



## 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.

### Artist: The Grass is Dead

Hospitality Advance Contact: Brian Drysdale  
Production Advance Contact: Brian Drysdale  
Marketing Advance Contact: Brian Drysdale  
Number of band and working crew: 5

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-** “THE GRASS IS DEAD” Artists’ name must appear as written above, 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 (2) 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. This stipulation does not apply to special events and festivals.

**Complimentary Tickets-** A minimum of 12 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 the following vehicle(s):

- (1) 15-passenger van with trailer (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 (approx. 40 sq.') must be adequate for a 4'x8' table and have an electrical outlet accessible for a lamp, etc.. Unless stipulated otherwise in the contract, Artist will sell all merchandise and retain all proceeds.

**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.*

**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 (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 is acceptable, and must be presented to tour manager at load-in. Ideally, band prefers all locally grown and produced products from sustainable sources, whenever possible—this applies to all items below. There are no food allergies.

**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, **coffee/tea service**, cups and napkins as applicable.

- (2) gallons of cold spring water (no Dasani, etc.). \*if gallons are not available, (2) cases of bottled water are fine, but we are all trying to reduce waste and packaging
- (2) cases of quality local craft beer
- (1) Snack tray of organic veggies and dip
- (1) Snack tray of deli meats, cheese, and crackers
- an assortment of fresh organic fruit (oranges, apples, bananas, strawberries, pears, etc.)

**Lodging-** Unless stipulated otherwise in the contract, Buyer will provide three (3) double occupancy, non-smoking rooms (each with two double or queen-sized beds) at a nearby established hotel chain, e.g. 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!*

**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 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.
- 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 40 minutes following load-in and stage set-up.
- Artist will record the show from the FOH position, and requires a LR feed from the FOH for this purpose and for streaming.

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 \_\_\_\_\_

# PRODUCTION RIDER

## The Grass is Dead

Production Advance Contact: Brian Drysdale / 904-377-6775 /  
bdrysdale6775@gmail.com

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

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

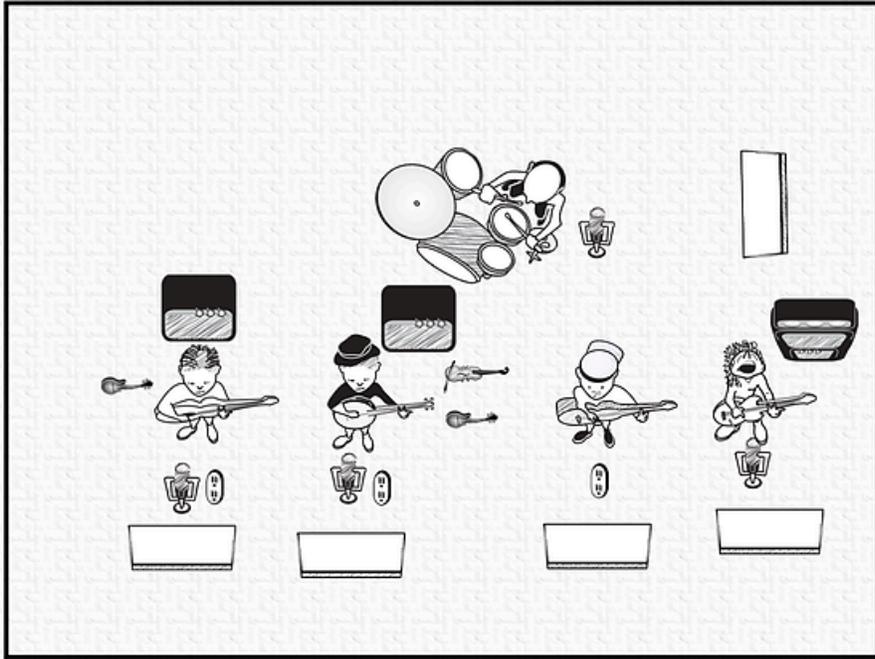
**Stage-** The minimum size stage deck for the Artist's performance shall be at least 15' wide by 12' deep with one 8' wide x 6' deep x 6"-12" high drum riser if available. The ideal stage size is 20' x 20', with a 2' minimal elevation and an 8' wide x 6' deep x 12" high drum riser. The stage and drum 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.

**Sound Reinforcement-** Please ensure that every effort has been made to provide the following:  
**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: Meyer, d&b, JBL, EAW.

**Front-of-House Console-** Buyer must supply a pro quality, 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 with delay and reverb for lead vocal.

**Monitors-** Please speak with Artist's production advance contact to discuss monitor details, including number of mixes, wedges, etc.. A separate monitor console is preferred, but monitors may be mixed at FOH position, provided that the FOH engineer can access the monitor position quickly.

**Lighting-** 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. The band typically travels with a lighting director and lighting rig. This should be reviewed during the advance process.



**sketch NOTES**

**INPUT LIST**

1. Kick/Snare/1 rack/1 floor/2 overheads/Vocal Mic
2. 3 vocal Mics up front
- From Left to Right:
3. Steve Pruett - Acoustic Mandolin and Electric Mandolin - 2 channels DI-amp
4. Billy Gilmore - multi-instrumentalist - 3 channels DI-preamp/DI-amp
5. Jon Murphy - Upright Bass - 1 channel - DI-preamp
6. Jared Womack - Dobro - 1 channel - DI-amp

Please Provide

1. Vox Mics
2. Stands
3. XLR's
4. Monitors

*Napkin Sketch*  
www.napkinsketchapp.com



**Grass is Dead**  
Rev1  
BDrizzle