

John McDermott Contract Rider

In order to ensure the best possible performance by ARTIST, the following should be strictly adhered to:

ADDENDUM A

1. John McDermott shall receive 100% sole star billing on all marquees and in all paid advertising and shall close the show for each performance of this engagement. Hereunder suggestions for ARTIST bill as follows: *JOHN McDERMOTT IN CONCERT* or *AN EVENING WITH JOHN McDERMOTT*.
2. Management reserves the right to approve, in writing, all radio, television and newspaper or magazine interviews made in conjunction with this performance.
3. PURCHASER will not permit the recording or broadcast in any form of any performance. This includes the use of any in house recording equipment. ARTIST's Tour Management must have access to any on premises video equipment during the performance, unless approved in writing through management. PATRONS ARE NOT DISCOURAGED FROM TAKING PICTURES DURING PERFORMANCE. You may allow camera in the theatre.
4. No VIP tickets maybe sold as part of a meet and greet reception. Any events requiring John's attendance must get prior approval from management.
5. All press releases and program copy relating to John must be approved by management in advance. www.johnmcdermott.com must be included in all publicity materials including press releases and programs.
6. PURCHASER hereby agrees that ARTIST and/or his representatives shall have the sole and exclusive right of sale of ARTIST's merchandise. PURCHASER further warrants that there will be no sale or other distribution or recordings or any other souvenir material at this performance without the express written consent of ARTIST's management. PURCHASER shall make available to ARTIST two (2) merchandise tables and two (2) sellers in an appropriate area of venue for the sale of ARTIST's merchandise.
7. ARTIST reserves the right to approve any and all other person and/or performers to appear in conjunction with this performance and the right to determine and define the length and nature of their performances.

ARTIST's Tour Manager will have final approval of staging and opening acts. ARTIST's stage setup shall remain on stage, and in place during performance of any opening acts. ALL opening acts must contact ARTIST's Tour Manager no less than three (3) days prior to the date of the performance.

8. Adequate time and access will be allowed for sound crew set-up prior to the performance. Adequate time shall be allowed for a complete Sound Check to satisfaction of ARTIST and technical crew. The audience shall not be permitted in hall prior to completion of Sound Check. (This is including all staff.).
9. ARTIST's Tour Manager must be informed of any Union Breaks and Stage

Blackouts prior to ARTIST's arrival.

10. PURCHASER must provide at no cost to ARTIST two (2) stagehands, one (1) house tech and one (1) lighting tech from the time of commencement of Load-In, throughout the duration of Sound Check, Performance and Load-Out.
11. ARTIST's Manager must approve any broadcast of this event no less than (72) hours prior to performance. ARTIST must sign a release form prior to any live or taped broadcast of this event is aired.
12. All monies due ARTIST on night of performance SHALL BE PAID BY CERTIFIED CHECK ONLY PRIOR TO PERFORMANCE unless a provision for payment by CASH has been agreed to by ARTIST's Tour Manager. All checks should be made payable to McDermott Entertainment, LLC. A PAIR OF TICKETS shall be presented to the Tour Manager with payment for the ARTIST's records.

Where ARTIST fee includes a percentage of the gate receipts for the engagement, PURCHASER hereby agrees to present to ARTIST's Tour Manager upon his arrival a sample ticket and a notarized signed statement from the printer listing the amount of tickets printed at each price.

PURCHASER further agrees to allow TOUR Manager access to the box office for the purpose of examining the records relating to ticket sales and receipts of this engagement. Any missing tickets will be counted as sold.

PERCENTAGES INCLUDING G.S.T. SHALL BE PAID IN CASH ONLY.

13. PURCHASER hereby agrees that no complimentary tickets will be distributed without the consent of ARTIST's Tour Manager. This provision includes staff and regulars. Twenty (20) premium tickets [ten (10) in the front row center and ten (10) in the second row center], must be made available to ARTIST by PURCHASER at no cost for ARTIST's guests.
14. Where PURCHASER supplies accommodations to ARTIST, the rooms must be at a three (3) star hotel or better. Motels are not acceptable.
15. Where a Master of Ceremonies (M.C.) has been employed for the engagement, M.C. shall be approved by ARTIST's Tour Manager prior to start of show.
16. PURCHASER shall provide sufficient security personnel to secure the following areas: Front of House, Stage, Box Office and Dressing Rooms.
17. PURCHASER hereby agrees to provide two (2) private dressing rooms with private washrooms, mirrors, A.C. outlets, tables, chairs, and clothing racks for wardrobe. Keys must be made available to ARTIST's Tour Manager.
18. WHERE APPLICABLE, PURCHASER must make available PARKING for TOUR BUS with (A.C.) 220 volt to avoid having to run engine during the show. ALSO a runner should be made available when necessary.
19. Unless notified by Tour Manager, six (6) loaders will be made available for Load-In and Load-Out. We reserve the right to keep two (2) of these personnel for stagehands during the show. Also, it is necessary to have an electrician one-half (1/2) hour after load-in, and we reserve the right to keep same one-half (1/2) hour after the show.

Hospitality and Hotel Requirements

PURCHASER must supply ARTIST with the following prior to performance. These items will contribute to an excellent performance, and will ensure a positive experience for John McDermott, band and crew.

VENUE MUST BE MADE AVAILABLE FOR LOAD-IN AT NOON DAY OF SHOW

1. LOAD-IN COFFEE AND SANDWICHES

THE PURCHASER SHALL PROVIDE COFFEE AND SANDWICHES FOR THREE (3) SUPPLIED AT DINNERTIME.

2. CREW MEAL

WITHOUT EXCEPTION, THE PURCHASER SHALL PROVIDE A MEAL FOR THREE (3) SUPPLIED AT LOAD IN.

3. GROUP MEAL

THE PURCHASER SHALL PROVIDE A MEAL TO THE GROUP FOLLOWING SOUND CHECK, PREFERABLY CATERED TO THE VENUE. IF THIS IS NOT POSSIBLE, THE PURCHASER SHALL TENDER A BUY-OUT OF \$20.00 PER-PERSON TO THE TOUR MANAGER PRIOR TO SOUND CHECK

4. DRESSING ROOMS

THE PURCHASER SHALL FURNISH THE FOLLOWING STANDARD HOSPITALITY ITEMS TO THE ARTIST'S DRESSING ROOMS:

- Serving for twelve (12): Coffee, Tea, Milk, Sugar, Honey and Lemon
- Twenty-four (24) 12 oz. Plastic cups, twelve (12) coffee cups, utensils (knives, forks and spoons), and a sufficient supply of napkins
- Twelve (12) bottles or cans of Pepsi, and twelve (12) bottles or cans of 7-Up; and a generous supply of ice
- Twenty-four (24) bottles of natural spring water (PLEASE DO NOT ICE)
- One Deli Tray including bread and condiments, One Vegetable Tray, and One Fresh Fruit Tray for twelve (12) people
- 1 container of mixed nuts
- 1 package of cookies
- ½ gallon of orange juice
- ½ gallon of apple juice
- Twenty-four (24) cans of Canadian or Premium U.S. Beer*
- Two (2) bottles of Dry Red French Wine (preferably Australian Wine)*
- One (1) bottle of Dry White French (preferably Pinot Gris)*

***WHERE ALCOHOL IS NOT PERMITTED IN VENUE, PURCHASER SHALL PROVIDE TOUR MANAGER WITH A BUY-OUT of \$75.00.**

HOTEL

Where the purchaser supplies accommodations, the rooms must be at a three (3) star hotel or better. Motels are not acceptable. The John McDermott Group requires eight single occupancy rooms, all non-smoking. The Rooming List is as follows:

Single Occupancy Rooms:

John McDermott
(Please register as "M. Griffin")
Brigham Phillips
Anne Lindsay
Jason Fowler
Rob Natale – Tour Manager
Bus Driver TBD

(May be registered under "Rob Natale")
Bill Girdwood – Sound Tech
Al Micallef – Sound & Lighting Tech

Please contact Tour Manager Rob Natale with any questions regarding this rider.
Questions may also be directed to Ed Kenney at McDermott Entertainment.

CONTACTS:

Rob Natale
rnatale@sympatico.ca

Ed Kenney, McDermott Entertainment
Tel: 617-350-5646
Fax: 617-557-9166
ed@mcdvent.com

AGREED AND ACCEPTED:

Name

Date

technical production rider

John McDermott Technical Production Rider
Effective January 1, 2006

It is the essence of this Agreement that The Purchaser must provide a highest quality Sound and Light system that is acceptable to The Artist's representative. In North America the Artist's preferred supplier of all production equipment is FM Systems. FM Systems should be contacted to supply a quotation on all North American engagements, contact Bill Girdwood toll free at 1 877 650 3636 extension 4 to request a quote. In all cases the Artist's representative must approve the placement of the supplied equipment. The Purchaser warrants that all Sound and Lighting equipment will be safe, of professional quality, and in good working order. There shall be competent technicians accompanying both the Sound and Lighting equipment from load-in until the departure of The Artist. All Production equipment shall be installed prior to The Artist's arrival for sound check. This equipment may be used as supplied, altered or augmented by The Artist.

Where the Sound or Lighting equipment does not meet professional or safety standards, The Purchaser agrees to supply or alter the equipment so as to meet professional and/or safety standards. The Purchaser shall advise The Artist no less than twenty (20) days prior to the performance, of any fire or local regulation prohibiting this performance. Such regulation(s) should be sent to The Artist. Failure on the part of The Purchaser to comply with any requirement of this document shall be deemed in breach of this Agreement, entitling The Artist to terminate this agreement and retain as liquidated damages all sums heretofore paid or to be paid. The Purchaser shall be held fully liable for any infraction(s) of any local regulations that are not brought to the attention of The Artist.

For any further information regarding technical requirements, please contact Bill Girdwood toll free at (877 650 3636 x 4).

sound requirements for venues capacity of 500 or
more

The Purchaser shall provide Sound equipment that meets or exceeds the following criteria.

FRONT OF HOUSE

Main sound reinforcement speakers must be of highest quality, appropriately powered and capable of producing 110dB over the frequency range of 50Hz to 17kHz with no audible distortion. System must be “*dead quiet*”. The system shall have sufficient number of speakers to cleanly disperse program to the entire audience area without extreme volume levels from any single speaker location. The system crossover should be positioned at Front of House. Preferred systems are flown line array systems where appropriate to the venue. Apogee, EAW, vDosc etc are all acceptable examples.

CONSOLE

One Professional quality 24 channel mixing desk with a minimum of 4 auxiliary sends with switches from pre to post EQ, 4 sub groups, 4 band sweep equalization, and insert points on each channel and sub-group. The console must also be equipped with phantom power. Preferred consoles are the Midas Venice, or Soundcraft K2 or better.

ADDITIONAL PROCESSING

- 2 – Compressor/Limiters (BSS DPR901)
- 2 – Digital Reverbs (TC Electronics M-5000 or Yamaha SPX 990)
- 1 – Digital Delay (TC Electronics OR Yamaha)
- 1 – CD Player
- 1 – Cassette Player wired for Play and Record
- 4 – Stations of Clearcom (FOH audio, lighting director, monitor desk, stage manager)

MONITORS

CONSOLE

One Professional quality 24 channel mixing desk with a minimum of 8 sends, 4 band sweep equalization, and insert points on each output. The board must also be equipped with phantom power. Preferred consoles are the Crest XRM, or Soundcraft K2 or better.

- 5 – 31 Band graphic EQs
- 7 – High quality, **LOW-PROFILE** bi-amped wedges (EAW SM200iH preferred) no 15” speakers permitted.
- Adequate power for all monitors

sound requirements for venues with capacity of
500 or more-continued

MICROPHONES

- 1 – Shure U2/Beta 87 Wireless handheld microphone
- 1 – Shure U4S Single Channel Wireless UHF Receiver
- 1 –Beta 87 handheld microphone
- 2 – Shure Beta 58
- 1 – Sennheiser MD421
- 1 – Shure SM 81
- 4 – Tall tripod Stands with Telescopic Booms
- 2 – Short tripod Stands with Telescopic Booms
- 1 – Straight Stand w/ ATLAS base

BACKLINE, etc

- 1 – Roland RD-500 *or* RD-600, Rd-700 or RD-170. Other choices include Yamaha P250, S90, or ES8; Kurzweil PC88 or K260; Korg Triton Le and SP-300. Also required is an adjustable piano bench and a ‘solid’ single keyboard stand as well as a sustain pedal and volume pedal.
- 3 – Guitar Stands
- 4 – Manhasset Music Stands with lights

sound requirements for symphony engagements

This sound requirement list addresses *only* the needs to augment the John McDermott trio, as orchestra configurations and situations will vary, all decisions involving necessary symphony consoles, microphones etc will be dealt with separately as required.

In most 'normal' symphony engagement situations, only the John McDermott group only will need to be augmented by the sound system and the symphony will remain "acoustic". The exception is that for **ALL** symphony shows, one of the bass players from within the bass section of the orchestra must have the ability to be amplified, either through a small amp (to be supplied by the musician/orchestra) or preferably by use of a pick-up on the instrument. This bass player will become the 'small band' bass player with the McDermott trio when the arrangements call for it, in addition to playing in the bass section (unamplified) on other (regular) arrangements.

In other symphony situations the entire orchestra as well as the McDermott group will need to be augmented. The decision to "mic" the orchestra or not shall be made in advance of the date by the Artist's representative after consultation with the orchestra's representative.

The Purchaser shall provide Sound equipment that meets or exceeds the following criteria.

FRONT OF HOUSE SPEAKER SYSTEMS

Main sound reinforcement speakers must be of highest quality, appropriately powered and capable of producing 110dB over the frequency range of 50Hz to 17kHz with no audible distortion. The entire sound system must be "*dead quiet*". The system shall have sufficient number of speakers to cleanly disperse program to the entire audience area without extreme volume levels from any single speaker location. The system crossover should be positioned at Front of House. Preferred sound systems are flown line array systems where appropriate to the venue. Apogee, EAW, vDosc etc are all acceptable examples.

CONSOLE

One Professional quality 24 channel mixing desk with a minimum of 4 auxiliary sends with switches from pre to post EQ, 4 sub groups, 4 band sweep equalization, and insert points on each channel and sub-group. The console must also be equipped with phantom power. Preferred consoles are the Midas Venice, or Soundcraft K2 or better.

ADDITIONAL PROCESSING

- 2 – Compressor/Limiters (BSS DPR901)
- 2 – Digital Reverbs (TC Electronics M-5000 or Yamaha SPX 990)
- 1 – CD Player
- 4 – Stations of Clearcom (FOH audio, lighting director, monitor desk, stage manager)

sound requirements for symphony engagements - continued -

MONITORS

CONSOLE

One Professional quality 24 channel mixing desk with a minimum of 8 sends, 4 band sweep equalization, and insert points on each output. The board must also be equipped with phantom power. Preferred consoles are the Crest XRM, or Soundcraft K2 or better.

PROCESSING

6 – 31 Band graphic EQs

MONITOR SPEAKERS

8 – High quality, LOW-PROFILE bi-amped wedges (EAW SM200iH preferred) no 15” speakers permitted

Monitor Mix 1	John McDermott	- 2 wedges
Monitor Mix 2	Piano	- 1 wedge
Monitor Mix 3	Guitar	- 1 wedge
Monitor Mix 4	Conductor	- 1 wedge
Monitor Mix 5	Orchestra bass player	- 1 wedge
Monitor Mix 6	Orchestra percussion section	- 1 wedge

MICROPHONES

1 – Shure U2/Beta 87 Wireless handheld microphone
1 – Shure U4S Single Channel Wireless UHF Receiver
1 – Shure Beta 87 microphone

2 – Shure Beta 58
2 – AKG C414 microphones

2 – Shure Beta 98 Microphones
1 – Passive DI

1 – Active DI

1 – EV/RE 20

5 – Tall tripod Stands with Telescopic Booms

2 – Short tripod Stands with Telescopic Booms

1 – Straight Stand w/ ATLAS base

BACKLINE

1 – Concert Grand piano tuned to A440 prior to rehearsal and “touched up” after rehearsal

2 – Guitar stands

QUESTIONS ? For answers to technical questions, please contact Bill Girdwood at 1 877 650 3636 extension # 4 or cell # 1 289 260 3240

JOHN McDERMOTT & 4 PIECE BAND -AUDIO INPUT LIST 2004

CH. @ FOH	INPUTS	MIC/DI	48 V	STAN D	PATCH (subsname)	CH @ MON
1	Keys Left	Passive DI	NO	NO	A1	1
2	Keys Right	Passive DI	NO	NO	A 2	2
3	Bass (at keyboard position)	Passive DI	NO	NO	A 3	3
4	Guitar (Steel)	Passive DI	NO	NO	A 4	4
5	Guitar (Nylon)	Passive DI	NO	NO	A 5	5
6	Mandolin	Passive DI	NO	NO	A 6	6
7	Fiddle	Passive DI	NO	NO	A 7	7
8	Saxophone	Sennheiser 421	NO	SB	A 8	8
9	Flute	Shure SM 81	NO	TB	A 9	9
10	Keyboard Vocal	Beta 58	NO	TB	A 10	10
11	Guitar Vocal	Beta 58	NO	TB	A 11	11
12	John McDermott Vocal	UHF Beta 87	NO	Atlas		12
13	Spare/MC Vocal	Beta 87	YES	TB		13
14	Reverb 1 Left					
15	Reverb 1 Right					
16	Reverb 2 Left					
17	Reverb 2 Right					
18	Delay Left					
19	Delay Right					
20	CD Left					
21	CD Right					
22	MONITOR TALKBACK	SM 58				

MIC STAND LEGEND

TB TALL BOOM
NO NO STAND

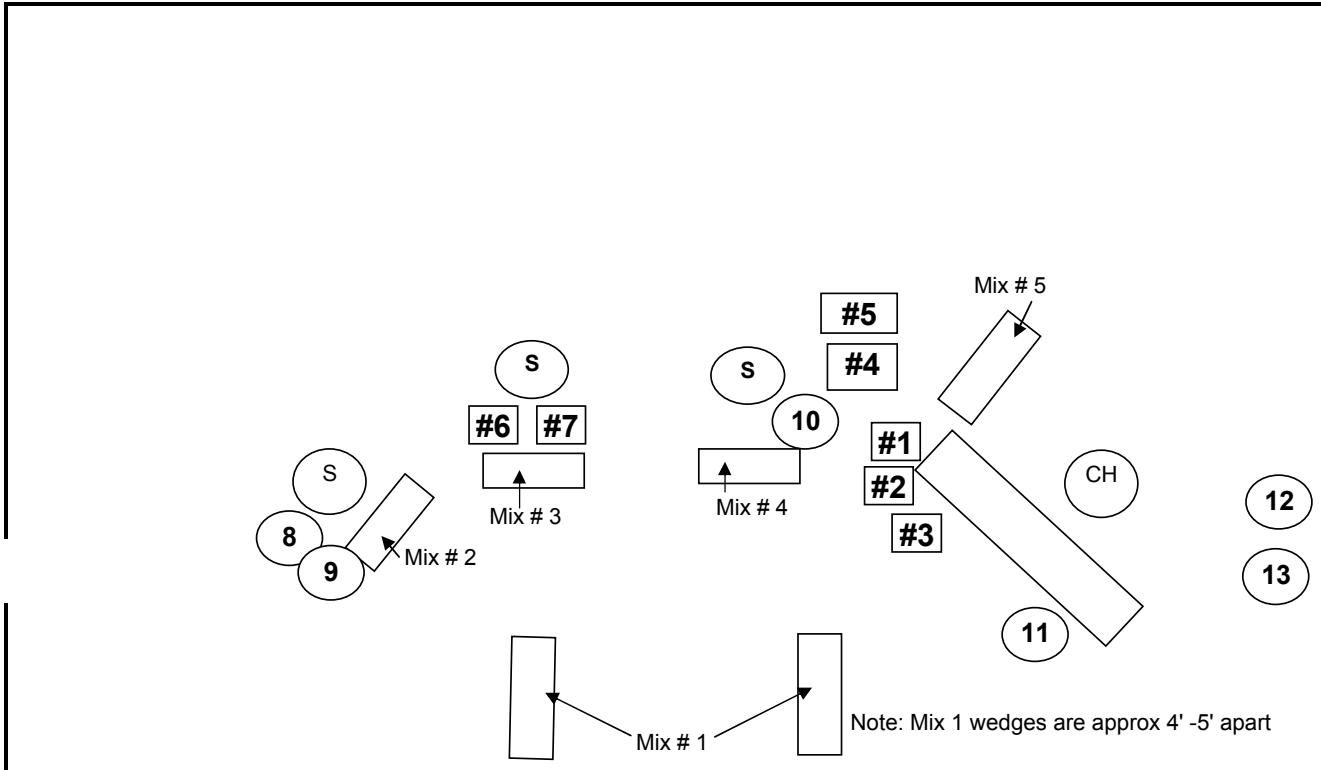
BILL GIRDWOOD – FOH AUDIO

PH: 905 689 1805
FAX: 905 336 4038
CELL: 289 260 3240

EMAIL: billg@fmsystems.net

John McDermott with 4 piece band

STAGE PLOT 2004



The audience would be here

LEGEND



Microphone Input Channel Number



AC Quad Drop



Direct Box Input Channel Number



Stool



Chair

Mix #

Monitor

Note:

Channel 12 pictured stage left is a wireless UHF Receivers that lives offstage at the monitor desk
 Channel 13 pictured stage left is a spare/mc vocal mic that lives just offstage near the monitor desk
 Monitors should be of very low profile style , EAW SM 200iH preferred

Bill Girdwood :

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 Fax: 905 336 4038
 Cell: 289 260 3240
 Email: billg@fmsystems.net