum of ELEVEN (11) single rooms at a first class, 3-Star or better, hotel is required (unless otherwise specified on contract face). The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone of the hotel being provided by the PURCHASER or three (3) recommendations of clean, 4-star hotels if PURCHASER is not providing hotel accommodations.

Hotel recommendation #1

Name:
Address:
Phone/Fax:
Rate per room

Hotel recommendation # 2

Name:
Address:
Phone/Fax:
Rate per room

Hotel recommendation # 3

Name:
Address:
Phone/Fax:
Rate per room

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

CHERISH THE LADIES 2010
TECHNICAL RIDER CONTRACT
Email: ctladies@aol.com / jwomurray@mac.com
JOHN'S MOBILE : 917-627-8929

SOUND REQUIREMENTS

INTRODUCTION

If you have any problems, or if any of the items listed below will not be available, please contact us as soon as possible at least one month prior to the event. If no contact is made, we'll assume that this rider will be fulfilled to specification.

Please also look at our web page, www.cherishtheladies.com as the tech rider on this page is regularly updated, whereas if you have a paper rider from the agent, this can be up to 18 months out of date.

The following sound specification is detailed, but fairly simple. The emphasis throughout is on quality. We attempt at all our performances to deliver a sound which is as high quality as possible, and we rely on this contract to make sure that everything we need to accomplish this is available.

GENERAL

CTL requires a sound system of sufficient size for the venue. We like the stage setup as close to the audience as possible. The system shall be capable of producing a clean, undistorted 'A' weighted SPL of 85-90dB average, 98dB peak, **as measured at the mix position**, with a frequency response of 50hz-18Khz +/-3dB. This is generally the SPL that CTL will perform at, and if this will cause problems, please let us know in advance. Quality is much more important than quantity. **The system loudspeakers must be configured as a Left / Right stereo pair**; center clusters, balcony fills etc., are fine providing they are in addition to the main L&R speakers – any such additions should be independently controllable from the mix position.

The system and its components shall be in full working order, with no buzzes, hums, beeps, crackles, clicks or other extraneous noises, and will be free from radio interference.

Prior to band load in, system should be up and running; mic lines, monitors, mic stands in place; XLRs labeled with relevant channel numbers; compressors inserted and checked; line check should be completed, but please leave spare cable length in case some rearranging is necessary. Cable runs should as far as possible be made behind the musicians, or far downstage at the lip of the stage. A runner, rubber mat of other covering should be provided for the cables in the area marked 'DANCERS ENTRY', **but please don't tape anything down until after sound check.**

CTL travel with their own FOH engineer, and **free access to all parts of the sound system should be afforded him**. CTL require that all inputs be reserved for their exclusive use from sound check to end of show. If there are other performers on the bill, separate channels must be used.

MIX POSITION

The position of the sound console is of utmost importance, and **control rooms, booths etc., are absolutely unacceptable** for this purpose.

VERY IMPORTANT – THE MIX POSITION MUST BE LOCATED IN THE HOUSE

Ideally, the console should be placed at the center of the L&R speakers, about halfway between front and rear of the house, forming an equilateral triangle, with the speaker enclosures and the mix position at the apexes, with line-of-sight between speakers and control position. While this will not always be possible, under no circumstances should the console be placed further left than the left speakers, or further right than the right speakers. The FX & control racks should be easily accessible from the console and should not be positioned under it. Sufficient illumination for desk and racks should be provided as should a stool or chair for operator.

EQUIPMENT AND PERSONEL

- CONSOLE: If analogue: a 24 channel board minimum. Engineer would prefer 32 channel board if doing monitors from the front of house as he Y's 10 of the channels for monitors. Engineer carries all Y cables with him. Preferred Console: PM5D, M7CL, LS9, or any MIDAS CONSOLE
- EQ: Seven 31-band graphic EQs - L output, R output, Monitors 1,2,3,4,5. Power conditioning & lighting units as required. Preferred: KLARK TEKNIK, BSS. Please no Behringer.
- FX: Two multi FX processors : LEXICON, TC ELECTRONICS, YAMAHA
- INSERT: Eight channels of compression : BSS, DBX, please no personas or Behringer
- MONITORS: Six wedge monitors with minimum 12" driver & 1" horn, 400w or greater each; 4 channels of amplification driven by 4 auxiliary sends via four 31 band graphic EQs placed within reach of console.

IN EAR MONITOR. This is a Hard Wired in ear mix (aux5) drop return XLR cable at lead vocal Position channel 16 Via a 31 band graphic eq.

- SNAKE: Minimum 24in, 8 return, long enough for venue.
- MIC STANDS: Six tall booms in good working order, no tape holding them together, with 8 clips.
- MICS: Engineer can supply all mics and DI's except where Keyboard is used. We will require two DI's and please have some mics available for backup, Shure SM58's 57's etc.
- CABLES Minimum 24 mic cables, long enough to traverse stage from musician to stage box; Two 120V AC outlet as marked, and all other necessary cables.

PERSONNEL

One stagehand for load in, fit up (about 1hr) and load out (about 1/2hr); one audio tech familiar with sound system; one lighting operator are required. (This does not necessarily have to be three individuals - for instance, lighting op and stagehand can be the same person)

RECORDING

CTL reserve the right to record the show for reference purposes only. All other forms of recording, including audio, video, television, radio and all forms of digital recording are forbidden without prior written permission from CTL or their representatives for each occasion. Flash photography is permitted during first three numbers of the show for publicity.

LATE SEATING:

Late comers can enter theater during applause between numbers.

PIANO

An acoustic piano should be supplied, preference is for a Steinway Concert Grand, but if this is not available most other pianos are acceptable **IMPORTANT- The piano should be tuned on the day of the performance, prior to CTL arrival,** and should be in position onstage from time of load in, for warm up and sound check. If a piano is not available, an 88 heavy weighted keyboard should be provided.

SCHEDULE

- Band Load in: show minus 3hr
Band: show minus 2 1/2hr
Soundcheck: show minus 2 1/2hr - show minus 1hr
Meal break: show minus 1 1/2 hr
Doors: show minus 1/2hr

PARKING

Parking should be provided at no cost to CTL close to the loading dock. (Please be aware that our travel arrangements usually are four cars, but may sometimes include a 45' tour bus!).

LIGHTING

Three general color washes; six specials, one for each musician; two spotlights (if available) for dancers, and a bright wash on the dance area. Scrim will need to be lit in 3 specific places with red and amber gels at 3 locations.

STAGE

Preferably a 24'x16' or larger stage, (space for PA speakers, flags, flowers etc should be extra) laid out as per diagram, but we can accommodate smaller stages if required. Four armless chairs, one chair for accordion player with arms, one small table (about 3'x3') and one adjustable piano bench with the piano placed on stage as per diagram prior to band's arrival. Dance area must be clear of cables, stage boxes or other obstructions. If the stage is of concrete construction, a layer of wood at least 3/4" thick should be laid on the dance floor (2 4' X 8' sheets of birch plywood taped together). Please be aware that the dancers wear fiberglass taps, and some marking of the floor is unavoidable. Because Irish dancing happens mainly from the knees down, sightlines in front of the dance area should be clear of any obstructions.

SCENERY

We have one piece of scenery to add to the stage requirements. A 19'9" x 35' painted scrim that is used as a static backdrop and can be dead-hung upstage of the band. It is painted on a scrim only to keep it as lightweight as possible for travel - it is not used for any lighting effects.

House must provide the following:

A black (curtain, traveler, etc.) to be hung on the most upstage line set. Scrim must be hung in front of dark curtain or it dissipates when lit.

A line set from which to hang the drop itself, just downstage of the black

Bottom pipe for the drop - minimum of 35 feet in length, just downstage of the backdrop

Two black legs, just downstage of the backdrop

A black border, just downstage of the legs

The painted area of the drop will be no higher than 16 feet and no wider than 27 feet, if you want to set up your in-house stuff and trim height in advance.

Some help will be needed to hang the drop and also to west-coast it and get it back in its bag after the show.

DRESSING ROOMS

In addition to the Green Room, where food and drink as specified should be, at least three (preferably four) other dressing rooms are required, one of which should be large enough for six people. The star dressing room should be labeled Joanie Madden (band leader). They should be provided with nine clean towels, chairs, and makeup tables with adequate illumination. CTL also require one male and one female restroom, which are not open to the public.

MERCHANDISE

An area of the lobby or other suitable place should be set aside for sales of CTL merchandise. At least two 8' tables are required for this. Cherish the Ladies will sign CD'S after the show.

CATERING

The following should be provided in the Green Room, available after soundcheck: one hot meal for 11 people – chicken, turkey or beef with potatoes, rice or pasta with fresh vegetables and salad; fresh fruit; one quart of fresh milk; 32 x 16 oz bottles of water (not fizzy), preferably in sport bottles to avoid spillage on stage; 6 cans of Pepsi or Coke, 6 cans of diet Pepsi or coke; all drinks in ice chest or refrigerator; hot water for beverages; teabags (Irish or English breakfast tea, or Liptons, Tetley etc), coffee & sugar; eating & drinking utensils; napkins; & please can we have some chocolate chip cookies or cake??? While we're at it, if it's not too much inconvenience, a bottle of chardonnay would be fantastic!

SECURITY

Please ensure at all times that the stage, dressing rooms and mix position are off limits and secure.

PAYMENT

Check should be made payable to Cherish the Ladies Inc. and hand delivered to the band leader Joanie Madden by intermission.

ALTERNATIVE SOUND RIDER FOR ORCHESTRAL & SYMPHONY CONCERTS

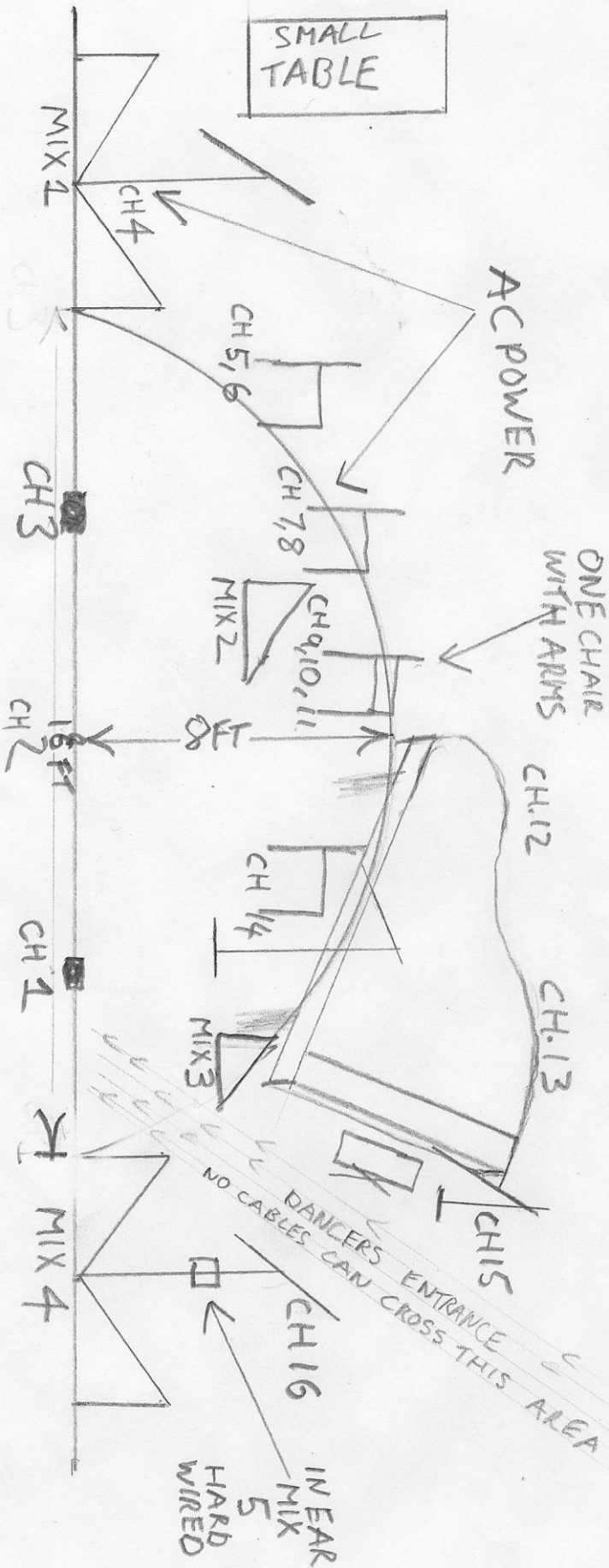
IN ADDITION TO THE BASIC TECH RIDER, THE FOLLOWING SHOULD BE SUPPLIED

1. **MONITORS** – It is very important that a separate monitor mix for the conductor (if separate mix is not available, you can send him the same mix as Mix 1), and a separate monitor mix for the rear of the orchestra (usually percussion or brass section) are required in order that they can hear the band. This means that if monitors are being run from FOH, a board with eight auxiliaries and two extra graphic Eqs are required. At this level of complexity, a separate monitor board and operator make a lot of sense. The orchestral & conductor monitors usually don't require being large wedges – something like Galaxy Hotspots mounted on stands are frequently all that's required. **In the case of a separate monitor board - mix position should be placed stage right.**
2. **AMPLIFYING THE ORCHESTRA** – this depends on the venue size, but generally speaking it is desirable to mic up the orchestra in venues of over 500 seats. The usual set up is to mic 1st & 2nd violins, violas, cellos & basses, woodwind, harp, tuned percussion (Xylophone, Vibes, Marimba etc), French horn. The remainder of the Brass and drums usually bleed thru enough. Suggested mics are good quality condensers, AKG C451, Shure SM81, etc. SM 57 & 58 etc. are **not** suitable for this purpose. If the orchestra is to be miked up, then additional channels are required on the FOH board for this purpose.
3. **1 MUSIC STAND** – with a light should be supplied for CTL lead vocalist.
4. **CATERING:** a selection of sandwiches available at sound check would be greatly appreciated. Turkey, Tuna, ham, BLT for 8 people on whole wheat or multi grain bread. Butter and mayo on the side thank you.

USE

CHERISH THE LADIES

STAGEPIST 2010



NOT

CHERISH THE LADIES INPUT LIST

<u>Channel</u>	<u>Instrument</u>	<u>Input</u>	<u>Position</u>
1	Dance	PZM/PCC*	Dance Area
2	Dance	PZM/PCC*	Dance Area
3	Dance	PZM/PCC*	Dance Area
4	Flute / SM58	DI* (boom)	Joanie / Flute
5	Guitar	DI	Guitar
6	Guitar	DI	Guitar
7	Fiddle Mic	XLR	Fiddle
8	Fiddle - DI	XLR	Fiddle
9	Accordion – Hi	SM98 (clip on)	
10	Accordion – MID	SM98 (clip on)	
11	Accordion – LOW	SM98 (clip on)	
12	Piano – low	414 (boom)	Piano
13	Piano – Hi	414 (boom)	Piano
14	Fiddle 2	KM84 (Tall boom)	
15	VOX	SM87 (boom)	Piano
16	VOX	KMS105 (boom)	Lead voc

Sound Company please supply....

- For Piano - In the case where there isn't a piano at the venue, a heavy weighted 88 keyed keyboard is needed with stereo L & R outs, 2 DI's and two ¼ " cables.
- For Dance Area (Channels 1, 2 & 3): 3 PCC'160 can be provided – if not available.
- * denotes that venue needs to provide
- Flute player requires only one line. She runs her mic through some pedals and directly into the DI. She also needs a tall boom stand.

WE WOULD LIKE TO THANK THE TECH CREW VERY MUCH IN ADVANCE FOR EVERYTHING! WE REALLY APPRECIATE YOUR HARD WORK AND CONTRIBUTIONS TO THE SHOW!



CHERISH THE LADIES

Contact Information Sheet

2008

Management:

Joanie Madden

p. 914-766-0722

c. 914-419-9565

Email: ctladies@aol.com

Publicity:

Same as above

Email: joanie@cherishtheladies.com

Record Label (product/promo):

JJ Rassler
Rounder Records

p. 617.218.4466

Email: jjr@rounder.com



International Music Network ♦ 278 Main Street ♦ Gloucester, MA 01930

Phone (978) 283-2883 ♦ Fax (978) 283-2330

Visit our website for complete information on our artists: www.imnworld.com