

MACEO PARKER

CONTRACT RIDER

Sept 2018

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 PRESENTER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PRESENTER, 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:

Maceo Parker (100% Headline Billing)

- 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. No TRIBUTE Billings, No Billings "FEATURING" without express agreement prior to this contract. No "tribute" billings without express written permission prior to this contract.
- A3. PRESENTER 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. Only APPROVED OFFICIAL biography found on www.maceo.com may be used in connection with this date. Side men/line-up may not be published on programmes posters and brochures as changes may occur. The Maceo Parker logo, silhouette, and official web site shall be used on all advertising and tickets, and applies to all dates where possible.
- A5. PRESENTER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE. If the PRESENTER has important media requests he or she should inform ARTIST MANAGEMENT with at least ten (10) days notice. Last minute interviews will not be possible given the touring schedule.
- A6. PRESENTER 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.
- A7. 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 PRESENTER will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth. All forms of sponsorship, whether part of an ongoing series or specifically for ARTIST's show, must be authorized by ARTIST Management in writing, and advised to ARTIST's Management at the time of signing this contract. Failure to properly provide such information can result in cancellation of performance if ARTIST objects to nature of sponsorship. If PRESENTER receives portion of financial sponsorship and does not inform AGENT at time of booking date then ARTIST shall have the right to receive in part or whole that financial sponsorship.
- A7. ARTIST shall have sole and exclusive merchandising rights to sell or cause to be sold T-shirts, caps, hats, souvenir programmes or booklets, posters, stickers, LP's CD's and Cassette tapes. There will be NO fees or percentage of any revenue payable to neither the PRESENTER nor the Performance venue from the ARTIST's sales of merchandise at this engagement regardless of any hall policy or prior agreement. The PRESENTER will provide a well lit secure place to erect a merchandising stall, shall provide one (1) or two (2) two metre (2m) tables for the sole purpose of selling or causing merchandise to be sold. In addition the PRESENTER will provide a hand truck or dolly and at least one personnel for loading and unloading in the merchandise, and one security person where ARTIST MANAGEMENT deems necessary.
- A8. ARTIST's touring party whether crew or musicians or management or driver are integral to performance and as such must be addressed with the same courtesy as ARTIST himself. Each person works very hard to make everything work. With this in mind if you are providing t-shirts as part of a festival then they must be provided for the entire touring party.
- A9. In the event that the PRESENTER wishes to boost ticket sales for any reason, such as slow purchase by the public. The PRESENTER will contact ARTIST Management to consider using paid adverts from ARTIST's FaceBook page or other Social Media as ARTIST Management have found this a very effective method of increasing ticket sales.

- A10. PRESENTER will make available Twenty (20) 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.
- A11. **Presenter shall have the right to distribute 20 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.** PRESENTER must supply to ARTIST Representative with a statement detailing to whom each complimentary ticket was given. If the fee is based on a percentage and PRESENTER exceeds allocated amount of complimentary tickets then PRESENTER shall pay to ARTIST the difference as part of the percentage deal as if those tickets were sold at full price.
- A12. In cases where the ARTIST is being paid on a percentage basis, PRESENTER further agrees to have on hand at the place of performance the night of the show, for counting and verification by representative of the ARTIST, all unsold tickets. ARTIST shall be compensated for the difference between the numbers of unsold tickets on hand and shown to its representative and the number of tickets printed as shown by the ticket manifest. If PRESENTER shall violate any of the preceding provisions of the paragraph, it shall be deemed that PRESENTER has sold a ticket for each seat in the house (and any permitted standing room) at the highest ticket price for which the house is scaled. PRESENTER further agrees to give said representative the right to enter the box office at any time (during and after the performance) and to examine and make extracts from the box-office records of PRESENTER relating to the gross receipts of this engagement. A written box-office statement, certified and signed by the PRESENTER will be furnished to ARTIST within thirty (30) minutes following each performance.
- A13. PRESENTER may not sell tickets to performance herein as part of a subscription or other type of series of other concerts, without written consent of ARTIST. All tickets printed under the manifest shall be of the one stub, one price variety, except where advised in contract. When there are surcharges, it shall be clearly stated on the face of the contract what the charge is for admission and what the surcharge is. Examples of such surcharges are: a.) parking charge. b.) maintenance surcharge. c.) restoration surcharge. All such surcharges shall be included at the time this contract is negotiated and, if they are not clearly indicated on the face of the contract when issued, it shall be the PRESENTER's sole responsibility to see that these charges and admission charges are clearly listed and differentiated on the face of the contract. If PRESENTER violates the above agreement, PRESENTER shall be liable for the total amount of tickets sold at the highest price printed on the ticket. PRESENTER agrees not to discount tickets or to offer tickets as a premium without first obtaining permission in writing from the ARTIST. If PRESENTER does sell or distribute discount or complimentary tickets without prior approval, or in excess of the number printed, PRESENTER shall be liable for the full ticket price of each such ticket sold or distributed.
- A14. PRESENTER agrees that if NO ADMISSION is charged to any part of the audience for engagement hereunder, this condition must be stated on the face of the attached contract. If at the engagement, there is evidence that admission was or is being subsequently charged for ARTIST'S performance, PRESENTER agrees that ARTIST must receive 100% of the admission receipts collected. In addition, PRESENTER must provide ARTIST with twenty (20) complimentary tickets within the first ten (10) rows (if seated venue), the unused portion of which may be placed on sale the day of performance with the permission of ARTIST.
- A15. If same is not already on the face of the Contract hereto, or if they are incorrect, then PRESENTER will clearly print the specific capacity, gross potential, and ticket price breakdown of the facility where ARTIST is to perform under this agreement on the face of the contract that this agreement is attached to. Fees, percentages and bonuses due to ARTIST have been negotiated based on ticket prices and potential grosses. Therefore, increases in the ticket prices originally negotiated and printed on the face of said contract may void this contract or necessitate renegotiations of remunerations due to ARTIST. In the event ARTIST is to receive a percentage of the gross receipts for this engagement pursuant to the terms hereof, the term "gross receipts" or "gross box office receipts" (GBOR) or similar phrases, shall mean all box office receipts computed on the basis of the full retail ticket price for all tickets sold and in no event less than the full retail ticket price for all persons entering the performance with no deductions of any kind, less only National or local admissions taxes and allowable discounts as approved by ARTIST in writing. The PRESENTER agrees that all discounts as agreed with ARTIST, must appear on the Contract face or, if agreed to later for any reason whatsoever, must be agreed to in writing and signed by ARTIST or ARTIST's authorized representative.

B. MISCELLANEOUS

- B1. PRESENTER 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.
- B2. PRESENTER shall not permit and will prevent:
- A. The recording, filming, taping, videotaping or any broadcast of the ARTIST'S performance or any portion thereof without the ARTIST'S written approval.
 - B. The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without the ARTIST'S written approval.
- B3. Closed circuit cameras are NOT permitted. If this equipment exists in house it will be subject to checking by ARTIST's management.
- B4. Photography is permitted during the performance only for the FIRST THIRTY (30) MINUTES, and then only with the agreement of the ARTIST's management to ensure minimum disturbance to the musicians and to the audience. NO PHOTOGRAPHY IS PERMITTED DURING SOUND-CHECK OR BACKSTAGE. No flash photography is permitted. Photographers must not impede the audience vision. All photographers must present their business cards for ARTIST management.
- B5. No portion of the performance rendered hereunder may be broadcast, photographed, recorded, filmed, taped or embodied in any form for any purpose or reproducing such performance without ARTIST'S prior written consent. PRESENTER will deny entrance to any persons carrying audio or video or any recording devices of any kind without limiting in any way the generality of the foregoing prohibition, it is understood to include members of the audience, press and PRESENTER'S staff. In the event that the PRESENTER, his/her agents, servants, employees, contractors, etc., reproduce or cause to be reproduced the ARTIST's performance in the form of films, tapes, or any other means or audio or video reproductions, upon demand by ARTIST, PRESENTER shall deliver all of the same (together with any and all masters, negatives, and other means of reproductions thereof) to ARTIST at PRESENTER's sole cost and expense, in addition to all other legal or equitable remedies which ARTIST may have. ARTIST shall have the unrestricted right to record (sound, videotape, film or any other manner the performance or any portion thereof (including set-up and/or sound check) and to utilize the results if such recording for any purpose whatsoever without payment to the PRESENTER, PRESENTER's employees or otherwise except as specifically agreed to in writing but ARTIST's Management. PRESENTER consents that ARTIST shall have the unrestricted right to use the name of the PRESENTER and the venue in connection with any use of such recordings, and that ARTIST may broadcast record film, videotape, or otherwise reproduce any portion of the performance. PRESENTER agrees that in no way shall they have the right to authorize the recording, photographing, filming, or any other means of reproduction of the ARTIST's set up, sound-check or performance without the prior written consent of ARTIST or ARTIST's Management.
- (Any unauthorized recording may result in legal action. No video or audio taping is permitted by the audience. Sound crew should check for unofficial lines set up to board especially at Festival dates where this has been known to occur. Sound crew and Presenter will be held responsible for upholding the foregoing where it concerns them. The Presenter must take full precautions to ensure that members of the audience do not tape or film the show.)
- B6. This contract does NOT permit television OR radio recording. Any such requests must be handled separately and will be subject to a separate contract and a separate fee.
- B7. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by PRESENTER in connection with the sale of tickets, admission, seating, or accommodation at the engagement.

C. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- C1. INTERNATIONAL TRAVEL: PRESENTER agrees to procure, at his or her sole expense, for ARTIST and party, the necessary visas, work permits and other documents of any nature whatsoever necessary or usually obtained to enable ARTIST to render its services hereunder. Where flights are being provided by the PRESENTER airlines and travel arrangements must be approved in advance by ARTIST. In the case where ARTIST must obtain visas from local Embassy PRESENTER agrees to reimburse all costs. Due to travel limitations it may be necessary for ARTIST to utilize the services of a 3rd party such as an agency specializing in Visa application and processing. PRESENTER agrees to be liable for those costs as well as any actual visa costs. PRESENTER agrees to immediately reimburse ARTIST for such costs upon receipt.
- C2. All payments shall be made as provided herein. In the event PRESENTER fails to make any payment at the time stipulated herein or breaches any provision of this agreement, ARTIST shall have the right to withhold performance without prejudice to his rights thereunder.
- C3. A representative of the ARTIST shall have the right to be present in the box office prior to and during the performance and intermission periods, and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance thereunder.
- C4. Insurance:
- (a) Presenter hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with _____ licensed to do business in the State of _____, Policy No. _____ which policy provides coverage of not less than \$1,000,000 per occurrence/\$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned/Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.
- (b) Presenter further warrants and represents that said insurance policy shall name Producer, its employees, agents, servants and contractors as additional insured parties for the full period of the Engagement, including any rehearsal period and post production periods, and that same is cancelable only upon six (6) day prior written notice to Producer.
- (c) All premiums for such insurance shall be paid timely by Presenter and Presenter hereby indemnifies and agrees to defend and hold harmless Producer and its employees, contractors and/or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the Engagement. Presenter shall also hold harmless Producer and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the Engagement, including but not limited to, damages, loss or destruction caused by Act of God. The employees of the Presenter are not the employees of the Producer. The insurance liability of the Producer shall be limited only to claims from its employees and does not apply to the Presenter's employees.
- (d) The Presenter further warrants and represents that it has had and maintains at all times during the terms of this Agreement Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by Producer, the lighting supplies and sound suppliers.
- C5. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and ARTIST shall not be liable, in whole or in part, for any obligation that may be incurred by PRESENTER in carrying out any of the provisions hereof, or otherwise. Further, PRESENTER warrants and represents that he/she has the legal capacity to enter into this contract.
- C6. PRESENTER hereby assumes full liability and responsibility for the payment of any and cost, expenses, charges, claims, losses, liabilities, and damages related to or based upon the presentation or production of the show or shows in which ARTIST is to appear hereunder.
- C7. PRESENTER agrees to indemnify and hold harmless ARTIST and his employees, contractors and/or agents from and against any claims costs (including legal fees and court costs), expenses, damages, liabilities, losses or judgments arising out of, or in connections with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect consequence of the engagement. b) PRESENTER shall also indemnify and hold harmless ARTIST and his employees, contractors and/or agents from and against any and all loss, damage and/or destruction occurring to it and/or its employees', contractors', or agents' instruments and equipment at the place of the engagement, including, but not limited to, damage, loss or destruction caused by Act of God.

- C8. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This contract may not be assigned, or changed, modified, or altered except by an instrument in writing signed by the parties. The unilateral addition by PRESENTER of any addendums, rider or other written instruments meant to change any terms of this contract or rider without the prior approval of ARTIST are null and void and may result in cancellation by ARTIST and retention of any payments made to ARTIST or ARTIST's Representative. This agreement shall be construed in accordance with the laws England. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in England
- C9. Any proposed additional terms and conditions which may be affixed to this contract by PRESENTER does not become part of this contract until signed by ARTIST. By sole act of signing, PRESENTER readily accepts all provisions of this contract, regardless of any additions or deletions PRESENTER may try to make.
- C10. PRESENTER at his/her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein.
- C11. If State, Local or Amusement tax is to be withheld for this engagement, Presenter shall furnish ARTIST with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. PRESENTER must also furnish ARTIST with an official State or City tax deduction receipt claiming the amount to be withheld on the night of the performance. With the exception of taxes stated on the contract face PRESENTER shall pay and hold ARTIST harmless of and from any and all taxes, fees, dues and like relating to the engagement hereunder and the sums payable to ARTIST shall be free of such taxes, fees, dues and the like. Also PRESENTER shall be responsible for, and indemnify and hold ARTIST harmless from and against, all local, municipal and country or government taxes, fees or levies on all income earned by ARTIST, or ARTIST'S employees while in the country or countries covered by this contract, unless otherwise stated on contract face.
- C12. Artist's obligation to perform thereunder shall be excused if artist, or any of his group or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond artist's reasonable control. In such event, artist will not be required to perform and shall return to presenter any deposits paid, less costs incurred by artist and neither party shall be under any other obligation to each other. In the event this concert is scheduled in a open air venue, inclement weather shall not be considered an act of God.
- C13. Notwithstanding anything contained herein, inclement weather shall not be deemed to be a force majeure occurrence and the PRESENTER shall remain liable for payment of the full contract price even if the performance(s) or any part thereof called for herein are prevented by such weather conditions. ARTIST shall have the sole right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous or unsafe.
- C14. Each one of the terms and conditions of this contract is of the essence of this agreement and necessary for ARTIST's full performance hereunder. In the event PRESENTER refuses or neglects to provide any of the items herein state, and/or fails to make any of the payments as provided herein, ARTIST shall have the right to refuse to perform this contract, shall retain any amounts theretofore paid to ARTIST or ARTIST's representative by PRESENTER, and PRESENTER shall remain liable to ARTIST for the agreed price herein set forth.
- C15. Any material breach of this Agreement by PRESENTER may cause the ARTIST, at the ARTIST'S sole option, to terminate the Agreement. If such a breach occurs, PRESENTER shall be obligated to the ARTIST for the full guaranteed amount of this Agreement and shall forfeit all deposit moneys paid to the ARTIST or his agent as immediate and liquidated damages without prejudices to further legal action by the ARTIST.

This is the complete and binding agreement between the parties hereto. Any addendums, riders, changes or additions added to this contract and rider by PRESENTER are not made a part of this agreement unless specifically agreed to in writing. The PRESENTER's representative signing this agreement hereby warrants that he/she is authorized to so sign. This Agreement shall be effective only when signed by PRESENTER and returned to ARTIST'S booking agency.

AGREED AND ACCEPTED

PRESENTER

ARTIST

DATE

DATE

Maceo Parker

Travel, Hotel, and Hospitality Requirements

Current as of February 2015

T R A N S P O R T A T I O N

PRESENTER at his sole cost and expense is to provide local transportation sufficient to carry the musicians and crew of thirteen (13) people plus personal luggage, instruments and merchandising to and from the airport, and between the hotel and venue for both sound-check and performance. PRESENTER shall provide local transportations where necessary, e.g. in the event of travel by air, limited access, or where the ARTIST'S drivers are unable to drive due to regulations concerning maximum driving hours or where such driving may be deemed to be unsafe by ARTIST'S Management. Transportation is subject to ARTIST approval. PRESENTER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. **HOTEL MUST HAVE PARKING FOR A TOUR BUS, PLEASE ADVISE IMMEDIATELY IF THIS IS NOT POSSIBLE.**

SPECIFIC REQUIREMENTS:

Transport must be able to carry thirteen (13) people in comfort, plus thirteen (13) to twenty (20) large suitcases, plus hand luggage and instruments. PLEASE ALLOW EXTRA space for all luggage. Drivers must be safe qualified and experienced, and should provide a quiet peaceful drive, unless otherwise instructed the drivers should not have loud radio or other music. Drivers must be well rested and qualified to provide safe transport.

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

PLEASE ENSURE THAT HOTEL FULFILLS THE EXACT ROOMING LIST SPECIFICATIONS.
(Rooming list to be provided separately)

AS per contract face: The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. However if the ARTIST and his entourage arrives by flight from International destination rooms must be ready upon arrival at hotel to ensure that ARTIST and his entourage can have sufficient rest in order to deliver their best performance. The PRESENTER 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 PRESENTER.

EACH ROOM MUST HAVE THE FOLLOWING:

- Private and modern shower/bath/toilet
- QUEEN OR KING SIZE BED (not twin beds)
- Touch tone telephone system
- TV
- Mini bar

PLEASE NOTE:

- Entourage does not share rooms or bathrooms.
- Maceo Parker's suite and Manager's room must be on separate floor from the rest of the group.
- Hotel must be able to provide a direct room-to-room dialing service, fax, and incoming/outgoing telephone facilities for receiving/sending on a 24 hour basis.
- If the selected rooms have high speed internet access, these should be available to the group at no extra charge.
- The costs of any extras (room service, telephone, fax, mini bar, etc.) are to be borne by the individual occupant.
- The hotel must be of FIRST CLASS QUALITY (e.g. NH Hotel, Hilton Hotel).
- Hotel should have a swimming pool as part of the facility.

- Full English Style Breakfast is to be included at the cost of the PRESENTER - this includes an egg based breakfast.
- In the event of the reserved hotel failing to meet the above standards the PRESENTER will be advised by the ARTIST's manager as it is usually not feasible to change hotels on day of show the PRESENTER will reimburse the ARTIST by way of compensating for the quality of the rooms.
- It is therefore advisable and in the Promoter's interests to check all the above requirements with the hotel in advance of the day of performance and at the time of making the appropriate hotel reservations.
- The rooms for the ARTIST and his band should be in blocks of twos (2) and threes (3) rather than all together in one group as this is more convenient for individual band members having some degree of privacy. Please make these arrangements when you are booking the hotel, as per ARTIST rooming list.
- Hotel must provide guests access to safety deposit boxes, and an exercise room.

ROOMING LIST TO BE PROVIDED SEPERATELY

H O S P I T A L I T Y A N D D R E S S I N G R O O M S

A. SECURITY

PRESENTER agrees to guarantee proper security at all times to ensure the personal safety of the ARTIST, auxiliary personnel, instruments and equipment, costumes and personal property, during and after the performance. Security guards must be stationed on or around the stage during and after the load in to load out. PRESENTER shall arrange for the leader of the security force to meet with ARTIST's Tour Manager at least one (1) hour prior to the performance to discuss the placement of security personnel. Uniformed security shall be provided at exits and entrances to the facility and box office.

Particular security must be provided in the areas of the dressing rooms, stage, merchandise area, remote mixing console and all exits and entrances to the facility. Security protection is to commence upon arrival of ARTIST on the premises.

PRESENTER shall guarantee adequate SECURITY at all times to insure the safety of the ARTIST'S personal instruments, personal property, and tour vehicles (if applicable) from the beginning of load-in to completion of load-out.

B. DRESSING ROOMS

PRESENTER shall provide at least FOUR (4) comfortable and private DRESSING ROOMS (one for Maceo, a large room or more than one room for the band, one for the female band members and one Production office with phone line), adequate for use by thirteen (13) people total, for sole use by the ARTIST. This means a PRIVATE area for use by ARTIST, band and entourage. NO-ONE except ARTIST's personnel, performers and authorized guests are permitted backstage or in the dressing rooms before, during or after the performance.

Dressing rooms shall be clean, dry, well-lit, heated or air-conditioned, non-smoking, and must contain the following:

- At least fifteen (15) freshly washed and lint-free hand towels
- Tables
- Sofas and/or chairs
- Clothes racks (hanging racks or rails for hanging clothes)
- Toilet facilities (in each room)
- Full-length mirrors
- At least one (2) power outlets in each room
- A lined garbage bin
- A box of tissues (paper handkerchiefs)
- Steamer and/or Electronic iron and board
- One (1) telephone (in one of the three rooms) available for use by Maceo Parker and management

The rooms should be labeled as follows: **MACEO PARKER, MACEO PARKER BAND 1, MACEO PARKER BAND LADIES** , and **PRODUCTION OFFICE**.

The dressing rooms must be lockable and protected at all times by security personnel.

Keys for the dressing rooms must be handed to the ARTIST's Manager who will return them after the performance(s).

No smoking of anything whatsoever backstage, if other artists are doing so it is up to the promoter or producer to remind them to respect these wishes.

One sharpie or marker pen to be provided in Maceo's dressing room.

C. TOILET FACILITIES:

PRESENTER shall provide a private toilet (not available to the public) BACKSTAGE.

Wash area with hot and cold running water, clean towels and soap.

D. HOSPITALITY:

In dressing room, PRESENTER shall provide refreshments in quantities sufficient for thirteen (13) people. The following items are to be provided in the dressing rooms at sound-check and to be refreshed before show time:

DRESSING ROOMS:

- 30 large bottles of LOCAL non-carbonated mineral water or the equivalent in small bottles such as Evian, or local spring water. (Aquafina, Bon Aqua, Dasani are NOT acceptable)
- 4 litres of mixed juices, apple, cranberry, pineapple
- 2 bottles of red wine and 2 bottles of white wine (sauvignon blanc)
- 6 bottles of beer preferably of local origin
- 6 large bottles of Coconut Water (NOT Coconut Milk) 3 for Maceo Parker
- 10 large bottles of sparkling water (Perrier, Badoit, or Highland Spring preferably or local if available)
- An unlimited supply of freshly ground hot strong coffee for 15-20 persons in flask or dispenser with facilities for making more as required. (Instant coffee is NOT acceptable)
- cream and brown sugar
- Coffee must be available until the ARTIST and his entourage have left the building at the end of the night
- Fresh ice for drinking
- Facility for making tea (kettle) tea bags, black tea and herbal teas, 2 lemons, honey and fresh ginger.
- A minimum of 30 drinking glasses
- All necessary cups, utensils, plates, napkins, etc.
- Sandwiches and light snacks to be provided at sound check, these must be: fish, hummus, roast chicken, tuna fish, salmon eggs, cheese. (NO PORK OR HAM)

MEALS TO BE PROVIDED AFTER SOUND-CHECK:

PRESENTER shall provide a generous-size hot **fish based** meal for thirteen (13) people. The meal should be ready **immediately following sound check** unless other arrangements have been made with ARTIST'S MANAGEMENT.

The meal should be served **buffet set-up** either within the restaurant or at the venue catering site. Where an in-house dinner is not possible, the ARTIST's manager/ Personnel will discuss outside eating arrangements with the PRESENTER.

Please note our food requirements when booking restaurant. A reasonable budget figure will be set (**a minimum of the equivalent of thirty (30) Euros or Thirty USD per person**) and dinner is the sole responsibility of the PRESENTER.

The dining area whether in-house or at a local restaurant must be in a private area away from the general public, two (2) or three (3) separate tables should be provided rather than one large one, as the band members prefer to eat in smaller groups.

The meal should be healthy but not boring. **Food should be healthy non-GM (NO GEN) foods, and use olive oil for cooking.** If your cook is not familiar with good fish recipes please immediately contact Management who can provide some inspiration.

DINNER for thirteen (13) people should be as follows:

- Soup and Salad
- Bread and butter
- Hot main meal Fish/lamb/chicken/duck. (*No pork, No beef*)
- Fresh vegetables
- Potatoes/rice/pasta
- Dessert

ADDITIONAL MEAL REQUIREMENTS:

- **ON SUNDAYS: SALMON or other fish**
- **ALL OTHER DAYS: NOT SALMON but other fish**
- **NO Pork, NO Beef** or meats as part of fish or salad dishes.
- **NO PEANUTS PLEASE AS AT LEAST ONE PERSON HAS A PEANUT ALLERGY**

PLEASE NOTE: ALL BACKSTAGE CATERING IS FOR BAND AND ARTIST PERSONNEL ONLY. Please make separate arrangements for refreshments for house personnel.

BUS CATERING REQUIREMENTS:

In the event that ARTIST is travelling by tour bus, one (1) person shall assist ARTIST MANAGEMENT in delivering the following items to bus at a time suited to the ARTIST'S MANAGEMENT:

- 15 large bottles of LOCAL mineral/ spring water
- 6 large bottles of sparkling water (Perrier, Badoit or Highland Spring)
- 4 cans/bottles of local beer
- 2 bottles or cartons of Coconut water
- 2x fruit juices
- 1 carton/bottle of cream (for coffee/Kaffesahne/ half and half or similar)
- 1 packet of good quality espresso coffee beans if in US ground coffee please
- Light snacks must be provided for the end of the performance.

Maceo Parker
Technical Requirements
Current as of March 2018

1. **PRESENTER** shall not allow audience to enter place of performance until technical set-up has been completed. **ARTIST** shall complete said setup three hours prior to time of performance. Artist requires a minimum one hour sound check after completion of load-in and setup. The place of performance must be made available to the artist three hours before theater is opened to the public. Festival producers are required to comply with this policy unless otherwise agreed in writing with the artist's representative.
2. **PRESENTER** shall provide a minimum of two (2) stage hands to help **ARTIST**'s crew for load-in, stage set-up and load-out. A qualified electrician must be available at load-in until such time as **ARTIST**'s stage manager releases him. In cases where **ARTIST** is staying overnight in the town of performance, **PRESENTER** will store **ARTIST**'S equipment overnight in a secured area and make it available to **ARTIST** the following day upon departure. If **ARTIST** is arriving and departing by air, **PRESENTER** will arrange for the equipment to be loaded and transported to and from the airport and the venue in a cargo van. When possible, this van will accompany the other vehicles transporting the **ARTIST** to airport.
3. **TECHNICAL REQUIREMENTS**
 - A. **LOAD IN/LOAD OUT:** Load in will take place at least four (4) hours before the opening of the venue. At that time, all backline sound systems and lighting equipment must be in, operating and ready for full unrestricted use by the **ARTIST**.
 - B. **MONITOR AND PA REQUIREMENTS:** **PRESENTER** shall provide and pay for all sound, lights and backline equipment. Sound equipment, speakers, monitors, mics, stands, and all lighting equipment must be provided by a professional rental company or the venue. All equipment **MUST** be in top performance condition.
 - C. **RECORDING:** **ARTIST will record show for personal use only. Please ensure FOH Desk has correct hook-ups for this.** Should Artist decide not to tape show for any reason then **NO OTHER TAPING (audio or audio-visual)** is to take place **unless covered by a separate written agreement with the ARTIST:** this includes but not limited to taping by band members or other personnel such as sound technicians and audience.
 - D. **ARTIST'S MANAGEMENT** shall have exclusive control over the house lights throughout the show. All sound and lighting systems must be approved by **ARTIST's** Tour Manager in advance of the show date.
 - E. **APPROVAL OF OTHER PERFORMERS:** NO other performing **ARTIST**, opening act, master of ceremonies or announcers shall appear in conjunction with the Performance nor shall any payments to such persons be promised or made without the **PRIOR WRITTEN CONSENT OF ARTIST'S MANAGEMENT.** **ARTIST** reserves the approval right of any other persons to appear in conjunction with this performance (this means **OPENING ACTS** and/or **DJs**) and the right determine the length and nature of their performance(s). This includes any **DJs** before and/or after the show.
 - F. Violation of clause E shall entitle **ARTIST** to refuse to allow other performers to perform but **PRESENTER** shall remain obligated to make all payments herein set forth. **ARTIST** is not responsible for payment to opening act or any other obligations.
 - G. **SOUND CHECK:** **ARTIST's** sound check is at **ARTIST's** discretion. If a festival permits only line-check then there should be a minimum of **THIRTY (30)** minutes change-over time. It is our experience that thirty (30) minutes is needed even with an experienced crew. Where there is sound-check it shall be allowed to continue up to fifteen (15) minutes before doors open. Doors are to be opened only when approved by **ARTIST's** Manager or Production Manager. Access to the venue will be strictly limited during sound-check to the **ARTIST**, the **ARTIST's** management and road crew and the venue's technical personnel.

H. INSTRUMENT REPAIR: PRESENTER should ensure that they have a list of contacts for saxophone, trombone and guitar repair available for the musicians. This to be available at least one week prior to the engagement so that in the event of repairs or maintenance being necessary arrangements can be made ahead of the performance day.

4. PRODUCTION REQUIREMENTS

A. STAGE REQUIREMENTS

Stage of firm construction with a minimum performance area of no less than eight metres (**8 m**) (24 feet) wide, six metres (**6m**) (20 feet) deep, and one point twenty metres, (1.20 m), (4 feet) high. Stage should be entirely free of all obstructions and on one level.

B. STAGEHANDS/CREW

STAGEHANDS:

PRESENTER will provide and pay for at least two (2) able bodied stagehands to assist the ARTIST in the unloading, setting-up, breaking down, and reloading of the ARTIST's equipment. Stagehands are to be made available from the ARTIST's time of arrival at the venue to the ARTIST's time of departure and load out of ARTIST's backline (if ARTIST is carrying backline). Should less than the sufficient stagehands be available at the designated load in time, and if, in the interests of expediency members of the ARTIST's personnel are required to load-in and/or set up the stage over and above their normal duties, then PRESENTER will be liable for and charged for the full hourly rate of said members of ARTIST's personnel.

CREW:

ARTIST travels with a FOH SOUND PERSON.

Additionally, PRESENTER will provide the following personnel:

1. THE PRESENTER or DESIGNATED HOUSE PERSON with full decision making powers to be present from load in until the completion of the performance unless otherwise advised by the Artist's manager.
2. We will still need a top quality **HOUSE SOUND PERSON** to be present immediately following load in to mic and patch stage and to assist Artist until end of performance.
3. **HOUSE MONITOR ENGINEER** fully conversant with the equipment to be present to adjust and run monitor system during sound-check and performance.
4. **HOUSE LIGHT PERSON** to focus lights, re-gel and run lights during show.
5. **RUNNER** for sole use by Artist.

All above personnel must be given copies of and read ARTIST's technical requirements which are attached to this rider. It is understood that these personnel will receive directions from ARTIST MANAGEMENT during sound-check and show and they should be willing and able to abide by such directions.

All equipment and backline need to be set up and ready for band prior to the designated sound-check time so that sound-check can commence immediately on arrival of the band.

C. POWER REQUIREMENTS

Stage electrical power may be provided by the sound company or the house, but there must be at least two (2) separate 30 amp circuits with extensions capable of placement anywhere on the stage.

If the venue does not have adequate facilities for air conditioning, then three (3) fans must be provided for the stage to assist with smoke dispersal and air circulation.

D.SOUND REQUIREMENTS

FRONT OF HOUSE SOUND SYSTEM TO BE SUPPLIED:

- ONE (1) ANALOG mixing console, 24 channel
- TWO (2) noise gates- to be inserted on channels of drum kit toms
- FOUR (4) analog compressors - to be inserted on channels of bass, trombone, sax, Maceo vocal.
- ONE 1/8" (3.5mm) stereo male jack, wired to 2 console channels. ("iPod" connection for music playback) connected to 2 console channels.
- The full package of microphones from the supplied patch list - with Shure SM58's for all vocals and horns - NOT BETA58's
- Microphones for Kick drum and toms MUST be dynamic mics, NOT condensers.
- The five (5) direct boxes should be passive - NOT active - and must have a pad and a ground lift available
- All vocal and horn microphones must be on BOOM stands - NOT straight stands.
- This show's setup will require a minimum of eleven (11) boom stands.

Please understand and consider seriously the request for an analog console at front of house for this performance. Our requirements are very simple and straightforward. The music made by this group is always best served with a simple mix on a real, analog console. If digital console must be used, then any of the Soundcraft Vi series consoles are acceptable.

- No Yamaha digital
- No midas digital
- PLEASE, NO AVID venue S6L
- PLEASE, NO tablet or touchscreen based mixers - If it doesn't have a row of actual faders, and physical knobs, it is not acceptable

MONITOR SYSTEM TO BE SUPPLIED:

NOTE: NO EFFECTS, REVERB, DELAY OR COMPRESSION TO BE USED ON THE MONITOR SOUND

- Nine (9) high quality wedge monitor speakers - these can be with 12", or 15" speakers, capable of high quality, high volume sound.
- Adequate EQ and adequate amplification to ensure quality stage sound for nine (9) separate mixes.
- Minimum of eight (8) independent sends and graphics to nine (9) wedges - 6 mixes to single wedges, 2 mixes to paired wedges, and (See stage plot for physical layout of wedges)

PLEASE NOTE - WE WILL NOT USE A LARGE 'DRUM FILL' MONITOR FOR THE DRUMMER'S MIX, JUST A SINGLE, REGULAR MONITOR WEDGE.

Monitor mixing desk must be well lit and located in a position with physical and visual access to the stage. The location shall be high enough so that the engineer has a clear view of all the performers on stage at all times.

All equipment MUST be in top performance condition.

GUIDE LINES FOR SOUND ENGINEERS:

STAGE SET-UPS

Maceo's monitors and microphones should be centre-front, as close to the front of the stage as the PA system will allow.

The drums should be centred behind Maceo and each band member should be able to view Maceo clearly.

There should be clear access off and on stage.

Maceo's vocal mic. should have adequate cable for walking with microphone

FRONT OF HOUSE GUIDELINES:

1. Console must be located in the same area as the audience - not in a booth or separate balcony. Front of house engineer must have a clear, unobstructed view of the stage, and must be able to stand with full access to the console, and all outboard equipment during the performance
2. P.A. must be configured to provide clear, full sound to the entire audience, including those at the front of the stage, and in balconies.
3. Any sound DB limits must be made clear to our sound engineer and to artist management at the time of arrival to the venue - Not right before, or during the performance.
4. Any sound analysis tools - e.g.: Smaart live - must **NOT** be visible from front of house position during the performance.
5. The PA should be rigged and line checked ready for equalization when the band arrives.
6. IF a digital console must be used at FOH, a completely blank console setting must be set up, with NO eq, compression, gates, plug-ins, on any channel, NO DCA's or groups, NO fx, etc.

*WEB RIDER VERSION
NOT FOR CONTRACTUAL USE*

MONITOR MIX GUIDELINES:

The following are guidelines only and may change depending on the configuration of the room etc. etc.

Mixing desk must be well lit and located in a reasonable position relative to the stage. The location shall be high enough so that the engineer has a clear view of the stage at all times. **DO NOT USE SIDE FILLS.**

MIX #	ASSIGNED TO:	MIX REQUEST	ADDITIONAL NOTES/REQUESTS
1	MACEO	ALTO, MACEO VOCAL	<i>A little:</i> trombone, snare, hi-hat, Keyboards, and 2 background vocals
2	TROMBONE	TROMBONE	Maceo's vocal Trombone vocal
3	KEYS	BOTH KEYBOARDS	
4	BASS	BASS	
5	DRUMS	EVERYTHING EXCEPT DRUMS	Please do NOT use huge drum fill for drum monitor but regular monitor wedge
6	VOCALS	OWN VOCAL + MACEO VOCAL	

FOLLOWING SOUND-CHECK: DO NOT UNDER ANY CIRCUMSTANCES ADJUST ANY MONITORS (LEVEL OR EQ) ONCE THE MUSICIANS HAVE THE STAGE, EXCEPT UNDER THE DIRECTION OF ARTIST'S SOUND ENGINEER.

E. LIGHTING REQUIRMENTS

ARTIST'S MANAGEMENT shall have exclusive control over the house lights throughout the show. All sound and lighting systems must be approved by ARTIST's Tour Manager in advance of the show date. ALL LIGHTING NEEDS TO BE APPROVED AT SOUND-CHECK.

- All lighting fixtures must be at least ten (10) metres above the stage height.
- All light must be directed away from the heads of the band, NO DIRECT LIGHTING ON BAND MEMBERS HEADS FROM BEHIND OR FRONT.
- **STEADY EVEN LIGHTING SHOULD BE USED.**
- A mixture of: lavenders, pinks, whites, reds, orange and PURE blue should be used.
- **NO GREEN, BLUE /GREEN, TURQUOISE GELS TO BE USED.**
- If a follow spot is used (and this is NOT a requirement), it should be used with discretion and not all the time. Maceo likes to be able to see the audience, and you may want to light the audience for some parts of the show.
- **NO SMOKE OR FOG MACHINES TO BE USED DURING SOUND-CHECK OR DURING THE SHOW FOR THE ARTIST OR FOR ANY ACTS PRECEDING THE ARTIST.**

Please note: Members of the band are allergic to chemicals and ARTIST shall NOT be able to perform if smoke is used. We are sure that you do not want this to happen.

- A lighting pole, for moving any offending lights must be provided to ARTIST MANAGER at sound-check for emergency use during the show.
- **NO BLACKOUTS are allowed** during the performance; the **stage must be lit at all times** including and especially in between songs. Maceo gives signals to the band during the entire show, they cannot see him if there are blackouts, therefore no black-outs or overly sudden changes of lighting.

Finally and very importantly, please run your lights during sound-check so we can check no one is going to be overheated during the show. Too often we find out the lights are too close or too hot too late... Please do not direct any lights at the back of anyone's head. If lighting rig is lower than two (2) metres, please do not use overhead lighting.

Please let us know if you feel unable to take direction from ARTIST MANAGEMENT during the show. We would rather know this ahead of time then struggle with this kind of problem during the show. Thanks!

F. BACKLINE: (PRESENTER shall provide the following equipment)

Full Drum Kit, which must include the following SPECIFIC items:

Preferences: Drums

- Yamaha maple absolute
- 22' kick
- 10' tom
- 16 floor tom
- 3 cymbal stands
- Snare stand
- Hi hat stand
- DW 9000 pedal
- Roc n soc bicycle throne
- Remo pinstripe heads
- All appropriate accessories and tuning keys
- An electric fan

NOTE: Drums should be on a carpet on the stage, NOT on a riser. If riser must be used it must be no higher than 15" (30cm)

BASS

- Eden WT-800 amp with 1 x 15" and 4 x 10" cabinets
- If not available
- Ampeg SVT pro amp with SVT 8x10" cabinet
- One (1) Guitar stand
- One (1) quarter inch instrument cable
- One (1) DI Box
- One "bar stool" type seat with no arms/back

GUITAR

- One (1) Fender "Hot Rod" Deluxe or Fender "Hot Rod" Deville guitar amp
- Any version of this amp is fine but must be the HOT ROD designated model with channel switching
- One (1) foot pedal switch VERY IMPORTANT
- One (1) Guitar stand
- One (1) quarter inch instrument cable
- A small electric fan behind amp for cooling -

KEYBOARDS (2)

Please Note: Pedals must be provided along with stand and seat and the 2 keyboards

- One (1) two tier Keyboard stand on which to be mounted

Top

- One (1) NORD STAGE/ NORD ELECTRO Keyboard +
- ONE (1) stereo volume pedal
- ONE (1) sustain pedal

Bottom

- One (1) YAMAHA Motif ES8 WEIGHTED Keyboard
- ONE (1) sustain pedal

ALSO

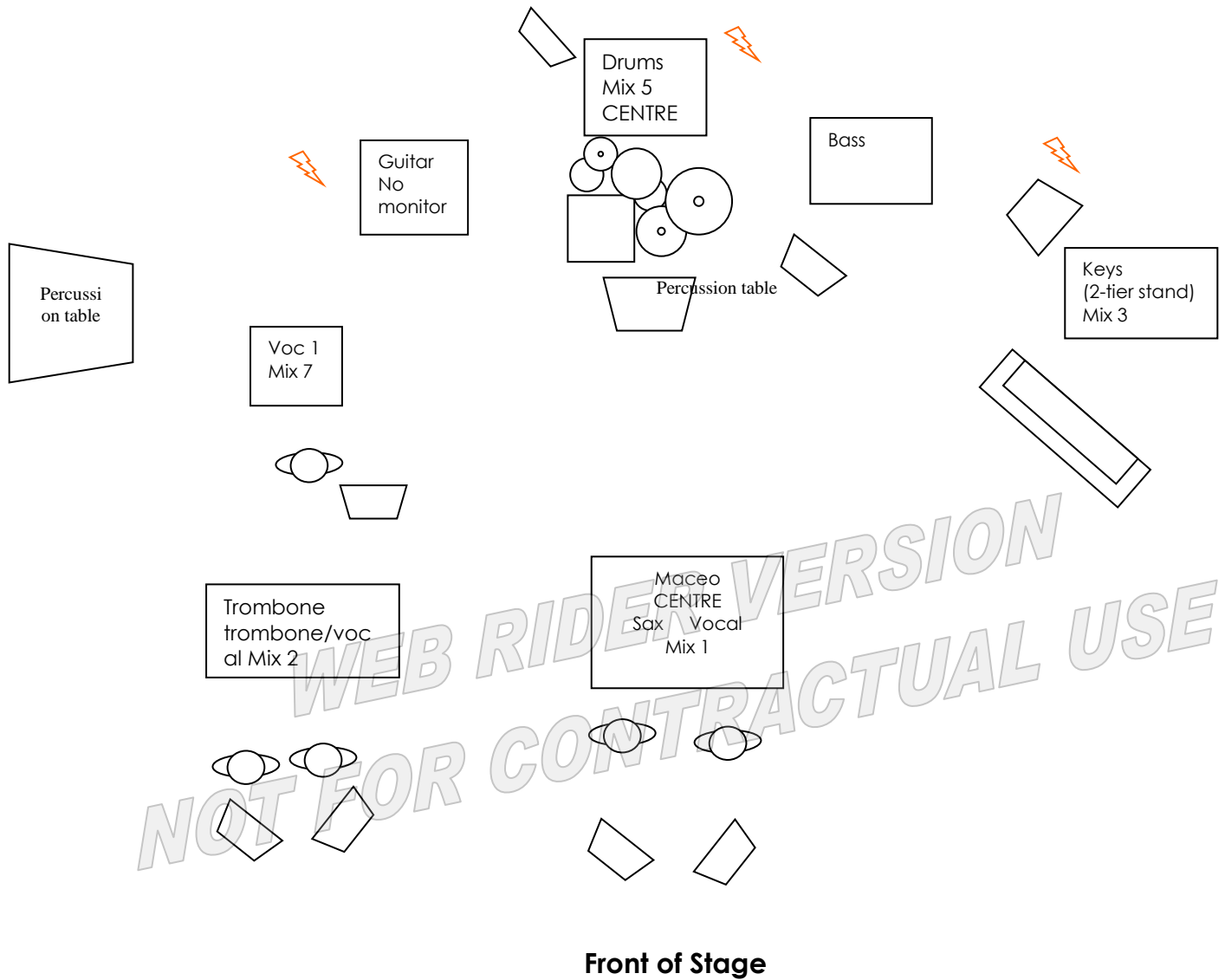
- Six (6) quarter inch instrument cables
- One (1) adjustable keyboard stool or drum-throne for keyboard player
- Four (4) DI Boxes
- Two (2) percussion tables for use on stage as per stage plot

1	Kick	B52				
2	Snare	SM 57				
3	Hi-hat	SM 81/AKG 451				
4	Rack Tom	Sennheiser 421 /604				
5	Floor Tom	Sennheiser 421/ 604				
6	OH	SM 81 / AKG 451				
7	OH	SM 81 / AKG 451				
8	Bass	DI Passive				
9	Guitar	SM 57				
10	NORD Keys L	DI Passive				
11	NORD Keys R	DI Passive				
12	Yamaha Keys L	DI Passive				
13	Yamaha Keys R	DI Passive				
14	Backing Vocal	Shure SM58				
15	Vocal Trombone	Shure SM58				
16	Trombone	Shure SM58				
17	Vocal Centre (Maceo)	Shure SM58				
18	Saxophone (Maceo)	Shure SM58				

WEB RIDER VERSION
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MACEO PARKER INPUT LIST

MACEO PARKER STAGE PLAN



Front of Stage

Key:

-  - Mic
-  - Monitor
-  - Backline power outlets

All Microphones (horns and vocal mics) to be on BOOM Stands

Please do NOT use huge drum fill for drum monitor but regular size monitor!

If you have any queries then please contact:

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