

C H E R I S H T H E L A D I E S
HOTEL ACCOMODATIONS

Current as of 04.3.09

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 SEVENTEEN (17) single rooms at a first class, 3-Star or better, hotel is required. 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

AN IRISH HOMECOMING TECHNICAL RIDER CONTRACT

CONTACT

SOUND ENGINEER

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SHOW ADVANCE

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SOUND REQUIREMENTS

INTRODUCTION

Hello and thanks for inviting us to perform in your venue. 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.

The following sound specification is detailed, but fairly simple. The emphasis throughout is on quality (e.g. no Peavey etc. equipment). 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 moving the band downstage close to the edge. The system shall be capable of producing a clean, undistorted 'A' weighted SPL of 85-90dB average, 100dB 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.

Please have the system and all its components in full working order, with no buzzes, hums, beeps, crackles, clicks or other extraneous noises, and also make sure it is 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 be stool or chair for operator.

EQUIPMENT AND PERSONEL

CTL and the Irish Homecoming ensemble require the following sound equipment:

CONSOLE:	40 channels console, Midas Yamaha ect. Please consult as regards digital consoles
EQ:	Seven 31-band graphic EQs - L output, R output, Monitors A, B, C D & E. Power conditioning & lighting units as required.
FX:	Two multi FX processors (Yamaha SPX 990 or better preferred)
INSERT:	Eighteen channels of compression inserted as shown on channel input list.
MONITORS:	Seven wedge bi amped monitors with minimum 15" driver & 1" horn, 400w or greater each;
SNAKE:	Minimum 32in, 8 return, long enough for venue.
MIC STANDS:	Eight tall booms and one short boom in good working order with 8 clips for Shure SM58 mics. One being round based .
MICS:	Three Shure SM58, clean and undented. Three PCC 160 for dance area. Two AKG 414's for piano.
CABLES	Minimum 32 mic cables, long enough to traverse stage from musician to stage box; three 120V AC outlet as marked, and all other necessary mic, speaker, patch, connecting etc. cables.

PERSONNEL

Stagehands for load in, Scrim to be hung and fit up (about 1hr) and load out (about 1/2hr); one audio tech familiar with sound system and at least two lighting technicians are required.

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 not permitted during the show.

LATE SEATING:

Late comers can enter theater during applause between numbers.

SECURITY

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

PAYMENT

Check should be hand delivered to the bandleader Joanie Madden prior to show.

OTHER REQUIREMENTS

PIANO

An acoustic piano is preferred. **IMPORTANT The piano should be tuned on the day of the performance, prior to CTL arrival**, and should be made available to CTL 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 and sustain pedal should be provided.

SCHEDULE

Tech Load in: show minus 4 1/2
Band: show minus 4
Meal break: show minus 1 ½ hour
Doors: show minus ½ hour

PARKING

Parking for 6-8 vehicles should be provided at no cost to CTL close to the loading dock.

LIGHTING

Three general color washes; 11 specials, one for each musician; two spotlights for dancers, and a bright wash on the dance area. Depending on the concert, we might possibly be carrying gobo's with us as well. We also carry a 35 X 20 Scrim with celtic design that needs to be hung and lit.

BACKDROP SCRIM

The backdrop is a painted scrim. The scrim material was chosen for its lightweight and ability to be packed and unpacked with ease. It is NOT to be used, as scrims normally are, for lighting effects from behind. It must be hung downstage of a black curtain. The painted area consists of a 10 foot center circle and two side elements that are 8 feet in length. The total painted area is about 15'5" by 27' and the outside of the drop measures approximately 19'5" x 35' (with that familiar slight hourglass shape inherent in a scrim. Trim heights should be set accordingly. The bottom of the center circle is about 5'5" from the bottom of the drop. The top of each of the side elements is the same as that of the center circle - approximately 15'5" from the floor. It looks the best when the painted sections are lit with three specials focused from a downstage electric. One a soft-focused full circle on the center and two soft-focused on the upper corner elements and shuttered off as best as possible. They can be rough focused ahead of time and finalized once the drop is hung. They should just be used at a level that accentuates the painted areas.

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. Ten armless chairs, once chair with arms, one table (about 3'x3') and one adjustable piano bench. 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 (3 4' X 8' sheets of 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.

DRESSING ROOMS

In addition to the Green Room, where food and drink as specified should be, at least 4 (preferably eight) other dressing rooms are required, one of which should be large enough for eight people. The star dressing room should be labeled Joanie Madden (band leader). They should be provided with 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 and their guest's merchandise. At least two 8' tables are required for this. Cherish the Ladies and Irish Homecoming Participants will be out to sign CD'S after the show.

CATERING

The following should be provided in the Green Room, available after soundcheck: one hot meal for 17 people – chicken, turkey or beef, with potatoes (real spuds, don't forget we're Irish!), rice or pasta with fresh vegetables and salad; fresh fruit; one quart of fresh milk; 48 x 16 oz bottles of water (not fizzy), preferably in sport bottles to avoid spillage on stage; 12 cans of Pepsi or Coke, 12 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???

INPUT LIST

Channel	Instrument	Input	Position
1	Dance	PZM/PCC*	Dance Area
2	Dance	PZM/PCC*	Dance Area
3	Dance	PZM/PCC*	Dance Area
4	Flute / Vocal	XLR (boom)	Joanie / Flute
5	Guitar	XLR (DI)	Guitar
6	Guitar	XLR (DI)	Guitar
7	Fiddle Mic	XLR	Fiddle 1
8	Fiddle - DI	XLR	Fiddle 1
9	Accordion – Hi	Mic sm98 (clip on)	Accordion 1
10	Accordion – Mid	Mic sm98 (clip on)	Accordion 1
11	Accordion --- Bass	Mic sm98 (clip on)	Accordion 1
12	Piano – low	Mic (boom)	Piano
13	Piano – Hi	Mic (boom)	Piano
14	Bodhran (Drum)	XLR(short boom)	in front of piano
15	VOX	Mic akg 535 (boom)	Vocal (piano)
16	VOX	Mic KMS105 (boom)	Vocal
17	VOX	Mic* sm58 (boom)	Vocal
18	VOX	Mic* sm58 (boom)	Vocal
19	Fiddle	XLR	Fiddle 2
20	Fiddle – Mic	XLR	Fiddle 2
21	Guitar – DI	XLR	Guitar 2
22	Mic for Vocal	Mic*	Fiddle 2
23	Fiddle 3	di*	piano
24	Fiddle 4	di*	voc monitor
25	Accordion 2	XLR In front of piano	stage left of accordion 1
26	Accordion 2	XLR	“ “
27	Stomp board	XLR	“ “
28	BAZAR	XLR	“ “

There will be no guitar three

Channels 30 to 40 will be used for Splitting if there is no monitor desk. Cherish the Ladies Engineer carries all necessary Y cables.

Sound Company please supply...

1. For Piano (Channels 12 & 13): 2 tall boom stands with mic clips and 2 AKG 414's condenser mics. We can supply these. Piano is usually moved so please leave area under piano free of cables.
2. * denotes that venue needs to provide
3. Flute player requires only one line and tall boom. She runs her mic into guitar peddles and a D.I.
4. One round based boom mic stand for guest singer (channel 18)

TO THE TECH CREW, WE'D LIKE TO THANK YOU IN ADVANCE FOR ALL YOUR HARD WORK AND CONTRIBUTIONS TO THE SHOW!!! WE REALLY APPRECIATE IT!!!!

