

John Scofield Quartet Rider 2018

Section One General Provisions

1. COVERAGE AND EFFECT

This rider shall be deemed incorporated in and a part of the agreement dated _____ between John Scofield (known as THE ARTIST herein) and _____ (known as THE PURCHASER herein). No changes in this agreement shall be effective without written acknowledgment by THE ARTIST. If THE PURCHASER advertises or permits THE ARTIST to perform the engagement to which this agreement relates, THE PURCHASER shall be deemed consented to the terms hereof without alteration as may otherwise be agreed to in writing.

In the event of any breach by THE PURCHASER of any of the provisions set forth herein, THE ARTIST may cancel the performance without any further liability to THE PURCHASER. In addition to any other available remedies hereunder, THE ARTIST may retain any deposit(s) received and THE PURCHASER shall be required to pay the full contracted price agreed to. In the event of any conflict, the terms of this contract shall prevail.

2. BILLING

THE JOHN SCOFIELD QUARTET
Featuring

VICENTE ARCHER, GERALD CLAYTON & BILL STEWART

3. ANCILLARY RIGHTS

No portion of THE ARTIST'S performance may be recorded on film or videotape. THE PURCHASER agrees to enforce this to the very fullest of their ability. THE ARTIST expressly reserves all such rights for himself and his licensee(s) and assignees. THE ARTIST generally authorizes remote audio recording for non-commercial purposes at the discretion of the venue. No audiotaping directly from the soundboard will be authorized at any time – with the exception of THE ARTIST'S sound tech.

4. TRANSPORTATION

All local transportation is to be provided by THE PURCHASER at THE PURCHASER'S expense. Transportation provided must be comfortable and have sufficient space to accommodate five (5) persons plus instruments and personal baggage.

Note: Instruments used by the musicians are large. We recommend at least an eight passenger van unit with a large cargo space.

Local Ground transportation is defined as:

1. From the airport to the hotel
2. From the hotel to the venue for set up (crew) and sound check (musicians)
3. From the venue to the hotel after sound check
4. From the hotel to the venue for the performance
5. From the venue to the hotel after the performance
6. From the hotel to the airport upon departure
- 7.

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5. HOTELS

A) Hotels provided by THE PURCHASER :

Hotel must be pre-booked and full information must be provided to THE ARTIST at sco4it@gmail.com at the time of contract signing, to include:

Name of Hotel: _____
Hotel address _____
Telephone: _____
Fax: _____
Confirmation Number (s): _____

All provided hotels must be at least at the four- (4) star level
Hotel must have a restaurant.

Accommodations to include five (5) single NON-SMOKING rooms – each room with private bath, toilet, free wi-fi, telephone.

The performers and their staff will not accept any hotel that does not meet these requirements. Should that situation arise, another hotel meeting these guidelines will be booked at THE PURCHASER'S expense.

6. HOSPITALITY

THE PURCHASER agrees to provide one hot meal per person after soundcheck or following the concert – whichever time is more appropriate to standard mealtimes. THE PURCHASER agrees to provide QUALITY food that may include chicken, fish and/or red meat, pasta, salad and vegetables. THE PURCHASER will provide meal at the venue or reserve two tables at a nearby quality restaurant. FAST FOOD and "CHAIN RESTAURANTS" WILL NOT BE ACCEPTABLE! The following will be made available to THE ARTIST at the designated sound check time and thereafter until the performance concludes: **FRESH COFFEE** and HERB TEA, FRESH MILK, ORANGE JUICE, FRUIT AND CHEESE PLATTER, FRESHLY CUT VEGETABLES & DIP, COLD CUTS, WHOLE GRAIN BREADS AND CRACKERS, CONDIMENTS, TWELVE (12) 2- LITER BOTTLES OF WATER (combination of sparkling and still) DIET COKE, COCA COLA , 6 BOTTLES QUALITY BEER AND **TWO BOTTLES OF GOOD FRENCH OR ITALIAN RED WINE.**

BAND REQUESTS (AND APPRECIATES) THAT ALL FOOD AND BEVERAGE ITEMS SERVED BE NATURAL, FRESH AND AS FREE FROM PROCESSING AS POSSIBLE.

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SECTION TWO TECHNICAL REQUIREMENTS

1. DRESSING ROOMS

THE ARTIST'S DRESSING ROOMS SHALL BE DESIGNATED NO SMOKING AREAS FOR ALL VENUE PERSONNEL AND VISITORS.

THE PURCHASER shall provide two (2) CLEAN, properly lighted, climate controlled, secure dressing rooms. These rooms must have adequate furniture, hot and cold running water and a private CLEAN toilet. THE ARTIST will be provided with a lock and key for dressing rooms. CLEAN HAND TOWELS and SOAP MUST BE PROVIDED.

PURCHASER accepts responsibility for reimbursement costs in full of any items damaged or stolen from the dressing rooms while band is on stage

2. SECURITY

THE PURCHASER agrees to provide sufficient security to ensure the safety of THE ARTIST, associated personnel and equipment.

3. COMPLIMENTARY TICKETS

THE PURCHASER will receive a guest list prior to the show. PURCHASER agrees to provide THE ARTIST with 6 pairs of complimentary tickets per show (12 total) in a preferred location.

4. PERSONNEL

One (1) English-speaking liaison to be provided during the entire event.

One (1) experienced sound technician present during set-up, sound check and performance.

One (1) experienced lighting director.

Two (2) loaders to be present during load-in and load-out.

5. STAGING

THE ARTIST requires a clear stage during the performance. The stage area shall be free from obstructions and musical instruments belonging to other artists. Stage must be fully cleared before the commencement of the performance.

6. LIGHTING

THE PURCHASER shall provide one (1) competent lighting director to operate light board for ARTIST'S performance.

Lighting system shall consist of standard two truss Par Can lighting system plus specials for each performer.

THE ARTIST requests that transitions be smooth, no flash and no total blackouts. Preferred colors: blues, deep blues, lavender, magenta, amber, reds and pinks.

ARTIST'S tour manager will discuss details of show with L.D. prior to performance.

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SECTION THREE BACKLINE SPECIFICATIONS

All enquiries should be directed to the road manager – Patrick Murray
World Cell: +1-617-834-9291 E-mail : patrickmurray61@gmail.com

Please send a full list of the exact backline item that you will provide directly to the road manger at least 2 weeks prior to the performance.

All substitutions must be approved by management, so if you have a problem - PLEASE GET IN TOUCH!

JOHN SCOFIELD'S GUITAR AMP SPECIFICATIONS:

Two (2) – Fender '65 Deluxe Reverb Guitar Amplifiers

Please contact road manager directly to discuss alternatives.

NO FENDER TWINS!

GERALD CLAYTON'S KEYBOARD SPECIFICATIONS:

One (1) - Hammond Organ B3 or C3 (with direct output if possible), bench and Leslie Speaker.

One (1) Grand Piano – Steinway B or D with adjustable bench– tuned (A-440) day of show prior to artist's arrival. .

Promoter is to provide a tuner for the piano. If the piano is a house piano or locally rented, the piano is to be tuned immediately before Artist's arrival. The tuner must be available from the first tuning until showtime. He shall be available for “touch up” until the commencement of the show.

2 tunings- scheduled 1 hour after piano arrives and again after sound check.

VICENTE ARCHER'S BASS SPECIFICATIONS:

One (1) - 3/4 or 7/8 size upright bass with bridge adjusters and pick up. Gage Realist or Fishman full circle pickup preferred.

One (1) Bass Combo Amp as follows

First Choice

Ampeg - BA115/BA112 Combo Bass Amp or SVTPro4 head with PN115HLF Cabinet or equivalent.

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SECTION THREE BACKLINE SPECIFICATIONS CONT.

Second Choice

Mark Bass - New York 151 Cabinet plus Little Mark III head or Mini CMD 151P or 121P

Third Choice

Aguilar - Tonehammer 500 Head plus one GS112 or DB112 or SL112 Cabinet

One (1) - short nap carpet, preferably black or gray 4' x 6' (1M x 2M)

BILL STEWART'S DRUM SPECIFICATIONS:

Drum set specifications: Preferred brand is Gretsch, but only top of the line Gretsch (NOT Catalina Birch series, for instance)

Other acceptable brands: Sonor, Canopus, Pearl, Yamaha, DW, Tama.

It is very important to have the correct sizes and drumheads.

All drums should have Remo coated ambassador heads

Clear Remo ambassador are acceptable on the bottom of drums.

The bass drum should have no muffling (NO Powerstroke ambassador heads either) and no holes in the front head.

One (1) - 18" x 14" Bass Drum (NO muffling and NO hole in front head)

One (1) - 12" x 8" Rack Tom with bass drum mount

One (1) - 14" x 14" Floor Tom **with legs**

One (1) - 16" x 16" Floor Tom **with legs** - does not have to be same brand or color

One (1) - 14" x 6 1/2" Brass or Metal Snare, preferably Ludwig hammered brass

One (1) - snare stand

One (1) - hi-hat with Clutch

One (1) - adjustable throne

Two (2) - Camco or equivalent Chain Drive Pedals

Three (3) - straight stands with felts, wingnuts, washers and sleeves

One (1) - boom stand with felts, wingnuts, washers and sleeves

One (1) - short nap carpet, preferably black or gray 6' x 6' (2M x 2M)

All hardware should be in perfect working order, with no missing felts or stripped bolts. Bass drum pedals must be noise free with good springs and smooth action throughout entire throw.

ADDITIONAL ITEMS

Four (4) - solid type adjustable music stands

Two (2) - solid type guitar stands with neck support

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SECTION THREE BACKLINE SPECIFICATIONS CONT.

One (1) – bar stool or high seat without armrests

One (1) - clear plexiglass baffle for placement between guitar amp and drum kit (see stageplot) with a maximum height between 3 to 4 feet!

Clearsonic Model A4 or JB-4 4 panel preferred.

SECTION FOUR SOUND REQUIREMENTS

A) HOUSE

1. FOH console with sufficient i/o to accommodate 16 channel input patch and 8 output bus; 4 band sweep EQ, variable HPF. Analogue preference Midas, Yamaha, Digital preference D-show Profile, Yamaha CL series, Soundcraft Vi series, Digico

2. Speakers of the highest professional quality, in good working order, can be point source or line array to suit venue e.g: D&B, L-Acoustic, EAW, Meyer, etc P.A. Speaker system must usually be STEREO with 1/3 octave EQ and crossovers at the mix position. Speakers to be correctly phase aligned, delayed to drums, and capable of generating a continuous average SPL of 110db "A" weighted at the FOH mix position . –

3. Two (1) Digital Effects – Preference: Lexicon, TC Electronic, Yamaha, etc

4. Four (4) Compressors or onboard digital processing

B) MONITORS

Four (4) mixes (can be run from house desk)

Four (4) 1/3 octave EQ's.

Six (6) wedges – including one spare – Preference: Biamped – 12” speaker and 2” compression driver.

C) MIC STANDS

See stage plot for detail. Please be sure to have one large based tall boom for stereo overhead mic located behind drummer.

D) MICROPHONES

Artist may carry their own microphones as noted on input list and stageplot (see attached). Please be prepared to supply all microphones subject to advance by Artist's road manager.

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BOOKINGS

Alycia Mack

International Music Network

278 Main Street

Gloucester, MA 01930 USA

Tel: [978.283.2883](tel:978.283.2883)

Fax: [978.283.2330](tel:978.283.2330)

e-mail: alycia@innworld.com

TOUR MANAGER / FOH

Patrick Murray

Mobile: +1 617-834-9291

Email: patrickmurray61@gmail.com

MANAGEMENT

LONGSOLO INC

Susan Scofield

Tel: +1-914-232-3767

Fax: +1-914-232-4148

Email: sco4it@gmail.com

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

AGREED AND ACCEPTED

for Purchaser

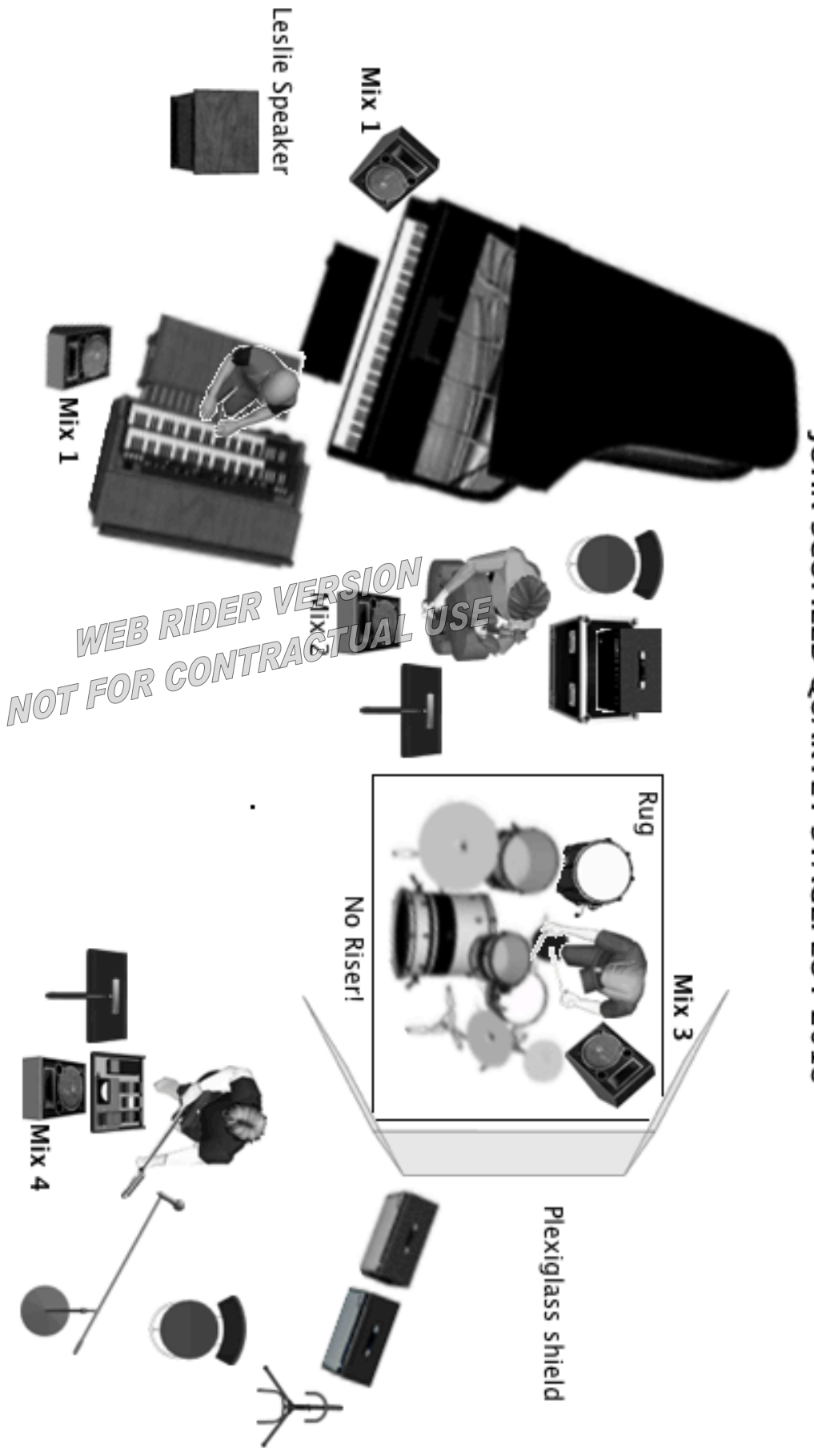
for John Scofield Band

date

date

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JOHN SCOFIELD QUARTET STAGEPLOT 2018



WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

1. KICK	M88*	SB	9. PNO HOLE	AMT 40*	
2. open			10. PNO LOW	AT4047*	TB
3. OH LFT	VP-88*	TB	11. LESLIE HI	57	TB
4. OH RHT	VP-88*	TB	12. LESLIE HI	57	TB
5. BASS DI	D.I.		13. LESLIE LO	B52	SB
6. BASS MIC	ATM Pro35*		14. B3 Direct	D.I.	
7. PNO LFT	VP-88*		15. GUITAR	AT 3060*	SB
8. PNO RHT	VP-88*		16. JOHN VOX	58	TB

Mics with * supplied by artist

Questions?
 Patrick Murray TM / FOH
 +1-617-834-9291
 patrickmurray61@gmail.com