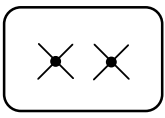
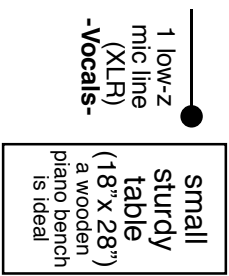
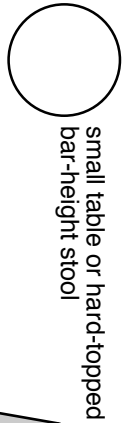
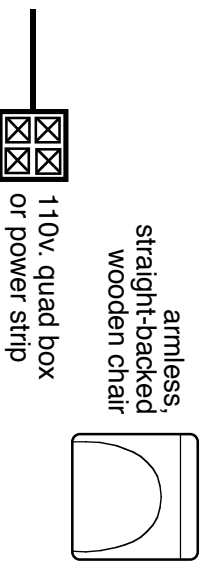


John McCutcheon Stage Set-up

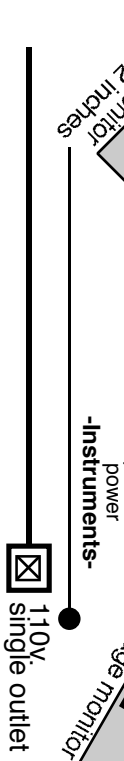
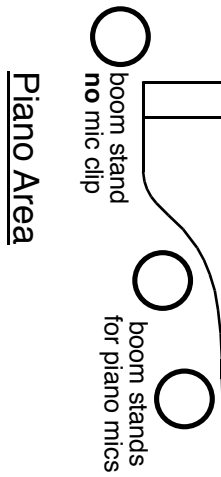
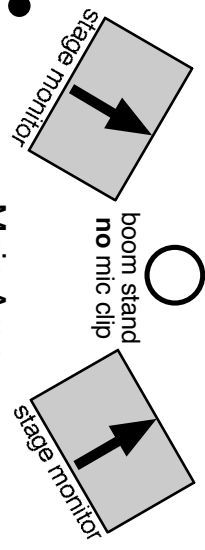
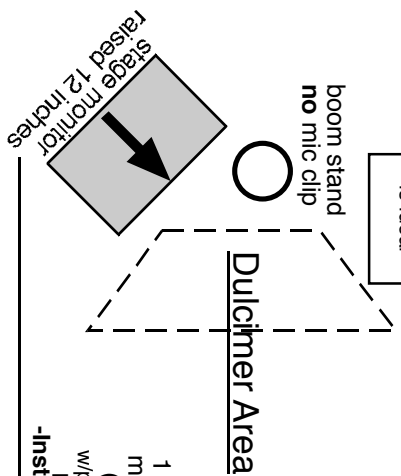
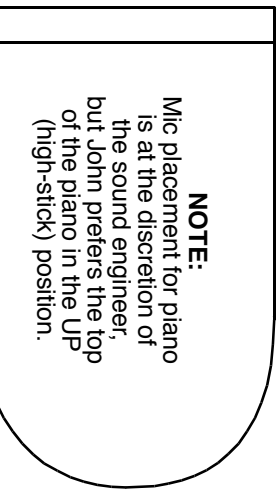
- John will need at least 4 mixing board channels (2 direct mic lines, and 2 to mic piano, at engineer's discretion)
- 2 instrument microphones (w/cables) to mic piano
- 5 boom mic stands (3 w/out mic clips) 2 for piano mics
- 2 low-z mic cables (xlr) – one for John's instruments and one for his vocals
- 4 stage monitors (floor wedges), one raised 12 inches. NOTE: John prefers 1 monitor mix
- Monitor sends should be PRE-channel EQ, with separate graphic equalizer for monitor mix.
- 4 AA alkaline batteries **per show**
- 1-110 volt AC power-strip or quad box
- 1-110 volt AC single outlet
- piano tuned to A440 **day of show**
- 2 small tables, with small water bottle on each
- 1 STURDY armless straight-backed wooden chair
- 1 CD player in house sound system

NOTE: for obvious reasons, please provide a **separate MC** mic for introductions and announcements



See Tech Rider for info

or contact road manager
 Tommy Slothower (585)750-3604 cell
 or e-mail tommyslothower@mac.com



Audience

Appalseed Productions
John McCutcheon Technical/Concert Rider

Technical Rider

ATTENTION: Technical Person(s)

Please be sure all the technical people (sound, lights, house) for the concert receive and go over all of this information at least one month before the concert. If there is any problem at all, please contact Tom Slothower (John's Road Manager), 585.750.3604, email: tommyslothower@mac.com, immediately.

Tom will also be at the concert to help with any last minute surprises. Thanks!

I. Stage

- A. The stage should be a raised area (at least 12" high) no smaller than 16' x 16'. The persons in the furthest seats should have a clear, unobstructed view.
- B. On stage (besides the necessary P.A. equipment described later in this rider) should be:
- One (1) armless straight-back wooden chair
 - Two (2) small tables (with bottled water at room temperature) For John's electronics, a wooden piano bench is ideal. For the other, a bar-height wooden topped stool is great.
- See the attached stage diagram for the placement of above items.

II. Sound Requirements

*** NOTE: For obvious reasons, we ask that any MC or anyone introducing John or making announcements, use a separate vocal microphone, other than John's for this purpose. Thanks for understanding.**

- A. The P.A. should be a professional quality system (preferably with "phantom power"), run by a qualified professional sound person, that will more than adequately fill the performance space. The mixing board should be run from the house, not from a place on stage or backstage.

NOTE: Tom is John's road manager, not his sound person.

- B. Additionally, John will need the following equipment on stage:
- A good quality piano tuned to A-440 on the day of the performance
 - Two (2) professional quality instrumental microphones (for the piano)
 - Five (5) boom microphone stands (three for vocals, two for piano) ... straight stands will not work, sorry. John uses a wireless vocal mic he moves from stand to stand. Thus, the 3 boom-stand-only markings on stage diagram.

NOTE: John will only need four (4) P.A. channels (2 directs and 2 piano mics). But he has a stage rack which includes a stage mixer, digital EQ, and effects. All John's instruments will be summed to one line out to the house mixing board. We will bring all necessary direct boxes and a wireless vocal microphone. John prefers a single monitor mix for the entire stage

- Four (4) 110-volt outlets (see stage diagram for placement) -- a single quad box or power strip is fine.
- One (1) single-outlet 110-volt extension cord center stage for John's tuner
- Four (4) new alkaline AA batteries per show
- Four (4) good quality monitor speakers ... floor wedges ... one raised up 12-18 inches. See drawing for details.

Again, please see stage diagram for placement of above items.

III. Lighting Requirements

A. Stage Lights:

- General spots (with standard gels) centered on and covering the entire performance area. These should include overhead stage lighting and spots from the ceiling of the house. Overhead, on-stage lighting is especially critical in the hammer dulcimer area.
- If a follow spot is available, it should be able to cover the length of the stage.
- No "light show," please, unless previously arranged with Tom.

B. House lights:

- The house lights should be turned out (or nearly so) during the performance.

IV. Sound and Light Checks

- A. Tom will be arriving no less than 2 hours prior to show time. John will be ready for any sound and light checks at least 90 minutes before show time. John's sound check, especially, can be lengthy and complicated and will take a minimum of 30 minutes to an hour, so crews should make time allowances for set-up and be ready at least 90 minutes prior as well, to allow for desired house opening time.
- B. Please don't let any audience members into the hall before all checks are completed. Tom will give word as to when John's portion of those checks is finished. Thanks.

Concert Rider

I. Backstage

- A. John will need a clean, lockable room (with or near private restroom facilities) to tune, dress, store instrument cases, and generally recoup. John will be “living” in this room for 5-6 hours, so any attempts to make it more comfortable, such as a comfortable chair, table, and good lighting are appreciated.
- B. Please arrange to have the dressing room locked or guarded during the performance, as we must hold the promoter responsible for the security of valuables left therein.
- C. Finally, it would be especially nice to have the following items in the dressing room:
 - A comfortable chair
 - An iron and ironing board
 - Towels and soap
 - A small basket (for song requests)
 - A mirror
 - Hot tea or coffee (with sugar and half & half ... no soy substitutes, please)
 - At least a six-pack of small (16 oz) bottles of water, some glasses, ice, and some sliced lemon or lime.
 - Fresh fruits, vegetables, cheese and crackers would be great. Thanks.

II. Travel

- A. John will be traveling with his road manager, Tommy Slothower. If they are arriving by air and have arranged a pick up with you, please meet them at the arrival gate or in the baggage claim area. They will be traveling with a ridiculous amount of baggage, so a small car will not accommodate John’s flight cases, suitcases, etc. A station wagon or van is recommended.
- B. If they are departing by air, please arrange for them to be back at the airport at least 90 minutes before their scheduled departure time.
- C. If they are arriving by car, please be sure Tom has directions to both the venue and the lodging, a map is most helpful, and someone to meet them at the agreed upon arrival place.

III. Housing and Meals

- A. Please be sure Tom has the phone number of John's lodging at least two weeks in advance, as his loved ones should be able to get in touch with him in emergencies.
- B. John and Tom should have separate, non-smoking rooms. Please arrange that, if possible, Tom’s room be on the ground floor as it is difficult to maneuver stairs and elevators with all John’s equipment. John’s room should be in the highest floor possible.

- C. Being as John and Tom will be in the concert hall for 5-6 hours, it would be helpful to have a meal backstage 1-2 hours before show time. John is a great lover of regional foods, though he tries to avoid anything too heavy (such as Mexican food ... which he loves!), cheese, carrots, nuts or anything deep-fried before a show. Grilled fish or chicken, Thai food, sushi, or other low-fat foods are favorites. Tommy is allergic to green peppers. Otherwise, neither he nor Tom have any dietary restrictions.
- D. If any after-concert reception is planned, please be sure Tom knows of this well in advance and please don't have any such festivities where John is staying.
- E. Trying to avoid the occupational hazard of getting fat and lazy on the road, John enjoys a regular exercise regime. Any information regarding a health club or gym in your area and help in securing guest passes would be very much appreciated. Thanks

IV. Payment

- A. Per terms of the contract, all payments (performance fee, along with any applicable percentages, as well as any contracted travel costs) should be made at the conclusion of the contracted services unless otherwise arranged in writing with Appalseed. If any receipts are required to process travel costs, Appalseed should be notified of such requirements at least one month in advance. John prefers payment by check so as not to travel with large amounts of cash. All checks should be payable to: **Appalseed Productions.**
- B. If any portion of payment is based upon a percentage of gate receipts, Tom should be given a written breakdown of the gate receipts and expenses at the time of payment.

V. Promotion

- A. Any opening act must be cleared with Appalseed at least one month before the show. Any opener should be appropriate to John's music and should be advertised in advance. John's shows are generously lengthy and, if there is an opening act the show should be scheduled to begin at an appropriately early time. No opening acts for family shows.
- B. Please use only those promotional materials sent you by Appalseed. See your promo kit for details of what is available. We'll be happy to furnish you with all you need.
- C. John is happy to help out your promotional efforts with radio, television, newspaper and telephone interviews along the way as his schedule and constitution allows. Contact Appalseed to arrange such interviews. Please arrange all media interviews, etc. with us at least two weeks in advance. Please, no last-minute scheduling.
- D. Very often people who sell John's records and books in your area will be able to help with your promotional efforts. Contact our publicist at publicity@folkmusic.com, 404.474.7622, for information on how to contact these people.

- E. Please reserve ten (10) complimentary tickets per show for Appalseed's use. Tom will notify you on the day of the performance if John will be using any of them. Any remaining tickets can then be put on sale.

VI. Recordings and Books

- A. John has a wide variety of recordings and books that are sold at his performances. We would appreciate a couple of volunteers to sell these for him at the performance. Tom will go over everything before the show and will settle up with them afterwards. A large table in the lobby is usually the best place to sell them.
- B. You may be shipped recordings (UPS) ... you'll be notified by Tom ... in advance of the concert date. We'll include a tally, sales posters, and information sheet for you in shipment. Please go over this information when it arrives and notify Tom of any problems or discrepancies.

NOTE: *Please arrange to have these boxes at the concert venue for the show.*

- C. Please don't use any of the concert sale recordings for your promotional purposes. If you need such records, please contact Appalseed and we'll ship you some.

VII. Finally (Whew!)

Recording, broadcast, photographing, sculpting and oil painting of the concert should only be done with permission of either Appalseed or Tom. We generally like to get copies of any radio or video tapes or photographic contact sheets.

Agreed to and accepted by:

Authorized Signature _____ Date _____

Printed Name _____