



## **OTIS Hospitality & Production Rider**

This rider is implicitly attached to the contract you were sent via email from Hoplite, and hereby made part of the agreement between the Artist named above (“Artist”) and the “Venue” or “Buyer” for the engagement described in the contract attached to the email that contained the link to this rider. Please be sure to advance the show, based on the contract and this rider.

### **Advance Contact for all Hospitality & Production matters:**

Steve Jewell / [otisheavyblues@hotmail.com](mailto:otisheavyblues@hotmail.com) / 270-537-1956

### **Advance Contact for all Marketing:**

Paul Nelson / [paulnelsonguitar@gmail.com](mailto:paulnelsonguitar@gmail.com) / 203-904-8320

Please refer to the Agency performance contract (“contract”) when reading this document. This rider represents the general needs or requirements of the artist, and they need to be understood, even if certain specifics will not be met or provided. If there are discrepancies between the contract and what is contained in this rider, the hospitality and production terms of the contract override those of the rider. For example, if the contract states “Buyer to provide limited beverage hospitality”, the specifics of the hospitality requested in this rider may be disregarded, but other basic conditions must still be addressed and adhered to or at least discussed with the advance contacts above. Please bear in mind that you are not just a “buyer”: you are essentially the host, and you want your guests—the artists providing entertainment—to feel welcome and well taken care of, right?

**General Terms:** *These terms are fundamental and not subject to modification unless approved in writing by Artist management.*

**Billing-** Artists’ name must appear as **OTIS** and with the appropriate billing profile (please refer to the Agency performance contract), in all printed advertising and must be mentioned in all radio spots. Artist shall be advertised in accordance with specific artwork / admat linked to in the Agency performance contract email. All advertising or audio / video spots shall always be subject to Management approval. Advertising (radio, posters, newspapers and marquee) for public performances should begin no less than two (4) weeks prior to the event, unless agreed to otherwise, in writing, by Artist management or marketing personnel.

**Support-** Support for all club performances, unless otherwise stipulated by the Agency contract, shall be determined by Artist management. This stipulation does not apply to special events and festivals.

**Complimentary Tickets-** 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 the Artist asks that you honor this, that they may best promote their date with you. Management also reserves the right to request 5 additional complimentary tickets for Media or VIP guests. Artist and crew laminates must be honored, and bearers provided with full Artist access, unless agreed to otherwise by Artist’s tour manager.

**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 is financially responsible for any loss due to lack of proper security.

**Insurance-** Buyer or Venue must carry public liability and property damage insurance with sufficiently high limits to adequately insure against bodily injury, death, or loss of or damage to property in connection with a part of the performance. Buyer and/or Venue shall also indemnify Artist against any and all loss, damage and/or destruction occurring to Artist, their employees, contractors and agents, and equipment at the venue, including but not limited to damage or destruction due to acts of God.

**Parking-** Well-lit, free parking must be provided in close proximity to venue and must be available from load-in to load-out. Artist travels in a **15 passenger Sprinter van** (approx. 3 standard parking spaces when allowing room to load out of the rear).

**Taping and Cameras ARE allowed.** Video and Broadcasting of any sort, in any medium may be allowed only with Artist's prior consent. 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.

**Merchandise-** Artist will be provided a lighted space and a table and chair to display and sell merchandise. This space must be a minimum area of 14x14 with a 3'x6' table and have an electrical outlet accessible for a lamp, etc.. Unless stipulated otherwise in the contract, Artist will sell all merchandise and retain 100% of all artist merchandise sales. The purchaser shall provide a merch seller at no cost to the artist, if needed by the artist.

**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.

**Hospitality:** *The specific terms of hospitality provided by Buyer or venue are included in the contract, and said terms shall override the hospitality terms below. If the contract indicates hospitality "provided per advance", please consider the prioritized hospitality requests below, and please—at the very least—ensure that you provide adequate water and towels.*

**Number of band and working crew: 6**

**Dressing Room-** A well-lighted, private, lockable dressing room must be provided from load-in through load-out. Access to a bathroom is essential, and a shower is always appreciated.

**WiFi-** must be provided in the dressing room and merch area (please provide network and password during advance). If WiFi is not available, Artist and/or Tour Manager must have free access to an internet connection.

**Meals-** Unless stipulated otherwise in the Contract, Buyer will provide a hot, well-balanced meal (with beverage)—no fast food or pizza, please—to be scheduled in advance with the Artist's tour manager. A buyout of \$20.00 per person, to be presented to tour manager at load-in, is acceptable. Ideally, the band prefers all locally grown and produced products from sustainable sources, whenever possible—this applies to all items below.

**Green Room Hospitality-** please provide the following prioritized items, by load-in, and take care to ensure that there is refrigeration, a bucket of ice for chilling beverages, potable ice for drinks, plates, utensils, cups and napkins as applicable.

- One (1) case of bottled water
- One (1) case Coors Light or Budweiser
- One (1) Bottle of Jack Daniels
- Six (6) clean hand towels – no bar rags please - to be returned after the show
- bag of tortilla chips & salsa
- Vegetable tray
- an assortment of fresh organic fruit (oranges, apples, bananas, strawberries, pears, etc.)

**Lodging-** Three (3) QUALITY (no less than 3 star!) hotel rooms with two (2) queen size beds in each. Purchaser shall prepay for all rooms and provide Tour Manager with Full address, Phone number and confirmation numbers for all rooms, which shall be booked under OTIS. Optional hotel buy- out @ \$110 per room = \$330.00 (US). If advance sheet is not returned to TM within 21 days of the show date with ALL needed information and confirmation numbers, – HOTEL BUY-OUT WILL BE REQUIRED! *Be sure to guarantee the rooms for late arrival and late check-out!*

**Production-** Artist’s specific 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. Unless stipulated otherwise in the contract, the following minimal requirements are part of this agreement:

- All production (and any backline) must be powered, set-up and functional by Artist load-in.
- 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.
- Artist requests two (2) sober and competent helpers (these may be house techs) to assist with load-in and load-out.
- Buyer will provide house sound, monitors, consoles, mics, cables, stands, basic lighting, etc.
- Artist requires a full sound check of at least 1 hour following load-in and stage set-up.

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

**Accepted and Agreed-**

Buyer \_\_\_\_\_ Date \_\_\_\_\_

For (venue or event) \_\_\_\_\_

Date of performance \_\_\_\_\_

On Behalf of Artist \_\_\_\_\_ Date \_\_\_\_\_

# **OTIS PRODUCTION RIDER**

**Production Advance Contact:** Steve Jewell / [otisheavyblues@hotmail.com](mailto:otisheavyblues@hotmail.com) / 270-537-1956

**\*\*\*Artist's production needs MUST be advanced\*\*\***

**Load-in and set-up-** Artist requires 3 hours from load-in until doors open to set up their gear. Please ensure that they have access to the stage from load-in time, and that the stage is clear of clutter.

## **TECHNICAL REQUIREMENTS**

The Purchaser agrees to provide, at no cost to the Artist, professional staging, sound and lighting systems with the following MINIMUM specifications. No substitutions to this rider can be made without prior consent from Artist's manager.

## **STAGING**

Unless the stage is a permanent fixed platform, as in a theater or amphitheater, a safe, solid, stable stage with a smooth, dry surface must be constructed. Stage dimensions should be minimum 24' x 30' x 4'. The stage and wings (if required) must be of rigid construction, capable of supporting five hundred pounds per square meter. Purchaser must provide one (1) 40' wide black drape to fly from upstage truss. Stage must have step access from at least two sides, and ramp access from one. In the case there is no ramp available Purchaser must provide a Forklift with operator to place gear on stage.

Outdoor stages must provide adequate cover to protect artists and equipment from inclement weather, and PURCHASER must provide 2 rolls of 25'\*100' 6 mil Visqueen plastic tarps. These are available at Home Depot or Lowes.

## **LIGHTING**

The PURCHASER agrees to provide a professional lighting system sufficient to illuminate the stage and artist while the house lights are down. One competent and sober operator is required for focus at sound check and operation during the show.

## **POWER REQUIREMENTS**

The minimum stage and backstage power requirements to be provided by Purchaser, at no cost to Artist

- (i) Lighting: 400amps, 3 phase
- (ii) Sound: 200amps, 3 phase

Both 5 wire disconnects to be within fifty (50') feet of upstage center, with lugs supplied to accept 2/0 cable tails, adequately fused with spare fuses available and be accessible to ARTIST'S technicians at all times.

Purchaser shall provide a licensed and qualified electrician, with a working knowledge of the venue. He shall be available at all times from load-in through load-out. If the abovementioned power services are not available, Purchaser's technical representative shall locate and contract suitable generator(s). The Purchaser shall be responsible for paying for the generator(s), fuel, trucking, additional labor and the generator Electrician. He/She shall also secure all necessary permits and arrange a convenient, secure, parking spot for the generator.

## **LABOR AND TECHNICAL PERSONNEL**

The Purchaser agrees to provide all labor and technical personnel at no cost to the ARTIST as follows;

- a) Lighting Operator to be present at sound check to focus lights and operate during the show.
- b) Sound technicians to be present at load in and throughout the performance.
- c) Professional Loaders/Stagehands (not barbacks, security, and/or volunteers) to be present at load in/setup and load out. This number can be reduced under special circumstances with approval of Artist's production manager. Loaders/Stagehands must not have any other responsibilities to the venue during Load in or Load out. Load out begins immediately at the conclusion of the performance.
- d) Professional Electrician who is familiar with the venue's electrical system to be present at load in and throughout the performance.

## **House Speaker Systems and Drive**

Front of House Mains must consist of professional concert touring 3 or 4-way stereo system. Subs must be run on an Aux when possible. Speakers must be time aligned/in-phase. There must be enough amplifier power and speakers to maintain a clean, undistorted 108 dB of Program SPL (112 dB Peak SPL) monitored at the FOH Mix Position. Each Speaker Array must be unobstructed by audience, architecture, etc.

Preferred speaker choices: \*Relative to Venue Size\*

Line Array:

D&B (J-Series)

L-Acoustics

(V-Dosc)

JBL (Vertec)

Trap Box:

D&B (C-Series)

Nexo (Alpha) EAW

(KF 600, 750, 850 series)

FOH Speakers must not be placed on stage, especially subwoofers! Speakers must be flown out of prosceniums with subwoofers on the floor. If fly points do not exist in venue, speakers must be elevated by towers or platforms off stage left/right. Supplemental speakers with stereo sends must be provided to cover any balcony or near fill zones with time-alignment and equalization.

## **BACKLINE**

The PURCHASER agrees to fulfill the backline rider to the exact specifications listed. No substitutions, additions or subtractions should be made without prior approval from Artist's tour manager. ALL GEAR MUST BE IN EXCELLENT WORKING CONDITION AND HAVE ALL NECESSARY CABLES/PEDALS/ADAPTERS. For outside the United States; Purchaser MUST provide a MINIMUM of three (3) professional grade transformers to be used by the Artist ONLY.

## **DRUM KIT:**

-ALL DRUM HARDWARE MUST BE HEAVY DUTY with extra parts. \*We may carry cymbals please ask.

Natal Drums:

24" bass  
12 or 13 rack tom  
16 floor tom  
6.5 x 14 and 5.5 x 14 snares

Zildjian cymbals

14 K or A hi hats  
18 and 20 K or A crashes  
22 inch K or A ride

HARDWARE:

1 hi hat stand  
2 straight cymbal stands  
1 boom cymbal stand  
DW 9000 kick pedal  
1 LP mambo cowbell  
1 Tripod Saddle Throne

HEADS: Evans

G2 Clear on tom batter  
G1 Clear on tom reso  
G2 Coated on snare batter  
300 snare side  
EMAD bass batter side

Drum Sticks:

Pro Mark 5B drumsticks and mallets

RUGS: 4- individual 4 x 8 rugs

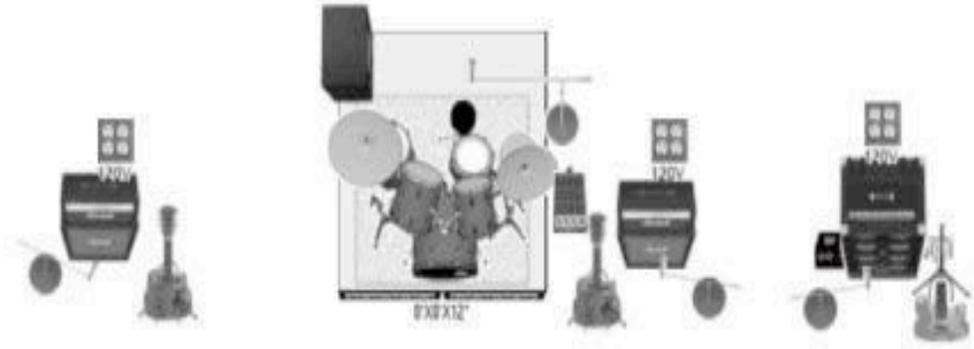
**BASS & GUITAR AMPS:**

4- Marshall 1987x / 50 Watt Heads  
4- Marshall 1960A 4 x 12 cabinets (Slant)  
2- Ampeg SVT VR or 1970's SVT head  
2- Ampeg SVT 810e Cabinets

ACCESSORIES:

25 Assorted length ¼" cables (Instrument and Speaker cables)  
6 Guitar stands or Guitar boat or vault that will hold NO LESS than 6 guitars.  
1 Drum Key  
6 Spare Tuning Lugs for the Drum Kit

# Otis



120V



120V



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