

CAETANO VELOSO
CONTRACT RIDER
Current as of 02.10.10

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 PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

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- A. ADVERTISING AND PROMOTION
- A1. Billing on all advertising and publicity must appear as follows:
- CAETANO VELOSO (100%)**
Zii e Zie Tour (75%)
- 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.
- A3. PURCHASER 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. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.
- A5. PURCHASER 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.
- A6. 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 PURCHASER will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.
- A7. ARTIST shall have sole and exclusive merchandising rights.
- A8. PURCHASER will make available thirty (30) 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.
- A9. **Purchaser shall have the right to distribute 30 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.**

B. MISCELLANEOUS

- B1. PURCHASER 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. PURCHASER 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. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by PURCHASER in connection with the sale of tickets, admission, seating, or accommodation at the engagement.

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C. ACCOMMODATIONS, TRANSPORTATION AND HOSPITALITY: SEE ATTACHMENT A

D. TECHNICAL REQUIREMENTS: SEE ATTACHMENT B

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- E1. All payments shall be made as provided herein. In the event PURCHASER 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.
- E2. 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.
- E3. Insurance:
- (a) Purchaser 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) Purchaser 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 Purchaser and Purchaser 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. Purchaser 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 Purchaser 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 Purchaser's employees.
 - (d) The Purchaser 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.

- E4. 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 PURCHASER in carrying out any of the provisions hereof, or otherwise. Further, PURCHASER warrants and represents that he/she has the legal capacity to enter into this contract.
- E5. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The Commonwealth of Massachusetts. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The Commonwealth of Massachusetts.
- E6. Any proposed additional terms and conditions which may be affixed to this contract by PURCHASER does not become part of this contract until signed by ARTIST.
- E7. PURCHASER 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.
- E8. If State, Local or Amusement tax is to be withheld for this engagement, Purchaser 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. PURCHASER 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.
- E9. ARTIST'S obligation to perform hereunder 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 PURCHASER any deposits paid, less costs incurred by ARTIST and neither party shall be under any other obligation to each other.
- Notwithstanding anything contained herein, inclement weather shall not be deemed a Force Majeure occurrence, except by act of civil authority, and the Purchaser shall remain liable for payment of the full contract price even if the performance(s) called for herein are prevented by such weather conditions. Producer shall have the sole right to determine in good faith whether any such weather conditions shall render the performance(s) impossible, hazardous or unsafe.
- E10. Any material breach of this Agreement by PURCHASER may cause the ARTIST, at the ARTIST'S sole option, to terminate the Agreement. If such a breach occurs, PURCHASER 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 Agreement shall be effective only when signed by PURCHASER and returned to ARTIST'S booking agency. All attachments and addendums are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE

FOR PUBLICITY AND PROMOTION OF CAETANO VELOSO, PLEASE CONTACT THE FOLLOWING:

Contractual Issues:

International Music Network

278 Main Street

Gloucester, MA 01930

Ph: 978-283-2883

Fax: 978-283-2330

Email: your agent's first name @imnworld.com

Label:

Nonesuch Record Company

75 Rockefeller Plaza, 8th Floor

New York, NY 10019

Ph: 212-275-4910

Fx: 212-315-1124

Publicity Manager:

Melissa Cusick

Nonesuch Records

Melissa.cusick@nonesuch.com

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ROOMING LIST

5 star hotel:

01 top deluxe suite (with two separated environments) for Mr. Veloso.

01 single room, if possible, on the same floor as Mr. Veloso,
for Ms. Giovana Chanley

Important: Hotels must get prior approval from production.

4 or 5 star hotel:

01 single for Mr. João Franklin Cavalcanti – Tour Manager (room must have either high speed or wireless internet access)

01 single for Mr. Wlademiro Furquim – Sound Engineer

01 single for Mr. André Botto –Light Designer

01 single for Mr. Pedro Sá – Musical Director

01 twin with separated beds for Mr. Daniel Carvalho and Gabriel Gomes–

01 single for Mr. Marcelo Callado - Musician

01 single for Mr. Ricardo Gomes - Musician

01 twin with separated beds for Mr. Amilcar Cruz and Marcos Mota – Roadie + Video Operator

01 twin with separated beds for Mr. Miguel Lavigne and Luciano Silva

Obs.:

All reservations must be made with early check-in/late check-out and with breakfast included.

The rooms for Mr. Veloso, Ms. Chanley and Mr. Franklin, must have internet conection high speed / wireless .

If possible, hotels for the crew shall be located near the venues where Mr. Veloso will be performing.

GROUND TRANSPORTATION

01 new deluxe 4 door automobile for Mr. Veloso

01 mini truck/ large cargo van for luggage + equipment

01 van for musicians + producer # 3

01 van for Crew + Tour Manager

- Automobile for Mr. Veloso must be at his entire disposal since his arrival at the airports (if applicable) otherwise since his arrival at the hotel, if artist travels by bus.
- Mini-truck/large cargo van to be used at arrivals at airports (if applicable) and load in and load out at venues
- Van for musicians and van for crew must be used for pick ups at airports and hotel X venue X hotel.
- If party travels by bus, specific parking and tolls must be provided
- If equipment cannot be stored at the venues before and after performance, storage at the hotels must be provided.

For further info please contact João Franklin and Giovana Chanley at:

jfranklin@natasha.com.br giovana@natasha.com.br

Phones: 55 21 2529 0700 / 25290712 /652 8370 / 8133 8476

Fax: 55 21 2529 0722 /

DRESSING ROOMS AND CATERING

Total: 03

One large dressing room for Mr.Veloso
One dressing room for The Musicians (3 people)
One dressing room for The Crew (8 people)

Rooms must be clean, dry, well-lit, heated or air-conditioned, and shall contain the following:

Steamer and/or Electric Iron and board (in Mr.Veloso and musician dressing room and crew one to iron/steam the wardrobe)

10 clean hand & face white towels

One (1) or (2) sofas and comfortable chairs

One (1) full-length mirror

Tables

Toilet facilities – Private toilets (not available to the public)

Wash area must have hot and cold running water, ample supply of clean towels and soaps.

The keys of the dressing rooms shall be delivered to the artist's tour/road manager on arrival, if applicable.

In each dressing room, please provide refreshments in sufficient quantities for all the staff, fresh brewed hot coffee and dark and herbal teas with honey, sugar, and sugar substitute (Equal), lemon and real milk or light cream.

One refrigerator

Plenty of ice

Two (2) cases of iced soft drinks (mix of coca cola, sprite, ginger alle,regular and diet)

Ice teas

Mineral water (non sparkling)

Mineral water (sparkling)

Two bottles of red wine

Beers

Raw vegetables (carrots, celery & other vegetables)

Fresh fruit (apples, oranges, grapes, strawberries, bananas, etc)

A selection of mixed nuts (please add CASHEW NUTS in Mr. Veloso's room)

Whole grain crackers

Selection of different kinds of breads

Variety of cold meats, cheeses (please add also cammerbert chese in Mr. Veloso's dressing room)

Different kind of bread and condiments

Cold sandwiches (ham and cheese, turkey and cheese, etc.)

Pizza

Chocolates

Appropriate cutlery, glass, napkins and dinnerware.

Mineral water, coffee and hot chocolate must be available during the whole stage set up and sound check.

Caetano Veloso – Zii and Zie

Technical Rider

Sound Requirements

FOH

Sound system with 3 way stereo and subwoofer, crossovers at house mixer position. Enough amplifiers and equipment must be provided in order to cover the whole venue and to provide SPL of 104 Dbs at the last row of the audience, with frequency response of 30Hz to 18 KHz, free from distortions and noises.

The PA must be always placed 01 meter from the edge of the front line of the stage. Front fills and delays must be properly aligned. The console must be placed at a maximum distance of 25 meters and in a central position from the stage.

High quality mixer with 4 band full parametric equalization, variable high pass filter, VCAs, 8 aux. sends, auto mutes program.

Digital Mixer preference for Digidesign Profile, Veneu D-Show, Yamaha PM5D only RH.

No Yamaha M7CL, LS9 e DM 2000.

Midas XL-4, Yamaha PM 4000, Amek Recall, **56x12x2**

- 01 Avalon 737
- 08 Compressors DBX 160 A (Input List and Sub-Grupos 1 e 2)*
- 01 Parametric Equalizers Klark-Teknik DN 405 (insert canal 20)*
- 01 Stereo Equalizer Klark-Teknik DN 360 *
- 04 Digital Effects: 01 Lexicom 480, 01 PCM 80, 02 Yamaha SPX 990*
- 01 Analyzer Klark-Teknik DN 6000
- 01 CD Player
- Intercom FOH → Monitor
- Talkback FOH → Monitor
- * Only For Analog Console

Monitor

High quality mixer with 4 band full parametric equalization, variable high pass filter, VCAs, 24 aux. sends, Auto Mutes Program.

Digital Mixer preference for Digidesign Profile, Veneu D-Show, Yamaha PM5D only RH.

No Yamaha M7CL, LS9 e DM 2000.

Midas XL4, Yamaha PM4000M, Soundcraft SM 20

- 01 Avalon 737
- 06 Compressors DBX 160A*
- 01 Digital Effect Yamaha SPX 990*
- 01 Digital Effect Lexicon PCM 80*
- 01 Sub Woofer 1x18"
- 10 Active Monitors Clair Brothers, Meyer Sound
- 05 Graphic Equalizers Klark Teknik*
- **AC 120v 15 A** for Guitar, Bass, Rhodes and Monitor Mixer position five American out lets each.
- * Only For Analog Console

Monitor desk should be the right lateral area, from the public to the stage, next to stage but protected from view of the audience and leaving the stage front clean of any equipment that can produce noises in the sound system. The monitor desk must have a good vision of all the musicians. All the equipments and monitors must be in a good condition to work or it we will ask to replace them.

Monitor Sends

Aux	Name	Insert	Notes:
1	Drums	Graphic Equalizers*	2 Wedges
2	Sub Woofer Drums	Graphic Equalizers*	1x18"
3	Bass	Graphic Equalizers*	1 Wedge
4	Rhodes	Graphic Equalizers*	1 Wedge
5	Guitar	Graphic Equalizers*	2 Wedges
L	In-ear L	Graphic Equalizers*	

R	In-ear R	Graphic Equalizers*	
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Backline

- Ludwig ou Gretsch (vintage) Drum Kit

Bass Drum 22"
 Snare 14"
 Rack Tom 13"
 Floor Tom 16"
 4 Boom Stands.
 DrumThrone
 Pearl Bass Pedal
 1 Snare Stand
 1 Hi-Hat Stand

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REMO Fiber Skyn 3 or Coated Ambassador heads only.

- Bass Amplifier Ampeg SVT classic 2 Ohms
- 2 Speaker Ampeg, 8 x 10``
- 2 Guitar Amplifier Fender Twin Reverb
- 1 Speaker Marshall 1960 A, 4 x 12``
- Piano Fender Rhodes
- Tuner for Fender Rhodes for the sound check time.
- 1 music Stand
- 6 P10 x P10 Cables (Instrument)
- **AC 120v 15A** for Guitar, Bass, Rhodes and Monitor Mixer position with five American out lets each.

For further information contact: **FOH - VAVÁ FURQUIM**, phone 55 71 3245-0994

9139-7004

E-mail: wlademiro@uol.com.br

MON - DANIEL CARVALHO, phone 55 21 2512-3369

8153-3369

E-mail: dncarvalho@globo.com

Mic Input List

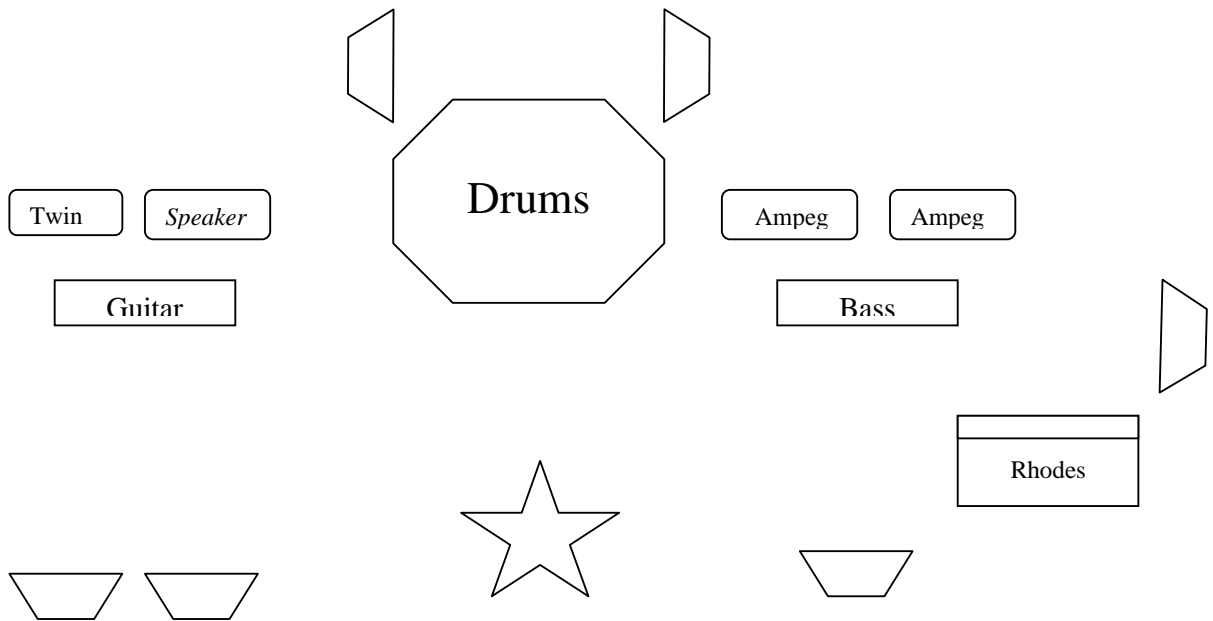
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Channel	Instrument	Mic/DI	Insert	Note
	Kick Inside	SM 91	Comp	
2	Kick Outside	RE 20	Comp/ Gate	
3	Snare up	SM 57	Comp	
4	Snare down	SM 57, MD 441	Gate	
5	Hi-Hat	KM 184, AKG C-451		
6	Ton	MD 421, SM 98	Gate	
7	Floor Ton	MD 421, SM 98	Gate	
8	O.H. L	AKG C-414, KM 184		
9	O.H. R	AKG C-414, KM 184		
10	Bass 1	XLR	Comp	
11	Bass 2	D.I.	Comp	
12	Bass FX	D.I.		
13	Rhodes	D.I.		
14	Guitar Mic 1	MD 409, SM57	Comp	
15	Guitar Mic 2	MD 409, SM57	Comp	
16	Guitar DI	D.I.		
17	Vox Guitar	SM 58		
18	Vox Drums	SM 58		
19	Vox Bass	SM 58		
20	Acustic Gtr Nylon	DPA 4011, AKG C-480	EQ	
21	Gtr Frame 1	XLR	Comp	
22	Gtr Frame 2	XLR		
23	Vox Caetano	MD 431	Avalon	
24	Spare	KMS 105	Comp	
25	Delay FOH → Mon.	D.I.		Monitor
26	Surrounding L	Shotgun		Monitor
27	Surrounding R	Shotgun		Monitor
28	Vox Monitor	SM 58		Monitor
29	Talkback FOH	SM 58		

Stage Plot

The musicians must be closer as they can be and without using risers

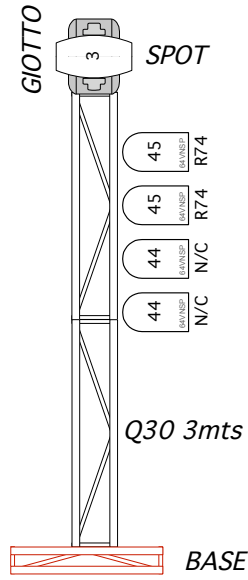
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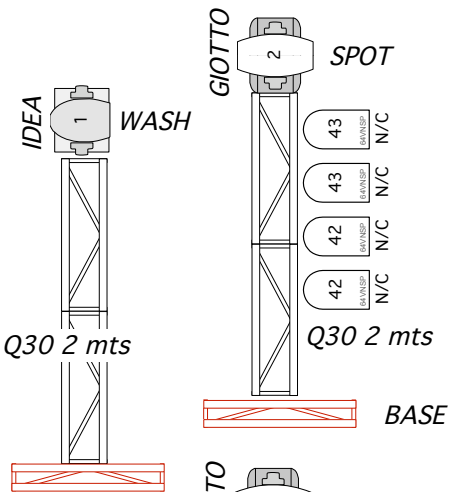
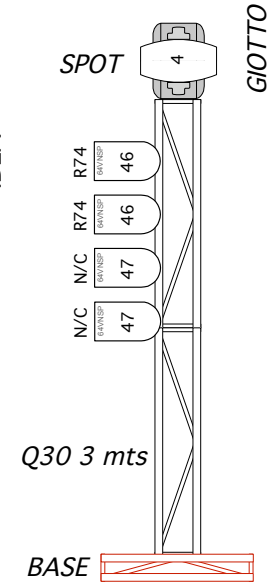
Audience

- N/C
- R15
- N/C
- R15
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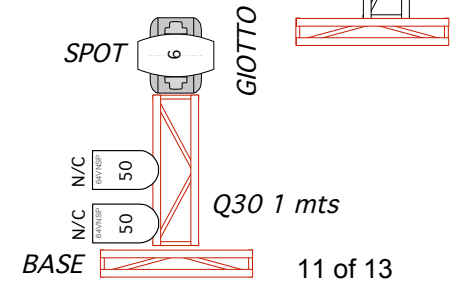
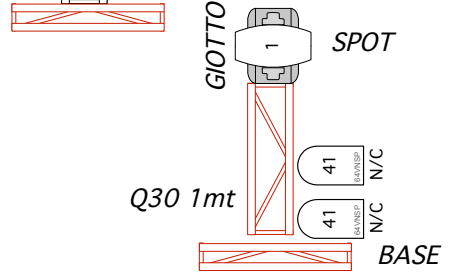
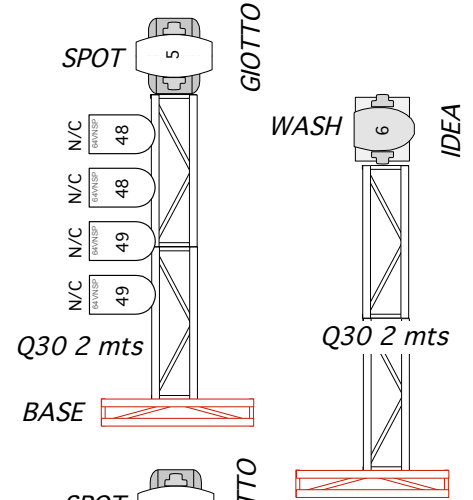
SetLight



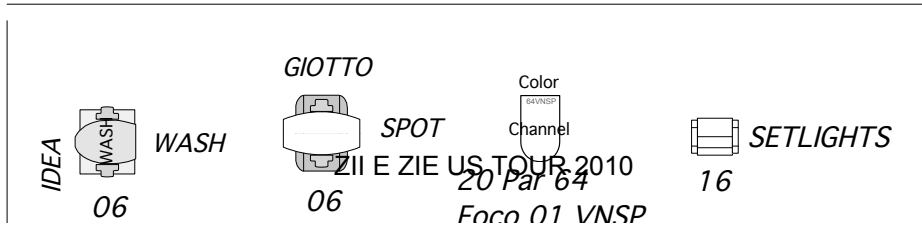
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CAETANO VELOSO
 Show ZII e ZIE CitiBankHall Chão
 Light Designer Maneco Quindere
 Iluminador André Bottó
 Email abotto@osite.com.br
 11-9509.1705 Nextel 25*6633

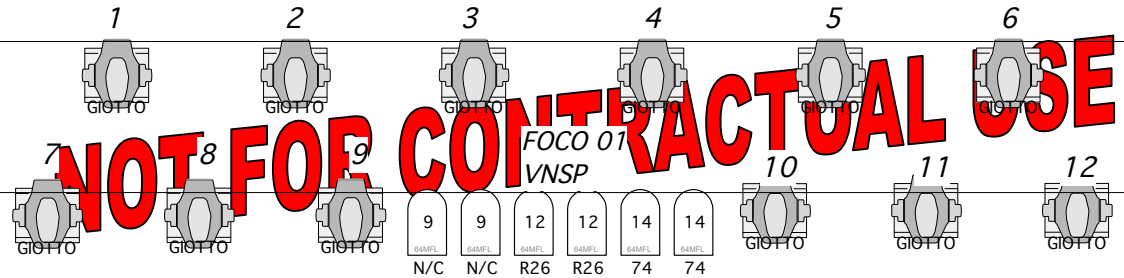


LEGENDA



ZII E ZIE US TOUR, 2010
20 Par 64
Foco 01 VN5P

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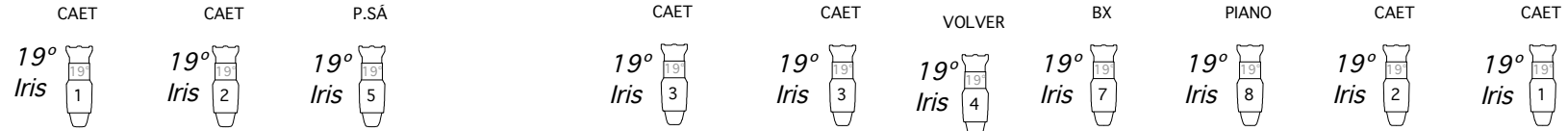
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Bat



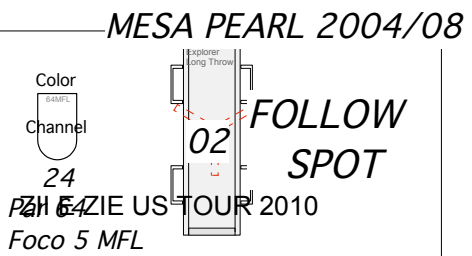
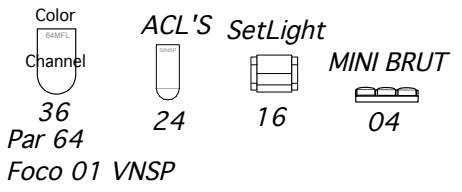
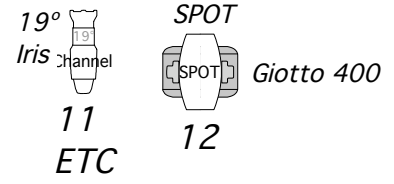
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