



## Yo Mama's Big Fat Booty Band: Hospitality & Tech Rider / Stage Plot

### \*\*\*IMPORTANT NOTE TO PROMOTERS\*\*\*

This rider is implicitly, if not explicitly, attached to the contract you were sent via email from an agent at Hoplite. If there is a discrepancy, the terms of the contract supersede the terms of the rider. For example, if the contract states "Buyer to provide limited beverage hospitality", the specifics of the hospitality requested in the rider may be disregarded. Please refer to the email and contract for questions pertaining to terms of the agreement. This rider represents the general needs or requirements of the artist, and the general conditions of the rider need to be understood even if certain specifics are not provided for in the contract.

\*\*\*Every bit of contact information and all available promotional resources for every artist represented by Hoplite is available at [hoplitemusic.com](http://hoplitemusic.com). The website is very easy to navigate. If you have questions about promotion or production (or anything unrelated to booking the artist) please direct them to the appropriate party by referring to [hoplitemusic.com](http://hoplitemusic.com).

This rider is attached to and made part of the agreement between **Yo Mama's Big Fat Booty Band** ("Artist") and \_\_\_\_\_ ("Venue" or "Buyer")

for the performance on \_\_\_\_\_, 201\_\_.

Your cooperation in meeting the guidelines found within this agreement is appreciated to help insure the Venue, Artist and Audience the best possible experience. Should you have any problems in fulfilling this rider, please contact Tour Manager.

### General Terms:

**Security-** Buyer shall guarantee proper security at all times to ensure the safety and privacy of Artist, Artist crew and guests, all equipment, and personal property from the beginning of load-in until the completion of load-out. Buyer will be held financially responsible for any loss due to lack of proper security.

**Taping and Cameras ARE allowed.** Video and Broadcasting of any sort, in any medium may be allowed only with Artist's prior consent. Please advance this issue with Tour Manager. All film, tapes and content of any Video or Broadcast will be the property of Artist unless a waiver, release or mechanical license agreement is signed by Artist or Management in advance.

**Artist retains the non-negotiable right to record (audio or video) their performance or have it recorded for them, free of charge or limitation.** Artist shall use their own recording gear if allowing a patch into the board poses a production issue for Buyer. This recording is the exclusive property of Artist, and Buyer shall not restrict or inhibit this activity in any way unless a request to do so is made when the contract and rider link are received by buyer.

**Billing-** Artists' name must appear with the appropriate billing in all printed advertising and must be mentioned in all radio spots. Billing is as follows: **Yo Mama's Big Fat Booty Band**. Artist shall not be advertised in any other way than Yo Mama's Big Fat Booty Band in accordance with specific artwork/admat provided and all advertising or audio / video spots shall always be subject to Artist's approval. Advertising (radio, posters, newspapers and marquee) for public performances should begin no less than two (2) weeks prior to the event.

**Support-** Support for all club performances, unless otherwise stipulated by the agency contract, shall be determined by Artist. If the venue desires an act to be on the bill, the support must be approved by Artist's management. This does not apply to special events and festivals.

**A minimum of 15 complimentary tickets** may be requested by Artist, unless stipulated otherwise by the terms of the Contract. Guest lists will be provided by (most likely on) the day of the performance. These tickets or guest list spots are generally for street teamers, as well as friends, and we ask that you honor this that we may best promote our date with you. Management also reserves the right to request 5 additional complimentary tickets for Media or VIP guests. **Artist and crew have laminates.**

**Tour Manager shall have reasonable access** to the box office or ticketing area and shall be provided with verifiable ticket sales or attendance counts upon request.

**Merchandise-** Artist will be provided a lighted space and a table to display and sell merchandise. This space must be adequate for a 5'x8' table and have an electrical outlet accessible for a lamp, etc. (approx.. 40 sq.'. Unless stipulated otherwise in the Contract, Artist will sell all merchandise and retain all proceeds.

**Parking-** Well-lit, FREE parking for one (1) vehicle and trailer (15 passenger van with a 12 ft. trailer) roughly three (3) standard parking spaces, allowing room to load out of the rear) **must** be provided in close proximity to venue and must be available from load-in to load-out.

### **Hospitality:**

**Meals-** Unless stipulated otherwise in the Contract, Buyer will provide a hot, well-balanced meal (with beverage) for six (6), to be scheduled in advance with the Artist's tour manager. A meal buyout of \$20.00 per person (\$120 USD) is acceptable, and must be presented to tour manager at load-in.

**Dressing Room-** A well-lighted, private, lockable dressing room and bathroom (with shower if available) must be provided for the duration of the evening, at no addition cost to Artist.

**If there is not WiFi available,** Artist and/or tour manager **MUST** have free access to an internet connection.

**The following (prioritized) items should be placed in dressing room prior to sound check:**

- (6) Hand-sized towels for stage; to be returned after the show
- (1) case of cold, bottled spring water
- (1) cold 12 pack of good dark beer, local micro-brews preferred
- (1) cold 12 pack of Pabst Blue Ribbon or Yuengling
- (1) Fifth of Jim Beam Bourbon
- (1) one pound bag (ground) of local, organic coffee or Starbucks Dark Roast coffee
- adequate cream (½ & ½) and sugar (or honey) for coffee
- Coffee maker with filters if necessary
- Chips and hummus and salsa
- (6) cold Odwalla or Naked juices, preferably green machine
- (4) cold Red Bulls
- (6) cold cans of soda (Coke or Ginger Ale)
- (1) loaf of fresh bread, preferably NOT plain white bread
- (2) pounds of sliced deli turkey or chicken breast (honey maple or Cajun flavored, if possible)
- (1) pound sliced deli cheese, preferably cheddar
- (1) pack of Newman-O's (organic Oreos) or Oreo's
- (2) Black Sharpies
- (2) Silver Sharpies
- (1) Pouch American Spirit tobacco

\*\*\*Please provide a bucket of ice for beverages, potable ice for drinks, plates, utensils, cups, napkins.

**Lodging-** Unless stipulated otherwise in the Contract, Buyer will provide three (3) double occupancy, non-smoking rooms (each with two (2) double or queen-sized beds) at a nearby established hotel chain, i.e. Comfort Inn, Holiday Inn, etc. for the evening of performance, and will provide Artist with a confirmation number when show is advanced. **Be sure to guarantee the rooms for late arrival and late check-out!**

**We hope this rider explains the needs of the Artist in full. We appreciate your cooperation.**

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Buyer

Date

Agent or Manager for Artist

Date

**\*\*\*NOTE: Artist's production rider, stage plot and input list are provided below, so the pages can be printed separately and provided to your production team. Despite appearing below the signature line, this production rider is an integral component of this rider.**

## **YO MAMA'S BIG FAT BOOTY BAND PRODUCTION RIDER**

**Production needs MUST be advanced.**

Contact: Lee Allen // lafunk3@yahoo.com // 828-773-2969.

The **Stage Plot & Input List** are included below. Following that are the basic production requirements that are part of this agreement. Please pay special attention to each of the elements in this rider, and if you feel that your existing system will not suffice for this event, please consult a professional audio company.

**Unless stipulated otherwise in the contract**, the following minimal requirements are part of this agreement:

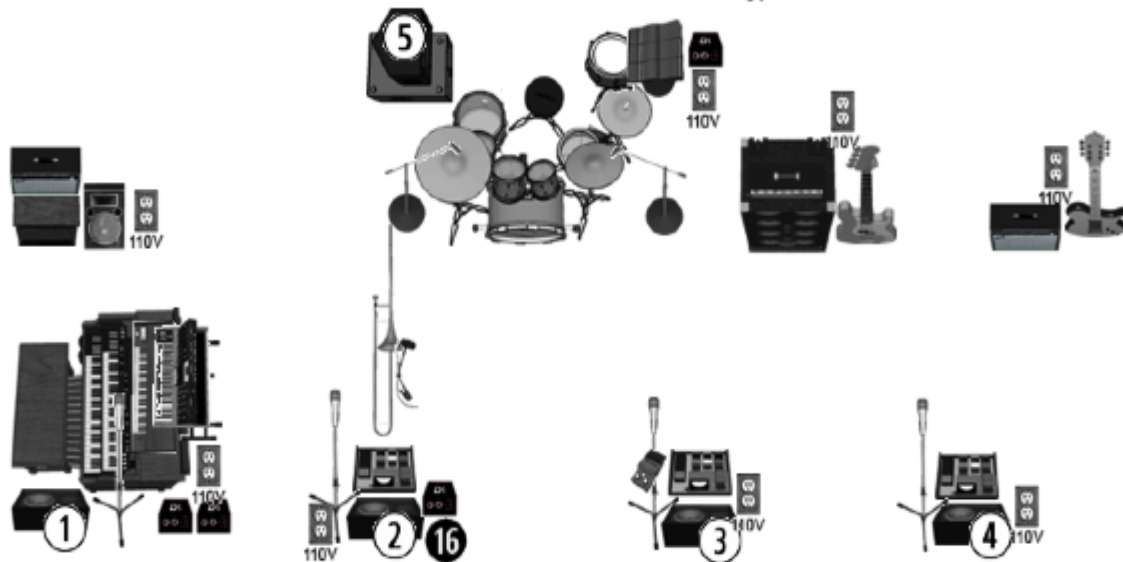
- All sound and lights (or backline, if needed) must be adequately powered, set-up and fully functional by Artist load-in. Artist requires no back-line equipment and WILL NOT use back-line if they choose not to.
- Artist will not share any equipment with other acts on the bill, unless arrangements are made in advance with Tour Manager. If Artist is headlining, Artist WILL NOT strike any gear from the stage, and WILL NOT move equipment if they deem it to be problematic or unnecessary.
- Buyer must provide a front of house (FOH) and monitor engineer from load-in to load-out-- this can be one person if they have access to both positions to make adjustments during the performance. Artist requires a full sound check of at least 40 minutes following load-in and stage set-up.
- **Stage-** The minimum size stage deck for the Artist's performance shall be at least 15' wide by 12' deep with one 8' wide x 6' deep x 6'-12" high drum riser if available. The ideal stage size is 20' x 20', with a 2' minimal elevation and an 8' wide x 6' deep x 12" high drum riser. The stage and drum riser shall be of sturdy construction; flat, level and free of tripping hazards. The stage deck and sub-structure shall not have sag or bounce that would cause amplifiers, speaker stacks or lighting rigs to lean or sway. Preferred stage elevation is to be a minimum of 24" above surrounding floor or grade. If the stage is not a permanent part of the venue, a loading ramp and an adequate set of stairs, both of safe and sturdy construction, should be provided. Outdoor stages should be properly covered to protect Artist and all equipment from the elements.
- **House Sound Speakers-** Buyer must supply a full, professional quality stereo sound system capable of producing average of 105 dB SPL for every seat in the audience. This should consist of a typical three (3) or four (4) way speaker system with all necessary amplifiers, crossovers, and processing. There must be a 32-band graphic equalizer on the house main sends. Preferred speakers are Meyer, d & b, JBL and EAW.
- **Front-of-House Console-** Buyer must supply a professional, quality and fully functional console that can accommodate at least twenty (20) channels. Preferred consoles are: Midas, Crest, Soundcraft, and Allen & Heath. Each input channel must be capable of 3 band sweepable equalization. If this is an outdoor performance, shielding from the elements (rain and sun) must be provided.
- **Monitors-** Please speak with Tour Manager or Artist Management to discuss Monitor details.
  1. A separate monitor console is preferred, but monitors may be mixed at FOH position.
  2. There must be 5 separate monitor mixes with a graphic equalizer for each mix.
  3. Please provide a subwoofer and wedge for the drum monitor that can handle high levels of kick and low end sound levels.
- **Lighting-** In most cases, Artist will utilize the venue's house lighting, as long as there is a basic color stage wash (red and blue) and the cans are able to be re-focused according to the stage plot. If the house lights are not controlled from the by the house engineer, there will need to be a lighting director available from 30 minutes prior to doors until the conclusion of the event to operate the house lights.

**Stage Plot & Input List On Following Pages**

**The Backline Rider for Fly-In or Festival Dates is at the end of this document**

Yo Mama's Big Fat Booty Band Stage Plot & Input List 2016

Contact Lee Allen with questions regarding production at [lafunk3@yahoo.com](mailto:lafunk3@yahoo.com) or 828.773.2969



1 Kick	11 Drum Pad DI (heavy low end)	20 Trombone (DI)	<b>Monitor Notes:</b> *Mix 1(Keys) –Heavy key vox, trombone, trombone vox *Mix 2(Bone) –Just heavy trombone and trombone vox. Usually nothing else. *Mix 3(Bass) –Heavy bass vox. key & bone vox, bass, drum pad, trombone, moog.	*Mix 4(Guitar) –Heavy guitar vox, splash all other vox, light guitar and trombone *Mix 5(Drums) –Heavy Kick and Drum Pad, light snare & toms, splash of clavinet & moog, key vox, bass, bass vox, and trombone. *a sub with drum mix is ideal
2 Snare Main	12 Bass DI (out of head)	21 Vocal (keys) (provides mic–patch into DI)		
3 Snare 2 (aux)	13 Bass Mic	22 Vocal (trombone)		
4 Hats	14 Leslie Top Left mic	23 Vocal (bass)(provides mic–patch into DI)		
5 Tom 1	15 Leslie Top Right mic	24 Vocal (gt)		
6 Tom 2	16 Leslie Bottom mic			
7 Tom 3	17 Clavinet (mic on amp)			
8 Tom 4	18 Moog DI (low end boost)			
9 Overhead Stage Right	19 Guitar mic			
10 Overhead Stage Left				

## **YO MAMA'S BIG FAT BOOTY BAND BACKLINE RIDER (For Fly-in Dates & Festivals Only)**

**Production needs MUST be advanced with Lee Allen // lafunk3@yahoo.com // 828-773-2969**

The following items must be set up and in full operating order by the time the Artist arrives. Please ensure the individual responsible for the equipment is available on-site to avoid any unforeseen technical difficulties during the rehearsal or performance. Please refer to stage plot to determine where each item must be placed on the stage.

### **Drums**

**DW or equivalent high-end, e.g. Gretsch, Tama, Yamaha**

**Option A (Preferred)**- kick (22"), 2 toms (10" & 12"), 2 floor toms (14" & 16"), 2 snares (13" & 14").

**Option B** - kick (22"), toms (12"), floor toms (16"), 2 snares (13" & 14")

**Hardware**- 3 snare drum stands, 4 boom cymbal stands, 1 Hi-hat stand with clutch (2 legs), 1 double bass drum pedal (preferably DW or Pearl) ,1 heavy duty drum throne, all appropriate hardware to mount toms and floor toms and a drum rug.

**Cymbals:** Zildjian, Sabian, or equivalent. 14" Hi-hat, 22" medium ride, 3 crash (18", 19" & 20")

### **Keyboards & Keyboard Amps**

#### **Option A (Preferred)**

-Hammond B3 Organ with 2 speed Leslie (with foot speed switch if available) and appropriate cables / connectors \*\*\**Must be able to put a keyboard on top of the Hammond organ*

-Hohner Clavinet D6 or E7

-Moog Little Phatty

-Fender or Mesa 1x12" or 2x12" guitar combo amplifier, preferably with an overdrive \*\*\*for Hohner

-2 keyboard stands - heavy duty cross-brace (x)

#### **Option B**

(2) Nord Electro keyboards

Moog Little Phatty

1 Fender or Mesa 1x12" or 2x12" guitar combo amplifier

3 keyboard stands

#### **Option C**

Nord Electro

Synthesizer

2 keyboard stands

### **Guitar Rig**

1 Fender Twin Reverb amp or equivalent 2x12" combo amp

### **Bass Rig**

**Option A** - 1 Ampeg SVT Head and 1 Ampeg 8x10 Cabinet

**Option B** - Any equivalent pro bass rig with at least a 4x10" cabinet, capable of high volume

### **Miscellaneous**

4 Guitar stands