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1.) **SECTION I ADVANCE WORK CONTACT INFORMATION**

SO THAT WE MAY BEGIN OUR ADVANCE WORK PROMPTLY, KINDLY PROVIDE US WITH THE FOLLOWING INFORMATION PLEASE.

THE VENUE'S PRODUCTION AND/OR STAGE MANAGER(S):

Name of Venue _____ Ph. (____) _____

Physical Address: _____

Name of individual to contact: _____ Cell (____) _____

Email address: _____ Website address: _____

THE SOUND SYSTEM ENGINEER(S): *(Or Name of sound company services for the Venue)*

Name of Engineer _____ Ph. (____) _____

Company Address: _____

Name of individual to contact: _____ Cell (____) _____

Email address: _____ Website address: _____

THE LIGHTING DIRECTOR: *(Or Name of sound company services for the Venue)*

Name of lighting Company: _____ Ph. (____) _____

Physical Address: _____

Name of individual to contact: _____ Cell (____) _____

Email address: _____ Website address: _____

JIM MESSINA'S LOAD IN, SOUND CHECK AND DINNER SCHEDULE

LOAD IN: 12:00 pm (unless designated otherwise upon the advance of the engagement)

SOUND CHECK: 3:00pm to 5:30pm (or to when the doors open)

DINNER BREAK TIME: 5:30pm

Further to the agreement executed by **PRODUCER** (Jasperilla Productions Inc.) and with **THE BUYER** concerning the appearance by **ARTIST**, **THE BUYER** shall provide the following for the benefit of **ARTIST** and at no expense to the **ARTIST**:

2.) Section II: BACKLINE EQUIPMENT REQUIREMENTS

a. BACKLINE EQUIPMENT REQUIREMENTS (For Non-Fly Dates) Ground Transportation

- i. ARTIST's Backline Requirements are listed under in PARAGRAPH 9) under SECTION: IX, ADDENDUM-1, pages 14 and 15, within paragraphs A) through F) herein below, are to be provided to the ARTIST by the BUYER and acquired from a **THIRD-PARTY PROFESSIONAL BACKLINE PROVIDER** (hereafter referred to as the **BACKLINE PROVIDER**) for the ARTIST's engagement. **IN-HOUSE BACKLINE EQUIPMENT** is no longer an acceptable substitute for the ARTIST's Backline Equipment Requirements.
- ii. **IN AN EFFORT TO REDUCE COSTS AND TIME SPENT BY BOTH THE BUYER AND THE ARTIST TO ACQUIRE THE REQUIRED BACKLINE FOR THE ENGAGEMENT, ARTIST WIAGRES TO TRANSPORT AND DELIVER ARTIST'S REQUIRED BACKLINE EQUIPMENT TO THE VENUE FOR FEE IN AN AMOUNT "NOT TO EXCEED" ONE THOUSAND DOLLARS (\$1,000.00) PER DAY FOR THE ENGAGEMENT(s).**
- iii. However, should BUYER acquire a formal bid from an outside Third-Party **BACKLINE PROVIDER** to deliver ARTIST's required backline, as is listed in paragraph 9) under SECTION: IX, ADDENDUM-1, pages 14 and 15, within paragraphs A) through F) herein below, for "less than" One Thousand Dollars ("1,000.00), then BUYER shall send a copy of the third-party **BACKLINE PROVIDER's** bid (via email) to ARTIST's AGENCY Rep, no later than thirty (30) days prior to the date of the engagement, together with the **BACKLINE PROVIDER's** contact information for ARTIST to review and verify that the contents of the bid fulfills the requirements needed. Should third-party **BACKLINE PROVIDER's** bid be equal to, or more than, ARTIST's Fee to provide the required backline, then ARTIST's Fee of One Thousand Dollars ("1,000.00) to provide **BACKLINE** for the engagement, shall be deemed agreed upon.
- iv. Provided the Third-Party **BACKLINE PROVIDER's** bid is "less than" One Thousand dollars ("1,000.00) and meets the ARTIST's requirements as referenced in **SECTION II BACKLINE EQUIPMENT REQUIREMENTS** paragraph; 2) a), i) above, then ARTIST shall accept a "Buyout Payment" from the BUYER in the amount reflected on the itemized invoice bid from the BUYER's **BACKLINE PROVIDER** for ARTIST to transport and deliver ARTIST's backline to the venue for the ARTIST's performance on the night of the engagement.
 1. BUYER will pay to ARTIST the agreed sum of \$ _____ Dollars for ARTIST to provide and deliver ARTIST's required Backline to the venue for ARTIST's performance on the night of engagement. **INITIALS _____**
 2. The agreed upon sum as reflected in paragraph 2), a) 1., above shall be paid to ARTIST "Prior to Performance" on the day of the engagement together with ARTIST's guarantee (less a prepaid deposit) along with any other "buyouts" as agreed to herein. **INITIALS _____**

b. BACKLINE EQUIPMENT REQUIREMENTS (Fly-Dates) Airline Transportation

- i. The following Backline Equipment Requirements as listed in paragraph 9) under SECTION: IX, ADDENDUM-1, pages 14 and 15, within paragraphs A) through F) herein below, are to be provided by the BUYER and acquired from a Third-Party Professional **BACKLINE PROVIDER (IN-HOUSE BACKLINE IS NO LONGER AN ACCEPTABLE SUBSTITUTE)** for the ARTIST's engagement. **INITIALS _____**

(End of Backline Equipment Retirements)

3.) **SECTION III: HOTEL ACCOMMODATIONS PROVIDED BY THE BUYER**

NOTICE:

PLEASE BE ADVISED THAT MOTELS OR MOTOR LODGES ARE NOT ACCEPTABLE ACCOMMODATIONS FOR ARTIST, BAND OR ITS CREW

If It Will Serve To Save Time And Money For The Buyer In Finding And Booking Artist's Hotels, The Buyer Is Welcome To Contact ARTIST'S Travel Agent To Assist In Acquiring And Comparing Best Rates. Given The Multitude Of Hotels Artist Stays At Throughout Any Given Year. You May Contact **Elvie Foster** Directly Or Via Jasperilla Productions LLC, By Way Of Reaching Out To Michaela Messina At Michaela@Jasperilla.Com. For Help and Assistance.

ARTST'S TRAVEL AGENT

ELVIE FOSTER (615) 329-2020 (O)(615) 717-5681 (C) elvie@travelstars.net
TRAVEL STARS 5556 Franklin Pike Suite 202, Nashville, TN 37220

PLEASE ENTER THE NAME OF THE HOTEL, ADDRESS AND THEIR CONTACT INFORMATION BEING PROVIDED

Kindly confirm a hotel has either 1.) a restaurant inside the hotel that serves breakfast and lunch or 2.) A restaurant is attached to the hotel or situated next-door that serves breakfast and lunch.

Name of Hotel _____ Ph. number (____) _____

Physical Address: _____ City _____ State ____ Zip _____

Website address: _____

Name of individual to contact: _____ Email address: _____

Kindly instruct the HOTEL Reservations Clerk to email the "Eight (8) Individual Room Confirmation Numbers" to michaela@jasperilla.com

PLEASE DO NOT BOOK THE ROOMS UNDER SINGLE GROUP NUMBER RESERVATION NUMBER.

You will find our rooming list included under section 9.) Section IX: ADDENDUMS (Forms and Lists) below.

BELOW IS A LIST OF HOTEL BRANDS WE MOST COMMONLY STAY AT. KINDLY CHOOSE FROM "NATIONAL' HOTEL" BRANDS SUCH AS:

1) Marriott Brands: <https://hotel-development.marriott.com/brands-dashboard/>

- a. Courtyard Marriott
- b. Springhill Suites
- c. Fairfield Inn and suites
- d. Aloft
- e. Residence Inn

2) Hilton Brands: <https://www.hilton.com/en/>

- a. Embassy Suites
- b. Double Tree
- c. Hilton Garden Inn
- d. Hampton Inns

3) HGI Hotels: <https://www.ihg.com/hotels/us/en/reservation>

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- a. Holiday Inn Express
- b. Candlewood Suites
- c. Kimpton
- d. Atwell
- e. Staybridge
- f. Regent
- g. Kington

4) Hyatt Hotels: <http://www.hyatttravelagents.com/cms.cfm?nPageNo=29694>

(End of Hotel Requirements)

4. SECTION IV: MEALS, DRESSING ROOMS AND SHOWERS

- A) **DINNER: (DAY OF SHOW)** THE BUYER to provide dinner for nine (9) including Band, crew, merchandise vendor, and ARTIST at 5:30pm or at a time agreed upon by ARTIST's representative.
- 1) Should THE BUYER prefer to provide alternate dinner provisions, (e.g., using an outside restaurant or a cash buyout) and provided there is mutual agreement, T
 - 2) HE BUYER is to submit their alternative suggestions to ARTIST'S "Road Manager's" in advance. Each party shall acknowledge their mutual approval in writing via email. See below under "Section VIII (8)" for Road Manager's contact information.
- B) VENUES WITH RESTAURANTS need only to submit their menus.
- C) VENUES WITHOUT RESTAURANTS may elect to employ a restaurant within walking distance.
- D) VENUES WHO WISH TO USE A CATERING COMPANY (see the below Menu requests)

DINNER CATERING MENU SUGGESTIONS

(Catered Dinner For 9 Persons)

We request that a Catered Dinner menu be discussed with and approved by **ARTIST'S** REPRESENTATIVE first, to avoid unnecessary expense to THE BUYER and food allergy issues.

Below is a list of our preferences, if you please, but need not be limited to the following:

- (1) Beef, Chicken, Vegetarian and Fish selections
- (2) White rice or Brown rice
- (3) Choice of a minimum of (2) hot vegetables
- (4) Mixed green salad with assorted salad dressings such as; (Italian, Caesar, Ranch and Olive Oil and wine vinegar)
- (5) Wheat breads
- (6) Deserts (healthy choices).
- (7) Variety of soft drinks: (Coke or Pepsi), (7up or sprite) (Pellegrino or Club Soda).
- (8) Variety of bagged teas, honey and Hot water.
- (9) **Water:** Only Aquafina™ or Dasani™ water please (the purpose of these brands is that we travel to so many regions that 1 or 2 consistent water brands greatly reduces the chance intestinal disorders)
- (10) Hot Coffee—good qualities coffee please with half & half and real sugar. Thank you.
- (11) Milk—2% fat please.

- (12) Appropriate plates, bowls, and silverware (please not plastic) and necessary condiments such as salt, pepper, Dijon mustard etc.
- (13) Please note that should a catering “Buyout” or “Trade Out” be more amenable for both parties to consider, ARTIST’s Representative and/or PROMOTER shall submit their alternative suggestion to the other party and provided there is mutual agreement, each party shall acknowledge their approval in advance, and in writing “via” email.

E) **DRESSING ROOMS: [DAY OF SHOW]**

Jim Messina’s Dressing Room.

Please have it set up completed thirty (30) minutes, prior to sound check, and kindly replenish as necessary (1) hour prior to show time. Please keep all perishables on ice or refrigerated. Thank you.

- (1) (1) small bottle of San Pellegrino sparkling water together with minimum of Four (4) Bottles of Dasani™ (or Agua Fina™) bottled water, chilled or on ice when possible, please.
- (2) One (1) bottle of Unsweetened Tea, Back or Green (e.g. Honest Tea™ TAZO™ Sweet Leaf™)
- (3) Tea Kettle (electric) plus Lemon and Honey, along with a selection of Hot teas: such as: Yogi Teas; Throat Coat, Stomach Ease, Lemon Ginger, Mint or Chamomile.
- (4) A “small” portion of Black Forest Ham or sliced smoked turkey, along with a package of flour tortillas or a very “small” loaf of fresh “Whole Foods” Organic multi-grain bread (just for two servings)
- (5) Assorted energy bars: **Nature Valley®** Oats and Honey, **Kind®** Crunchy Peanut Butter or **Cliff® Protein bars**
- (6) Small bowl of fresh unpeeled fruit, to include: bananas, apples or pears.
- (7) Small bucket of clean ice with a scoop
- (8) Utensils, hot and cold cups, plates, and silverware (not plastic please) along with Plenty of napkins or hand towels.
- (9) One (1) Box of Kleenex and One (1) bottle of hand sanitizer. *Thank you for doing this in advance. JM*

F) **BAND DRESSING ROOM (DAY OF SHOW)** Please set up thirty (30) minutes prior to sound check and replenish as necessary (1) hour prior to show time for eight (8) persons:

- (1) Twelve (12) Bottles of Dasani™ or Agua Fina™ spring water
- (2) Twelve (12) Cans of assorted soft drinks on ice— (Coca Cola, Sprite, or Iced Tea.
- (3) One (1) Large Fresh Veggie Tray with Ranch Dip
- (4) One (1) Large Deli Meat tray, Turkey, Ham and Dry Salami for eight (8) persons.
- (5) One (1) loaf of fresh “Whole Foods” Organic multi-grain bread enough for eight (8) persons
- (6) One (1) Medium bowl of fresh Ice with scoop
- (7) Twelve (12) assorted energy bars example: Power Bars or Cliff brand.
- (8) Three (3) cans of mixed nuts: Smoked Almonds, Honey Peanuts and Spanish Peanuts.
- (9) Plenty of napkins or hand towels, One (1) Box of Kleenex One (1) bottle of hand sanitizer

G) **VENUES WITH SHOWERS** Please provide the following for band, crew and Jim Messina:

- (1) Band Green Room
 - (a) Four (4) Large bath towels and four (4) wash cloths
- (2) Jim Messina’s Dressing Room
 - (a) Two (2) bath towels and Two (2) wash cloths.

(End Of Dinner Menu Suggestions And Dressing Rooms: [Day Of Show])

5.) **SECTION V: MERCHANDISE AND PROMOTIONAL EFFORTS:**

(As A Consequence of The Pandemic: Changes Have Had To Be Made With Respect To granting “Meet And Greet” and/or “Autograph Signings Sessions)

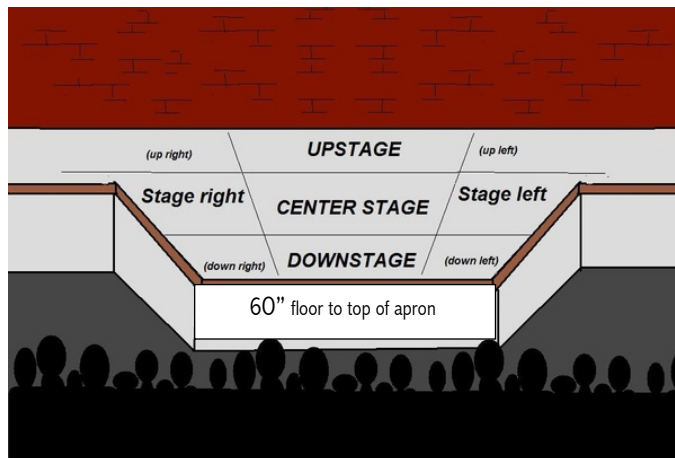
A) **PROMOTIONAL EFFORTS BY ARTIST:**

- (1) Jasperilla shall provide that ARTIST shall participate in one or more phone, news press or magazine interviews as may be requested and agreed in writing in advance of the concert date for purposes of promoting the concert performance.
- (2) Due to the Covid-19 Pandemic ARTIST will not be doing any ‘One-on-One’ or ‘Face to Face’ style “Meet and Greet” on the evening of the concert.
- (3) THE BUYER is not to sell “Package Ticketing” as part of its promotions or advertising admittance to a Jim Messina Concert that guarantees or suggests that a “Meet and Greet” will be available.

B) **ADDED PROPOSED PROMOTIONAL EFFORTS by ARTIST**

- (1) Should Artist find it safe to do so (as is outlined below) and provided that BUYER and ARTIST have agreed to do so in advance, ARTIST will consider hosting a Twenty (20) to Thirty (30) minute, special “After the Show” event titled; “A Conversation with Jim Messina,” in lieu of traditional “Meet and Greet” provided that, but not limited to, the following conditions are met by the BUYER:

- (a) The venue has a full stage, and measures 60” from the floor to the top of the stage’s apron above the theater floor or orchestra Pit.



- (b) There is a dedicated curtain in place and operating that can separate the “DOWNSTAGE” from “CENTER STAGE” and/or “UPSTAGE” when the curtain is lowered.
 - (c) ARTIST will not be offering “face to face” autographs during this special event.
 - (d) No photo OPS will be available with the ARTIST and the Audiences during this special event.
 - (e) Theater is to have a minimum of “one (1) spotlight TROOPER with an operator who will high-light “Downstage” center where ARTIST will be hosting.
 - (f) The house lights can be turned on and dimmed upon ARTIST’s request.
- (1) THE BUYER agrees to provide a suitable space in the lobby of the Venue where ARTIST’s representatives can setup to sell merchandise to be utilized for the sale of ARTIST’s Merchandise. ARTIST will not be coming out to sign autographs nor shall there be photo OPS at this time.
 - (2) Artist will not be handling or signing albums or CD’s brought into the venue by fans or persons that were not purchased the evening of the engagement.
 - (3) A limited number of CDs and albums by ARTIST may be available and pre-signed for fans the evening of the engagement.

C) MERCHANDISE

(As a result of the Pandemic and the high cost of shipping and transportation, modifications will need to be agreed to by both the BUYER and the ARTIST as is outlined below)

- (1) THE BUYER agrees to allow ARTIST to sell its merchandise in the Venue.
- (2) THE BUYER acknowledges that ARTIST travels with its own "Merchandise Sales Person's". As such, ARTIST incurs all the costs associated with their attendance. ARTIST agrees that THE BUYER shall not be invoiced for their costs or services. In turn however, THE BUYER agrees that when ARTIST has its own merchandise sales-person(s) at the venue ready to sell, ARTIST shall retain 100% of the entire proceeds received from such sales.
- (3) THE BUYER agrees to provide a suitable space in the lobby of the Venue where ARTIST's representatives shall, from "doors open" through thirty minutes following the end of the Concert, to sell such merchandise.
- (4) ARTIST shall be allowed to display suitable signage in order to advise customers of the availability of such merchandise.
- (5) THE ARTIST acknowledges that when ARTIST has no salesperson available of its own available to sell ARTIST's merchandise, and the VENUE SELLS, then the split shall be as follows:
 - (a) "ARTIST's 85%"-"House 15%" on Hard goods CDs, DVDs and "ARTIST 90%"-"House 10%" on Soft goods T-Shirts, Sweatshirts hats less manufacturing cost, shipping and taxes.
 - (b) When "Specialty Products" (products other than CD's or T-Shirts), those requiring ARTIST to bring or hire an outside specialist, one which the venue cannot provide in order to demonstrate the products or merchandise (e.g. computer technological products that require explanation and/or demonstration to use it or how it works), then ARTIST shall retain the entire earnings received from those sales.

(End of Promotional and Merchandise Requirements)

6.) **SECTION VI: AUDIO, FRONT OF HOUSE AND MONITORING REQUIREMENTS**

A) **AUDIO REQUIREMENTS:**

- (1) All audio systems to be under the complete control of **ARTIST's** engineers.
- (2) No controls to "locked out" or otherwise inaccessible to **ARTIST's** engineers. **ARTIST's** engineers reserve the right to operate sound consoles during the show.

B) **MAIN AUDIO SYSTEM**

- (1) **Front of House Mixing Console:** Professional console with a minimum of (32) microphone inputs, (8) groups, (8) aux mixing console with (4) band fully parametric EQ and switchable insert points on each input module. Analog consoles like Midas XL or Heritage series or Yamaha Pm4k or 5k are acceptable.
- (2) Digital Consoles such as Midas PRO Series, Digidesign Venue or Profile, Yamaha Pro Series, CL5,CL3, Presonus-Studiolive III , etc., are acceptable consoles.
- (3) **Front of House Drive, Control and Effects:** There must be adjustable equalization AND delay for all zones (left, right, sub, front fill, center fill and delays).
- (4) **Front of House Dynamic Processors and Effects (for Analog Consoles): Six-(6)** Insert-able-able channels of DBX 160x or better compressors, Four-(4) Insert-able channels of gates, i.e. Drawmer DS201 or DS501 or DS404, Klark Teknik DN514. Two-(2) High-quality Reverb Effects: Lexicon PCM70, PCM91, 300L, TC Electronic M3000. One (1) Delay effect: TC Electronic D2, Roland SDE3000, TC Electronic 2290. (Depending on what digital desk is provided by THE BUYER, the above may not be necessary.)
- (5) **Front of House Speaker System:** The size of this system will vary with regard to the size and type of venue, and the expected audience. System should provide consistent coverage of all audience seating within +/- 6db from 50Hz to 10Khz at a minimum level of 110dbSPL. Main system will be a professional (D&B, L-Acoustics, Nexo, etc.) stereo 4-way active system (subwoofers, **on their own send**, lows, mids, highs). Also include down fill, front fill, and center fill speakers. Line array systems are preferred in the appropriate venues. (Ex: D&B, Q1, L-Acoustics Vdosc, EAW KF740, etc.) Permanent center-cluster installations are not sufficient. **PROMOTER** to coordinate exact configuration with production manager.
- (6) **Mix Position:** All efforts will be made so that the Front of House mix position shall be set up center house, no more than one hundred feet and no closer than fifty-five feet from the stage. Permanent Audio Booth locations that are not in the open air of the venue are not acceptable. **ARTIST's** representative must approve the exact location.
- (7) **Microphones and Mic Stands:** Please see attached input list for direct input boxes, microphone preference and stand type.
- (8) **Multi-Snake cables:** There shall be multi-pair snake cables with the appropriate number of send and return lines (including spares) running from the stage to the front of house mix position. There shall also be sub-snakes with input boxes placed in positions around the stage to facilitate microphone line runs to main snake stage box.
- (9) **Stage Power:** There shall be electrical power distributed around the stage for the musical equipment. Quad boxes or power strips shall be placed on all risers as well as by the bass amplifier and guitar amplifiers. This power must be on the same phase as the stage monitor.
- (10) **Intercom System:** There shall be intercom stations at the front of house console as well as the monitor console. There shall also be intercom stations for the Lighting Control Console, Stage Manager, ALL follow spot operators, house light operator (if different from lighting director) and any other personnel that may require communication as deemed necessary by **ARTIST's** representative. This system shall have separate channels or audio and lighting.
- (11) **Personnel:** There shall be a qualified, experienced systems engineer and a minimum of 2 audio system techs to set-up/tear down the system and assist **ARTIST's** engineers.

C) **STAGE MONITOR SYSTEM:**

- (1) **Monitor Console:** Professional (32) input, (32) aux-mixing console with 4 band fully parametric EQ and switchable insert point on each input module. Midas PRO series, XL or Heritage series, Yamaha Pro Series (CL5, M7CL, PM5D), Digidesign Venue, Presonus-Studiolive III , etc., are acceptable consoles.
- (2) **Monitor Drive, Control and Effects:** TEN (10) discreet monitor mixes. Each shall have its own high quality 1/3 octave THIRTY-ONE (31) band graphic equalizer such as Klark-Teknik DN-3600 inserted on the mix so that the monitor engineer can listen to each equalized mix in cue monitor.
- (3) **Monitor Speaker System:** There should be a minimum of SIX (6) bi-amped slant type floor monitors (see Stage plot for position and details).
- (4) **Side Fills:** PreSonus 312AI, Radian APEX, EAW MicroWedge, Clair 12AM, L'Acoustics 112XT, 3-way side fills such as PreSonus 312AI, JBL, Meyers or similar.
- (5) **Monitor Mix Position:** The monitor mix position shall be placed just off stage left with a clear view of the whole stage and all band members. All monitor power amp and processing racks shall be placed there as well.

7.) **SECTION VII: STAGEHANDS AND TECHNICIANS**

A) **STAGING REQUIREMENTS:** *(See ARTIST Stage Plot Attached for Layout and Specific Measurements)*

- (1) A sturdy, level, smooth, weight supporting stage, minimum dimension 32' wide x 24' deep, excluding sound wings, and of a height to provide easy viewing by any floor seated audience. The dressing rooms shall have clear access to the stage for the performers and their instruments. The Stage must have steps that are lighted for safe access on and off the stage.
- (2) **STAGE MUST BE COVERED AN WELL PROTECTED FROM THE "SUN' AND 'RAIN' INCLUDING ANY AND ALL WORK STATIONS FOR ARTIST'S PERSONNEL.**

B) **RISERS**

- (1) Smooth, sturdy, carpeted risers (see stage plot for riser locations)
- (2) Three (4) Risers for drummer and horn player will need to be a minimum of 4' x 8' x 1.5'h (equaling an area of 16' x 8' x 1.5'H
- (3) All risers shall be skirted with a dark, non-glossy opaque material such as duvetyn.

C) **STAGEHANDS AND STAGE TECHNICIANS**

- (1) THE BUYER will provide a minimum of three (3) experienced stage-hands and appropriate house technicians for the entire ENGAGEMENT who will be available on stage at the time of Load-In, Sound check, the performance and at Load-Out ready to provide ARTIST, ARTIST'S MUSICIANS AND CREW with labor and assistance to lift, load, carry and position BACKLINE and all other items that ARTIST shall require assistance with during the PERIOD OF ENGAGEMENT. The stage technicians will be provided by THE BUYER and at no cost to the ARTIST.

D) **PHYSICAL LABOR AVAILABILITY**

- (1) The stage technicians will be available at the time of Load-In (12:01 PM) for the unloading of the BACKLINE and/or any of the equipment from ARTIST's vehicle(s) to and then onto the stage.
- (2) The stage technicians will assist provide ARTIST, ARTIST'S MUSICIANS AND CREW with the setting up and the placing of the BACKLINE equipment and/or musical instruments by physically positioning of the equipment on to the stage in accordance with ARTIST'S STAGEPLOT.
- (3) The stage technicians will assist ARTIST'S CREW AND BAND with the load-out of the equipment after the performance with hand transporting the BACKLINE and/or any of the equipment off the stage and into the transportation vehicle ('s) being used by the ARTIST, ARTIST'S MUSICIANS and/or CREW at the end of the ENGAGEMENT.

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E) A/C POWER DISTRIBUTION

- (1) An A/C power distribution for on-stage musical equipment, audio systems, and lighting systems. On-stage musical equipment and audio systems shall be on the same electrical service. Minimum 3-phase/100-amp service. *(See ARTIST Stage Plot Attached)*
- (2) Lighting power shall be separate and fully isolated from audio and musical equipment power service and should be a minimum of 3 phase/400 amps. Voltage shall vary no more than five percent (5%) from nominal voltage with no current drain when full load is applied.
- (3) All electrical power must be earth grounded according to local codes. Under no circumstances should electrical ground be lifted. All temporary stages must be earthed to the audio service ground.
- (4) At theaters where staging is custom made, an "in-house" carpenter to be on site at load-in to provide any necessary repairs or alterations to stage or risers per **ARTIST's** representative needs.

D) SOUND CHECK and Load-ins

- (1) THE BUYER agrees that ARTIST's Backline will be set up and in place as indicated upon ARTIST's STAGEPLOT attached hereto, at the time of ARTIST's scheduled sound check.
- (2) THE BUYER agrees that ARTIST, ARTIST'S Road or tour manager and/ or its representative will have authority during the PERIOD OF ENGAGEMENT to control any and all activities occurring on the stage during the sound check, through and/or including the entire time of ARTIST's performance of the ENGAGEMENT.
- (3) THE BUYER agrees that ARTIST, ARTIST's MUSICIANS and/or CREW will have the right to set up, rehearse and conduct a sound check for (3) three consecutive hours prior to the opening of the doors.
- (4) ARTIST will have the right to complete a sound check prior to THE BUYER's opening of doors to the public for the ENGAGEMENT. If THE BUYER has other acts that are performing or opening on the same bill and stage that shall require a sound check during the PERIOD OF ENGAGEMENT, THE BUYER agrees to schedule the sound checks for other acts, so they do not occur during or interfere with ARTIST's scheduled sound check.

E) LOAD IN, SOUND CHECK AND DINNER

- (1) **LOAD IN:** 12:01 pm (unless otherwise designated upon the advance of the engagement)
- (2) **SOUND CHECK:** 3:00pm to 5:30pm (or to when the doors open)
- (3) **DINNER BREAK TIME:** 5:30pm

(End of Stagehands, Technicians, Audio Requirements AC Distribution and Sound Check)

8.) **Section VIII: ARTIST’s Representatives Contact Information**

A) **ARTIST’S AGENCY, REPRESENTATIVE AND MANAGEMENT CONTACT INFORMATION:**

(1) **Technical Questions Regarding This Rider Please Contact The Following:**

Advance Contact
Michaela Messina
805-245-4749
michaela@jasperilla.com

(2) **Financial Or Tax Questions:**

Business Management:
Provident Financial Management:
Lisa Ferguson
Managing Director
Lisa.ferguson@providentfm.com
Woodland Hills, CA
661-904-0307

Legal Questions:

Brendon T. Vandergast, Esq.
Altschul & Olin, & Vandergast. LLP
16133 Ventura Blvd., Suite 1270
Encino, CA 91436-2403
Phone: 818.990.1800 ext. 50
Fax. 818.990.1429
bvandergast@altolinlaw.com

Dawn Nepp
Partner - Tennessee
1600 Division Street Suite 560
Nashville TN, 37203
615-701-6701
Dawn.nepp@providentfm.com

Publicity Contact:

Phyllis Sossi
pasossi@outlook.com
216-392-8101

(3) **Booking Agency Contact Information**

Reliant-Talent Agency
Steve Lassiter
PO Box 60778
Nashville, TN 37206
615-504-6867
slassiter@relianttalent.com

Reliant-Talent Agency
Jenn DiChiara
914-806-4992
jdichiar@relianttalent.com

B) **BREACH OF CONTRACT.**

In the event of a material breach by PROMOTER of any of the terms and/or conditions of this Rider or the contract to which it this Rider is attached, PRODUCER shall have the right to cancel the Engagement without liability or a requirement for ARTIST to play a performance and PROMOTER shall nonetheless be obligated to pay the full price for the Engagement to PRODUCER as set forth in the contract between PRODUCER and PROMOTER.

JASPERILLA PRODUCTIONS LLC

Federal ID# (8 7 - 1137006)

By: _____

Authorized Signer

Date _____

James M Messina

Title: President

THE BUYER

Company _____

By: _____

Authorized Signer

Date _____

Name (print) _____

Title: _____

9.) **SECTION IX: ADDENDUMS and ATTACHMENTS**

(ADDENDUM 1)

DETAILED BACKLINE EQUIPMENT REQUIREMENTS FOR THIS ENGAGEMENT

A) **JIM MESSINA** - Vocals, Electric & Acoustic Guitars

- (1) 1st choice: Two (2) Fender Hot Rod Deville 212 III, amps. [Model 2230000]
 - (a) 2nd choice: Two (2) Hot Rod Deluxe III, amps [Model 2230200]
 - (b) 3rd choice: Two (2) The Hot Rod Deville 410 III, amps [Model 2330100]
- (2) One (1) Professional Music Stand- Adjustable: (Black)
- (3) One (1) Individual guitar-stand for an electric/Acoustic guitar for station
- (4) One (1) can of Finger Ease™ (available at all guitar stores @ \$4.00. We will reimburse this cost)

FOR JIM'S MESSINA GUITAR TECH WORK STATION

- (5) One (1) professional 7 space (or larger) Guitar Rack.
- (6) Two (2) Individual guitar-stands for an "Electric-Acoustic" and an "Acoustic Guitar" for Jim's guitar station.
- (7) One (1) can of Finger Ease™ (available at all guitar stores @ \$4.00. *We will reimburse this cost*) *cannot carry on plane.*

B) **KEYBOARDIST / VOCALIST**- Keyboards and Leslie Speaker

- (1) **Keyboards**
 - (a) 1st choice Two (2) Nord electro 6D73-73
 - (b) 2nd choice One (1) Nord electro 6D73-73 and One (1) Nord Stage 3 Compact 73-key Stage Keyboard
 - (c) 3rd choice Two (2) Nord Stage 3 Compact 73-key Stage Keyboards
- (2) Keyboard Stand (Two tier) capable of holding Two (2) Nord electro 6D73-73
- (3) Keyboard Stool

C) **SAX, WOODWINDS / VOCALIST** - Vocals, Horns, flute, Congas and hand percussion,

- (a) Two conga Drums;
 - (i) One (1) Quinto (11")
 - (ii) One (1) Conga (11.5 to 12")
- (b) Manufacture of Drums:
 - (i) First choice LP
 - (ii) Second choice: TOCA
 - (iii) Third Choice: Meinl
- (c) Conga Drums Stands
- (d) Two (2) Individual stands or one (1) double stand is fine.
- (e) One (1) percussion table

D) **BASSIST / VOCALIST**- Vocal & Bass

- (1) Bass Amp Head:
 - (a) 1st choice Bass amp: Aguilar DB 750 or 751
 - (b) 2nd choice Bass amp: GK 1001RB or 1000 or 800)
- (2) Speaker Cab.
 - (a) 1st choice Bass Speaker Cabinets: EDEN 4x10 w/horn
 - (b) 2nd choice Bass Speaker Cabinets: an equivalent to the EDEN 4x10 cab

E) **DRUMMER** - Drums (Standard Set)

- (1) Drum Kits Choices:
 - (a) 1st GRETSCHE Kit,
 - (i) 2nd DW Kit,
 - (ii) 3rd Pearl Drum Kits

- (2) **Snares:** Two (2) Snare Drums: Used Snare Drums Heads Are Fine. Provided, They Have “No” Dents In Them. Should They Need To Be Changed, Will You Kindly Use Remo Coated Ambassador Heads On Top.

Thank You

- (a) One (1) 6 1/2" x 14" (Wood"
(b) One (1) 6 1/2" x 14" (Brass. Metal if brass is not available)
- (3) **Snare Drum Stands:**
(a) One (1) (HEAVY DUTY Snare Drum Stand)
- (4) **Toms:**
(a) One (1) 10" Tom (mount on bass drum) *
(b) One (1) 12" Tom (mount on bass drum)
(c) One (1) 16" floor Tom (14" floor tom w/legs)
(i) Used tom heads are fine provided they are tunable, consistent with the manufacturer of all other tom heads, and have “no” dents in them. Should they need to be changed, will you kindly use Remo “pinstripe heads on top” and “clear ambassadors on bottom”. Thank you in advance for your attention to detail.
- (5) **Tom Stands**
(a) Two (2) HEAVY DUTY Tom Stands “or” Tom mount on bass drum.
- (6) **Bass Drum:**
(a) One (1) Bass drum 22" kick Drum
(i) *A used bass drum head is fine provided it is tunable and has no dents. Should the bass drums head need to be changed, will you kindly change it to be a clear Powerstroke™, please.*
- (7) **Bass Drum Pedals**
(a) Two (2) Pearl or Yamaha Bass Drum Pedals
- (8) **Cymbal “Stand’s:** Zilgin, Sabian
(a) Four (4) HEAVY DUTY Boom Cymbal stands.
(b) One (1) Paiste 20" inch ride cymbal w/ Heavy Duty stand
(c) One (1) Paiste 18" inch crash " Heavy Duty stand
(d) One (1) Paiste 16" inch crash " Heavy Duty stand
(e) One (1) Paiste 20" Thin China Heavy Duty stand
- (9) **Cymbals:** Please limit to four (4) cymbals:
(a) One (1) Paiste 20" Signature Series Ride
(b) One (1 (Paiste 18") Signature Series Fast Crash or equivalent.
(c) One (1 (Paiste 16") Signature Series Fast Crash or equivalent.
(d) One (1) Paiste 20" Thin China.
- (10) **Hi Hat**
(a) One (1) Paiste 14" Signature Series Hi-Hats
(b) One (1) Hi-Hat Stand: One (1) HEAVY DUTY Hi-Hat Stand
- (11) **Drum Throne**
(a) One (1) Throne Drum with backrest.
- (12) Two (2) clean white towels (at Kit). Thank you.
(a) *See paragraph F) below for additional items needed from the venue... and not a backline company.*

F) **STATIONALRY STAGING ITEMS:** (To Be Provided By THE BUYER and Venue)

(1) FOR JIM’S GUITAR TECH WORK-STATION

- (a) One (1) Roll of Professional Gaffers Tape (2" x 12 yd., Black (no Duct Tape please)
(b) One (1) Professional Music Stand- Adjustable: (Black)
(c) One (1) “Padded” Bar Stool. *See Example of exactly which stool is needed.*

THE BACKLINE COMPANY

(When BUYER is providing the Backline (unless a buyout has been specified and agreed upon):

Name of Backline Company: _____ Ph. (____) _____

Physical Address: _____

Name of individual to contact: _____ Cell (____) _____

Email address: _____ Website address: _____

(End of Backline Requirements)

Rooming List

(The Performing Musicians Will Be Submitted Upon The Advance Of The Engagement)

A) Jim Messina 2020- Rooming List for Lodging (To be delivered on Advance

(1) The ARTIST (Jim Messina) _____

(2) Keyboards and Vocalist _____

(3) Sax, Woodwinds and Vocalist _____

(4) Drums and Percussion _____

(5) Bassist and Vocalist _____

(6) FOH Engineer and Road Manager _____

(7) Guitar Tech and Stage Manager _____

(8) Merchandise Personnel (two) _____

Jim Messina Mic Input List
2022

Inputs	Instruments	Microphones Type	Mic or DI	
1	KICK IN	Shure BETA 91	MIC	
2	SNARE TOP	SNARE TOP	MIC	
3	SNARE BTM	Shure SM 57	MIC	
4	HAT	Shure SM81	MIC	
5	RACK 1	Senn 604 or 904	MIC	
6	FLOOR	Senn 604 or 904	MIC	
7	OHL	Shure KSM 32	MIC	
8	OHR	Shure KSM 32	MIC	
9	BASS DI	XLR (DI off bass amp)	DI	
10	SAX	XLR	DI	
11	Keys Roland 88 L	XLR	DI	
12	Keys Roland 88 R	XLR	DI	
13	Keys-Nord L	XLR	DI	
14	Keys-Nord R	XLR	DI	
15	E GTR L (Messina)	Senn 609 or SM57	MIC	
16	E GTR R (Messina)	Senn 609 or SM57	MIC	
17	A GTR 1 L (Messina)	XLR	DI	
18	A GTR 2 R (Messina)	XLR	DI	
19	Mando	XLR	DI	
20	Flute	Shure Beta 58	MIC	
21	VOX 1 (Keyboardist)	e935 (Supl by Artist)	MIC	
22	VOX 2 (Messina)	e935 (Supl by Artist)	MIC	
23	VOX 3 (Bass)	e935 (Supl by Artist)	MIC	
24	VOX 4 (Sax)	e935 (Supl by Artist)	MIC	
25	A GTR JF	XLR	DI	
MONITORS				
1	KEYS	1 WEDGE		
2	MESSINA	1 WEDGE		
3	BASS	1 WEDGE		
4	HORNS	1 WEDGE		
5	DRUMMER	1 WEDGE		
6	KEYS AMP WEDGE	1 WEDGE		
7	SIDE FILL (SL)	3-way Side Fill		
8	SIDE FILL (SR)	3-way Side Fill		

SIDE FILLS: Two (2) Side Fills using Auxes 7 and 8, in stereo

DIRECT BOXES: Please provide Four (4) w/ground Lifts (see placement on Stage plot.)
(Messina has three (3) DI's located inside his pedal board. ACO#1; ACO#2 and Mando)

POWER DROPS: A minimum of Eight (8) audio AC power drops

AC Drops are to have a minimum of a two (2) AC- 3 prong grounded outlets (duplexes or Quad boxes) placed in accordance with the stage spot

