

Omara Portuondo

CONTRACT RIDER

Current as of
08.30.10

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.

A. ADVERTISING AND PROMOTION

A1. Billing on all advertising and publicity must appear as follows:

Omara Portuondo (100%)

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.

C. TECHNICAL REQUIREMENTS: SEE BELOW

D. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- D1. 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.
- D2. 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.
- D3. 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.
- D4. 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.

- D5. 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.
- D6. 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. By sole act of signing, PURCHASER readily accepts all provisions of this contract, regardless of any additions or deletions PURCHASER may try to make.
- D7. 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.
- D8. 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.
- D9. Artist's obligation to perform thereunder 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. In the event this concert is scheduled in a open air venue, inclement weather shall not be considered an act of God.
- D10. 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



OMARA PORTUONDO

GRACIAS TOUR



TECHNICAL RIDER

This is the Rider for Mrs. Omara Portuondo.
Please read it carefully.

INTRODUCTION

This rider is part of the contract and will be signed ON EACH PAGE and attached to it. Consist of 8 pages + Line Up (1 page) + Rooming List (1 page) + Stage plot (1 page) + Patch List (1 page). The promoter will follow all the instructions contained in the following pages; any material missing or any problem will be checked before with the tour manager of the group. **No changes will be accepted without our approval by fax or by e-mail.**

PLEASE BE AWARE THAT ANY OLD RIDER IS NOT ACCEPTED FOR THIS SHOW; PLEASE MAKE SURE THAT YOU HAVE THE UPDATED ONE.

If you have any doubts or you have problems to get any of the following materials please contact with the Tour Manager or at Montuno Producciones office.

Phone: +34 933 633 600

Fax: +34 933 633 450

E-mail: alessandra@montuno.com

Cell phone: +34 654 138 850

SOUND SYSTEM

The Promoter should provide a high quality system, multi way active. This system must produce 110 dB at average level at the mix position. It will have a flat response from 20 Hz to 20 KHz.

P.A system: **Meyer MSL 4, V Dosc, JBL Vertec Line Array.** IF NOT ANY OF THESE LISTED ABOVE PLEASE ASK, NO HOME MADE P.A WILL BE ACCEPTED.

The promoter will also provide "Delays" to ensure that the sound system will produce the same Db pressure in all the audience seats. There will be also front fills to ensure the correct coverage for the first rows.

The Promoter will send a stage plan, and audience plan, showing the rigging points at least 40 days before the day of the Show.

Theatres or Indoor Venues

- The mixing desk will be located between both sound systems, and in 2/3 the way to the back of the venue, NEVER under balconies and ALWAYS on the same level as the lower level audience.
- If there is no area for the P.A desk, the PROMOTER will ELIMINATE some seats in order to have the desk in the perfect position. No exception will be made to this issue.

Open Air Events

- In open air events, The P.A desk will never be located more than 25 meters from the front stage and will be placed in a platform of minimum 5m. x 4m. at 0.30m. high (MAXIMUM), and will be covered with canvas.
- In case that a full sound check is completely impossible due to timing restriction, the artist will have a minimum of 45 min. Line check.

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO

GRACIAS TOUR



F.O.H. CONTROL

- 1 x Mixing desk, a minimum 32/8/2 with full parametric equalization and VCA system type **Midas Heritage or XL Series, YAMAHA PM 4000 or Soundcraft Five Series.**

ONE RACK equipped with:

- 1 x Equalizer KLARK TECNICK 1/3 octave – DN 360 (stereo), BSS, or VARICURVE. In case of multi diffusion, every level of P.A. needs to be equalized.
- 1 x Cross-over or control processor on the whole diffusion system (all the devices controlling the P.A. system must be accessible to Omara Portuondo's engineer).
- 2 x Lexicon PCM Series (70 preferred) or higher.
- 1 x Delay TC Electronics 2290
- 1 x Tube limiter/compressor (Avalon, Summit, Focusrite Red Series, TLA, Tube Tech, SPL).
- 4 x Channels of Compressors DBX 160a or BSS DPR 402.
- 1 x Spectrum Analyzer type DN 6000 or DN 60
- 1 x CD player.
- 1 x MINIDISC or DAT player recorder, ready for recording.
- 1 x TALK BACK microphone.
- Intercom unit between P.A., Monitors and Stage Right (for the sole use of Artist Crew).

All racks should be properly lighted.

MONITORS CONTROL

The monitor desk will always be placed at the same level of the stage, located stage left for the band convenience, and will have perfect visibility of the stage.

- 1 x Mixer 32/12/2 type **Midas Heritage 3000, Yamaha PM 4000, Soundcraft Five Series.**
- 8 x channels EQ's 1/3 octave – BSS FCS 960 or KLARK TECNICK DN 360.
- 3 x channels compressor limiter: BSS DPR 402, dbx 160 xt.
- 1 x Lexicon PCM Series
- 8 x wedges including listening one for the engineer (all the wedges have to be the same model and manufacturer) type **L. Acoustics MTD 115, Meyer Sound UM1, Nexo PS 15.**
- 2 Side fills active 3-way type **L. Acoustics or Meyer Sound MSL4.**

BACKLINE

- 1 x Acoustic Piano Grand piano **Steinway and Sons Concert Hall D Series (or Bosendorfer)** length 2.73 m. minimum, tuned at 440 Hz. + Adjustable Piano Stool + light for music papers. The piano will be tuned twice during the show day, first before the sound check and second one before opening doors and after the sound check.
- 1 x Acoustic Double Bass Rubbner or David Cage, $\frac{3}{4}$ size 4 strings, equipped **with a good quality pick-up.** Please be sure to provide a professional bow. Please also provide a spare new strings set (just in case).
- 1 x Bass Amp Ampeg, Gallien Kreuger or SWR, equipped with 4x10" plus 1x15" Cabinet.

For the percussion player

- 2 x LP Wooden Congas (size 12½" and one 13") **WITH STANDS.** Fibreglass Congas will not be accepted.
- 1 x Timbales Set LP Tito Puente Model 14"+ 15". **Including Clamp for the Cowbells.**

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO

GRACIAS TOUR



CONTINUE BACKLINE...

- 1 x Bongo LP Matador Model **WITH STAND.**
- 1 x LP Percussion Table.
- 1 X Udu Drum
- 1 X Jam Block
- 1 X Repinique with 1 snare stand
- 1 X Darbouka
- 1 X Bar Chime with a high stand
- 1 X Cow bell
- 1 X Guiro
- 2 x Cymbal Stands + 2 x Zildjian Crash **K Series** 16" or 17".
- 1 x Cajon.
- 1 x Drum Kick pedal (for cow bells he's carrying)

For the drummer

- 1 x Complete Drum Kit Yamaha Maple Custom or Sonor Delite Series containing: 1 x Drum Kick 20" or 22" with Single Kick pedal, 1 x Snare 14", 1 x Tom 10", 1 x floor Tom 14", 1 x Hi Hat 13" (stand only), 3 x Cymbals stands. **NOTE: All heads must be coated.**
- 1 x Drum stool.
- 1 x Black Carpet 3m. x 2m. (to cover Drums riser)

-
- 1 x Armless chair to be placed on stage by the artist crew.
 - 2 x Bar stools.
 - 1 x Acoustic Guitar stand.
 - 5 x Music stands with lights + 1 x Extra lamp for the pianist.
 - 3 x Armless chairs, in black please. To be disposed outside the stage.
 - 1 x Black Carpet 3m. x 2 m. for Mrs, Omara Portuondo.

RISERS

6 x RISERS type ROSCO 2m. x 1m. each, 0.40 m. high, disposed as described at the stage plot. STEPS on each platform. **(No flight cases will be accepted as steps).**

All necessary black cloth to cover fronts and sides of the risers.

- **Percussion Riser Size: 3m. x 2m. x 0.40 m**
- **Drums Riser Size: 3m. x 2m. x 0.40 m**

All the necessary tube tine and Carpet to cover flight cases, the front of the monitor desk, cables...

LIGHTING EQUIPMENT LIST

- 12 x 6 Par 64
- 8 ETC Source Four Profile 19°, with iris.
- 8 x Martin Mac 2000 Profile.
- 2 x 8 Lite Blinder.
- 1 x Follow Spot 2500 HMI.
- 2 x DF-50 Smoke Machine (hazers) + 2 x Fans.

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO

GRACIAS TOUR



CONTINUE LIGHTING EQUIPMENT LIST...

- 1 x Avolites Sapphire 2000 or Pearl 2000/2004. (to be agreed with the local light operator)
- 3 x Intercom Units (Control + Follow Spot + stage).
- Black drop (Size adjust to the stage dimension, approx. 12 m. x 7 m.).
- Black Legs and borders to close on both sides.

LOCAL CREW

The Promoter will provide the following LOCAL crew:

- One (1) production manager.
- One (1) P.A engineer (to assist our engineer).
- One (1) Monitor engineer. **WE ARE TRAVELLING WITHOUT MONITOR ENGINEER SO YOU SHOULD PROVIDE 1 QUALIFIED AND EXPERIENCED MONITOR ENGINEER TO OPERATE THE SHOW.**
- Two (2) Sound assistants to do all the stage work such as cables, patching, before and during the Show.
- One (1) Person in charge of Hospitality and dressing rooms.
- One (1) Backliner to set up the backline and Two (2) stagehands for Load in and Load out.
- One (1) Light Engineer. **WE ARE TRAVELLING WITHOUT LIGHT ENGINEER SO YOU SHOULD PROVIDE 1 QUALIFIED AND EXPERIENCED LIGHTING ENGINEER TO OPERATE THE SHOW.**
- Two (2) Light Assistance who will help in focusing and patching.
- One (1) Experienced follow spot operator.

SOUND CHECK

The Artist will have a minimum of 90 min. for set up and 90 min. for sound check. The tour manager will set up the timing at each venue with each production manager at the group's convenience. This production manager should advise if there is a union break and or curfew.

During the sound check the stage will be for the sole use of the ARTIST. NO ONE that is not part of the local crew or part of the group will be allowed in the venue. NO audience will be allowed at this time in the venue.

THE ARTIST will have the control of all the sound and lights system during this period and also during the show time.

The doors cannot be opened without the tour manager's approval. If any problem arises (not related to the Artist) which might delay the sound check, the Artist must be able to postpone the open doors, if necessary.

In case that a full sound check is completely impossible due to timing restriction, the artist will have a minimum of 45 min. Line check.

DRESSING ROOMS

The group will need at least four (4) dressing rooms + one (1) green room for catering.

One (1) Dressing room for Mrs. Omara Portuondo.

One (1) Dressing room for 5 musicians.

One (1) Dressing room for Production Office.

One (1) Green room for catering.

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO

GRACIAS TOUR



CONTINUE DRESSING ROOMS...

Mrs. Omara Portuondo's dressing room must be on the same level as the stage and as close to it as possible.

All the dressing rooms should be comfortable, dry, warm, heated in winter and air conditioned in summer. These dressing rooms will have their own toilets (for exclusive use of the band and must be in the backstage area) and next to the stage and have direct access without passing through the audience. The toilets must have soap, towels and toilet paper. All the dressing rooms must be ready for the tour manager's arrival. The keys of these dressing rooms should be delivered to the Artist's Tour Manager upon arrival. If the rooms are not lockable the promoter shall provide a security guard to look after the dressing rooms.

Each dressing room will be equipped as described below:

Mrs. Omara Portuondo's Dressing Room

- 1 Comfortable Sofa + 2 comfortable arm chairs + carpet for the floor.
- 1 table.
- Wardrobe + hangers.
- 1 Full length mirror.
- Toilet completely equipped (towels, soap, toilet paper, tissues).

Musicians Dressing Room

- Tables, chairs, wardrobes and 10 hangers + carpet for the floor.
- 1 Full length mirror.
- Easy access to the toilets completely equipped (towels, soap, toilet paper,...).
- 1 Electric Iron and ironing board.

Production Office

- Table + 3 chairs + Carpet for the floor.
- AC Outlets.
- Hangers and wardrobe.
- Telephone line, ready for international callings and high speed internet connection.

CATERING

The catering for Omara Portuondo's band will be as follows – this catering should be ready 30 min before the **BAND ARRIVES TO THE VENUE. Also a catering containing sandwiches, beverages, ice, espresso coffee, pizza, cookies and fruits will be ready at the Artist Crew arrival.**

For Mrs. Omara Portuondo's dressing room

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO

GRACIAS TOUR



CONTINUE CATERING...

- 1 Fridge.
- 3 Litres of non gas mineral water.
- 2 Litres of juice fruit (100 %).
- 3 Orange Fanta, 5 Coca-Colas, 3 Sprite, 4 Diet Coke.
- Fresh Fruits basket (grapes, bananas, apples, oranges, ...).
- 5 Sandwiches (different tastes).
- Chocolates and cookies.
- 2 plates (no plastic) with Properly cutlery / 6 glasses (no plastic), napkins.
- Black tea, Camomile tea and coffee, non skimmed milk, sugar, Honey and 2 fresh Lemon.
- Fresh Flowers.

In the Green Room

- 1 Big Fridge.
- 2 Big Tables and 12 chairs.
- 1 Espresso Coffee Machine.
- 1 Kettle for hot water and tea bags (Black tea, Camomile tea).
- 2 Litres of regular milk, sugar and sweetener.
- 1 buckets of ice cubes – to be refilled as necessary while band stays at the venue.
- 15 cans of Coca Cola + 10 cans of Diet-Coke.
- 3 Litres of Fruit Juice (100%) orange, apple, peach.
- 6 Big Bottles of NON-gas mineral water (Vitel, Evian or similar) + 2 Bottles of sparkling water.
- 4 cans of Sprite, 4 cans of orange.
- Variety of Cold meats (ham, salami, roast beef, pepperoni, turkey,...) for 12 people.
- Variety of Cheese (Cheddar, Mozzarella, Gouda, Emmental, ...).
- Bread, butter, cream cheese, mustard, mayonnaise, ketchup.
- Chocolate bars, cookies and Sweet Biscuits, variety of snacks.
- Fresh fruits basket (grape, bananas, apples, oranges, ...) enough for 12 people.
- Honey and fresh Lemon 5 pieces at least.

This catering must remain set up until the band leaves the Venue.

12 people - glasses (plastic) and proper cutlery, knives, forks, small spoons, napkins, ashtrays. Tray for used glasses, cups, etc... to be removed as necessary.

On Stage (30 min. before the Show) TO BE DELIVERED TO THE TOUR MANAGER ONLY.

- 10 Small, Clean and dry hand towels.
- 24 Small bottles of regular (NON GAS) mineral water.
- 3 Big Bottles of regular (NON GAS) mineral water.

DINNER

The Artist will like to have dinner at the venue. The timing will be arranged with the Tour Manager in advance at his convenience. The Artists will eat all together in one room (not in the dressing rooms), which should be comfortably accommodated for 12 people. This room will be exclusively for the use of the Artist. No one except the catering crew and the Promoter's representative will be allowed in that room during this time. Local Crew will have other place to eat, never together with the Artist. If there is

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO

GRACIAS TOUR



CONTINUE DINNER...

no such room available, then the dinner will be served in a near restaurant or at the Hotel after the show, the promoter will arrange for that dinner, at no further cost to the ARTIST.

All the beverages listed on the previous page will be only for pre-show catering and after show , Dinner drinks (including beer and wine) should be considered apart with NO EXTRA CHARGE TO THE ARTIST.

The DINNER should be served in a BUFFET FASHION and should have minimum two choices of first course, two choices of second course and dessert. The food will be hot and there will be always at least one people to serve the group. The food **SHOULD BE NOT SPICY AT ALL (NOT SPICY CONDIMENTED)** and should consist of the following:

1. Soup (absolutely necessary)
2. Pasta or Salad, also provide bread and butter.
3. Main Course: Choice between at least 2 options:
 - **Beef** (steak preferred) or **Chicken** or **Pork**. The best option is grilled or with sauce.
 - And **Fish** (hake, eodfish or any kind of white fish. **NO SALMON please**). The best option is, grilled, with sauce or boiled.
 - **Side order** The best is mashed potatoes, white rice, french fries and grilled vegetables. Please provide all of them, then the people can choose different options.
4. Dessert: Ice cream (preferred) and any choice of cake, please provide fruit as well.
5. Drinks: Red Wine, mineral water, Coca-cola, beer, sprite, fruit juice, espresso coffee, etc...

All the dinner should be served with proper cutlery and real plates and glasses, no plastic at all! Please.

NOTE: MRS. Omara NEVER EATS BEFORE THE SHOW. If it's not possible to have food for her and her assistant at the venue after the Show, **should be arranged at the Hotel.**

STAGE DIMENSION AND BACKSTAGE AREA

The Promoter will provide a stage with the following dimensions:

Width: 10 m. / Depth: 8 m. / Height: depending on the venue.

The P.A. wings should be on the same level as the stage. The P.A. will not be placed on stage itself. These wings will be wide and weep enough to place the monitor desk and the backstage chairs.

The stage will have stairs on both sides protected with a safety rail, solid and well marked with lights on each side. Each step will be marked with white tape. The stage will also have a background area to place the back line of the Artist.

For Security reasons the whole stage will be protected with a safety rail.(on each side and in the back).

The stage will be also covered with legs and black curtains inside. The stage must be covered on outdoor shows, including monitor mix area and front of house. All the dressing rooms and toilet facilities will be in the backstage area.

The front stage will have a crash barrier (**not applicable for theatres**).

No one without a backstage pass will be admitted in backstage area; the promoter should make a list of local crew working on that day and give a copy to the tour manager of the Artist upon his arrival. THE ARTIST BACKSTAGE PASSES WILL BE THE ONLY PASS VALID DURING THE WHOLE DAY.

No audience will be allowed in this area at any time – before, during or after the show and sound check without the tour manager's permission.

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO

GRACIAS TOUR



SECURITY

The PROMOTER will ensure the artist's belongings from the time of the artist crew arrival to the time of their departure with efficient security in the backstage entrance(s), front stage, backstage area and parking.

The security should be professional, non voluntary and non-uniformed.

GROUND TRANSPORTATION

The PROMOTER will provide the following at no cost to the ARTIST.

Artist Arrival and Departure

a) If the artist is coming or departing by plane or train:

- One comfortable executive car with local driver for Mrs. Omara Portuondo's from airport/train station to hotel and from hotel to airport/train station.
- A comfortable and clean 25 seat BUS for the group, equipped with air conditioned and or heat, that will be PARKED as close as possible to the exit door of the Airport or Train Station and as close as possible to the Hotel door.
- A Cargo Man for all the suitcases and the backline from airport/train station to hotel and from hotel to airport/train station.

The tour manager will set the timing from the Airport or Train Station to the Hotel, or vice versa, before hand.

b) If the artist is coming or departing with his own Tour Bus:

- There are certain cities where transport for arrival or departure will not be required. The Tour Manager will inform in advance how the artist will arrive and depart and if the local PROMOTER should provide or not this local transport.

For the Day of the Show (Internal Transport)

- One comfortable executive car with local driver for Omara Portuondo's local transport from the hotel to the venue and from the venue to the hotel.
- Transport for FOH Engineer and the Tour Manager from the Hotel to the venue to prepare all details for the sound check. After the Show both will come back to the Hotel together with the group.
- A comfortable and clean 25 seat BUS for the group, equipped with air conditioned and or heat, to make transfers from Hotel to venue, and venue to Hotel, in case we should eat in an outside restaurant, the bus should take the band to that place and wait and take everybody to the Hotel.

NOTE: There are certain cities where the bus for the musicians for the day of the Show maybe will not be required. The Tour Manager will inform in advance to the local PROMOTER.

Parking

The promoter will assure PARKING area for the tour bus AT THE HOTEL and AT THE VENUE at no cost to the artist, in the venue this parking should be as near as possible to the Artist 's entrance and in the Hotel near as possible to it.

When the artist will be touring with his own bus we will need parking for a 15 m. bus. or similar.

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2010



OMARA PORTUONDO
Gracias Tour



LINE UP

Musicians

| | Name | Family Name | Stage Name | Instrument |
|---|-------------|--------------------|------------------------|------------------------|
| 1 | Omara | Portuondo Pelaez | Omara Portuondo | Lead Vocal |
| 2 | Swami | Antunes de Campos | Swami Jr. | 7 strings Guitar & MD |
| 3 | Harold | Lopez-Nussa Torres | Harold | Piano |
| 4 | Andres | Coayo Batista | Coayo | Percussion |
| 5 | Felipe | Cabrera Cardenas | Felipe | Double & Electric Bass |
| 6 | Rodney | Yllarza Barreto | Rodney | Drums |

Crew

| | Name | Family Name | Function |
|----|-------------|----------------------|-------------------------------|
| 7 | Arley | Jimenez Portuondo | Omara's Manager and Assistant |
| 8 | Luis Felipe | Heredia Guerra | Doctor |
| 9 | Alain | Martinez de la Torre | Sound Engineer |
| 10 | Alessandra | Mahomed Alli | Tour Manager |

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE



OMARA PORTUONDO
Gracias Tour



ROOMING LIST

HOTEL:
ADDRESS:
PHONE:
FAX:

Arrival Date:

Departure Date:

1 SUITE WITH MATRIMONIAL BED (PLEASE PROVIDE 2 KEYS)

| <u>Name</u> | <u>Room #</u> | <u>TAG #</u> | <u>Type of Room</u> |
|-------------|---------------|--------------|---------------------|
| MRS. PELAEZ | _____ | _____ | Non Smoking |

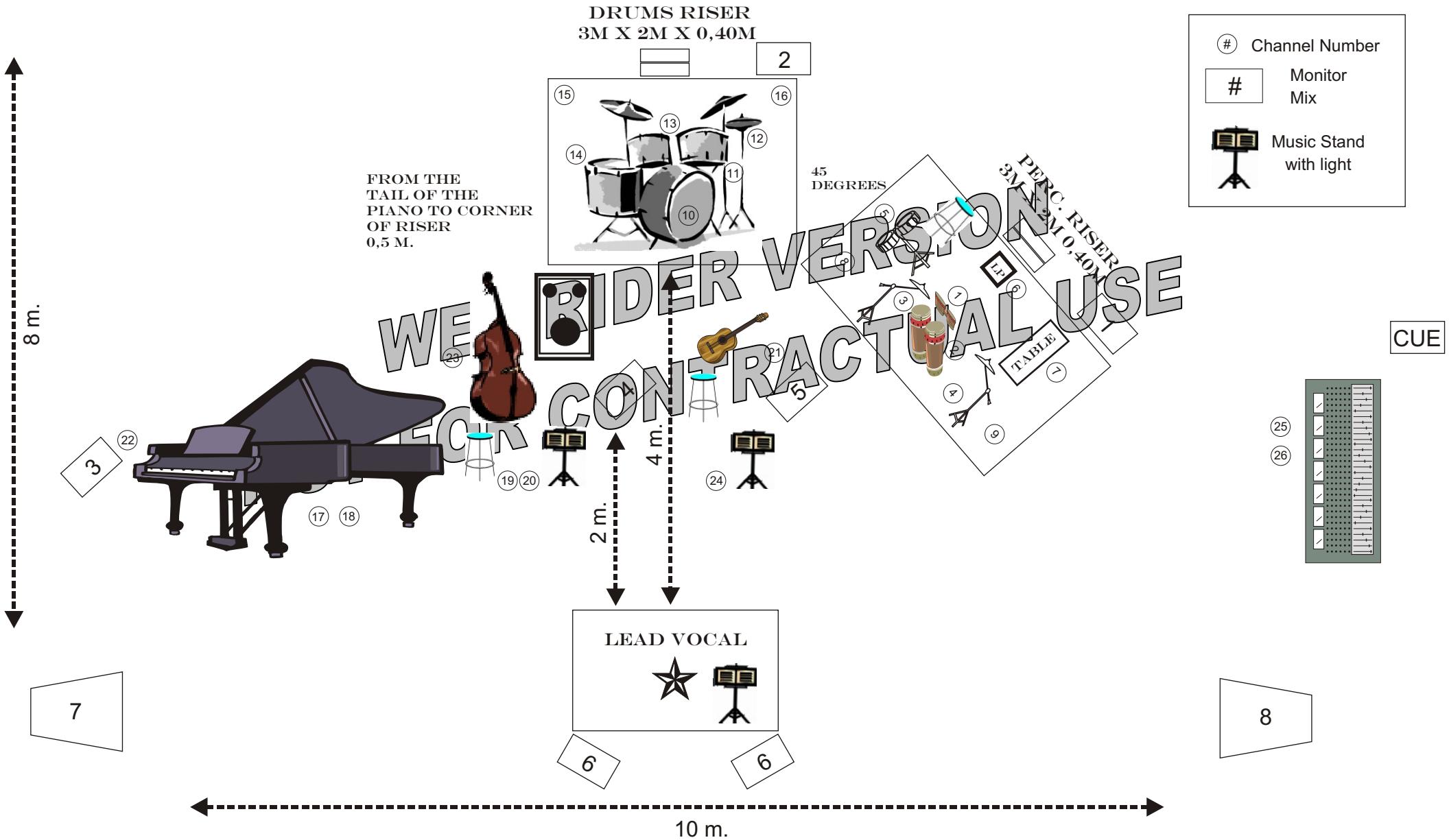
9 SINGLE ROOMS WITH KING SIZE BED

| <u>Name</u> | <u>Room #</u> | <u>TAG #</u> | <u>Type of Room</u> |
|----------------------------|---------------|--------------|---------------------|
| LUIS FELIPE HEREDIA GUERRA | _____ | _____ | Non Smoking |
| ALAIN MARTINEZ DE LA TORRE | _____ | _____ | Smoking |
| HAROLD LOPEZ-NUSSA TORRES | _____ | _____ | Non Smoking |
| FELIPE CABRERA CARDENAS | _____ | _____ | Non Smoking |
| SWAMI ANTUNES DE CAMPOS | _____ | _____ | Non Smoking |
| ANDRES COAYO BATISTA | _____ | _____ | Non Smoking |
| RODNEY YLLARZA BARRETO | _____ | _____ | Non Smoking |
| ALESSANDRA MAHOMED ALLI | _____ | _____ | Non Smoking |
| ARIEL JIMENEZ PORTUONDO | _____ | _____ | Smoking |

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

| | | |
|--|-------------------------|--------------------------------|
| DESAYUNO (Breakfast) | DESDE LAS: (From) _____ | A LAS: (To) _____ |
| LLAMADAS (Callings) | | |
| ENTRE HABITACIONES: (Between Rooms) | _____ | + N° de Habitación. (+ Room #) |
| LLAMADAS EXTERNAS: (Outside) | _____ | + N° . (+ Num) |
| RECEPCION: (Reception) | _____ | |
| SERVICIO DE HABITACIONES: (Room Service) | _____ | |

Note: Please, for Ariel Jimenez, provide a room as close as possible to Mrs. Pelaez Junior Suite



Channel Number

Monitor Mix

Music Stand with light

Stage Plot for OMARA PORTUONDO 2010

Patch List Omara Portuondo-Gracias Tour

| Channel | Instrument | Mic. / D.I. | VCA Assign | Insert FOH | Insert MON | Mic. Stand |
|---------|---------------|-----------------|------------|-----------------|------------|------------|
| 1 | Bongo | Sm 98 / Beta 98 | 1 | | | Drum Clip |
| 2 | Conga Lo | Sm 98 / Beta 98 | 1 | | | Drum Clip |
| 3 | Conga Hi | Sm 98 / Beta 98 | 1 | | | Drum Clip |
| 4 | Floor Bell | Sm 57 | 1 | | | Boom Short |
| 5 | Timbale | Sm 57 | 1 | | | Boom Short |
| 6 | Cajon | Sm 57 | 1 | | | Boom Short |
| 7 | Toys | AKG 414 | 1 | | | Boom Long |
| 8 | OH L | AKG 414 | 1 | | | Boom Long |
| 9 | OH R | AKG 414 | 1 | | | Boom Long |
| 10 | Kick | Beta 52 | 2 | Compressor | | Boom Short |
| 11 | Snare | Sm 98 / Beta 98 | 2 | Compressor | | Drum Clip |
| 12 | H.H | Sm 81 | 2 | | | Boom Long |
| 13 | Tom | Sm 98 / Beta 98 | 2 | | | Drum Clip |
| 14 | Floor Tom | Sm 98 / Beta 98 | 2 | | | Drum Clip |
| 15 | OH L | Sm 81 | 2 | | | Boom Long |
| 16 | OH R | Sm 81 | 2 | | | Boom Long |
| 17 | Piano Lo | XLR | 3 | | | - |
| 18 | Piano Hi | XLR | 3 | | | - |
| 19 | Double Bass | Active D.I. | 4 | Compressor | Compressor | - |
| 20 | Double Bass 2 | Active D.I. | 4 | Compressor | Compressor | - |
| 21 | 7 st. Guitar | Active D.I. | 5 | | | - |
| 22 | Vox Piano | Sm 58 | 6 | | | Boom Long |
| 23 | Vox Bass | Sm 58 | 6 | | | Boom Long |
| 24 | Vox Guitar | Sm 58 | 6 | | | Boom Long |
| 25 | Lead Vox | Sm 58 Wireless | 7 | Tube Compressor | Compressor | Round Base |
| 26 | Spare | Sm 58 Wireless | 7 | | | |
| 27 | Lexicon 1 L | Line | 8 | | | |
| 28 | Lexicon 1 R | Line | 8 | | | |
| 29 | Lexicon 2 L | Line | 8 | | | |
| 30 | Lexicon 2 R | Line | 8 | | | |
| 31 | Delay L | Line | 8 | | | |
| 32 | Delay R | Line | 8 | | | - |

ALL MICROPHONES MARKED WITH XLR WILL BE PROVIDED BY THE ARTIST CREW.

MICROPHONE LIST

- 3 Sm 57
- 6 Sm 98 / Beta 98
- 1 Beta 52
- 3 AKG 414
- 3 Sm 58
- 3 Active D.I.
- 2 Sm 58 Wireless
- 3 Sm 81

MIC. STANDS

- 9 Boom Long
- 4 Boom Short
- 6 Drum Clip for Beta or Sm 98
- 1 Straight Round Base

INSERTS F.O.H.

- 4 Channels of Compression
- 1 Channels of Tube Compression

INSERTS MONITORS

- 3 Channels of Compression

FX F.O.H.

- 2 Lexicon PCM Series, 1 Delay TC 2290

FX MONITORS

- 1 Lexicon PCM Series

INFORMATION LIST OMARA PORTUONDO

The following information list is to be completed ASAP and sent with the contracts

- 1) DATE OF PERFORMANCE _____ CITY _____
- a. Name of venue _____
- b. Address _____
- c. Production Phone # _____
- d. Production Fax # _____

2) Name and Contact info. for PRODUCTION MGR _____

3) Name and Contact info. for TECHNICAL DIR. _____

4) Name and Contact info. for SOUND ENGINEER _____

5) Name and Contact info. for ELECTRICIAN _____

6) Name and Contact info. for ARTIST SERVICES _____

7) STAGE DIMENSIONS: Depth _____ Width _____

Height: Stage to Ceiling _____

Height: Stage _____

8) Time of Performance _____ Time of Soundcheck (if scheduled) _____

9) Other bands playing before and after ARTIST _____

Their Show and S/C times _____

10) Please provide detailed information regarding loading dock / backstage door for arrival of ARTIST on back of information sheet.

Please send / fax Technical Information and Artist Guide if available. A map of the area is also MOST HELPFUL. THANK YOU IN ADVANCE FOR HELPING TO MAKE THE SHOW A GREAT SUCCESS!

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE