

SPANISH HARLEM ORCHESTRA

CONTRACT RIDER

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:

SPANISH HARLEM ORCHESTRA (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 (materials can be found at: www.imnworld.com/spanishharlemorchestra and www.spanishharlemorchestra.net). 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 fifteen (15) 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. HOSPITALITY, ACCOMMODATIONS, AND TRAVEL: See Attachment A

D. TECHNICAL REQUIREMENTS: See Attachment B, Stage Plan & Tech List

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 State of California. Any claim or dispute arising out of or relating to this agreement or the breach thereof shall be settled by arbitration in The State of California.
- 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

S P A N I S H H A R L E M O R C H E S T R A

Travel, Hotel, and Hospitality Requirements

Current as of 7/2007

Attachment A

A I R / G R O U N D T R A N S P O R T A T I O N

PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. Unless otherwise negotiated, PURCHASER shall, at his sole cost and expense, provide GROUND TRANSPORTATION for ARTIST and entourage of Fourteen (14) people plus luggage and equipment, etc. between airport, hotel, concert venue, hotel and return to airport upon departure. ARTIST will need **one (1) forty-five (45) passenger bus** (or three (3) fifteen passenger busses) with enough cargo space underneath to hold luggage for fourteen (14) people and instruments if necessary. In the event that there is not enough room for cargo, an additional cargo van must be supplied.

PURCHASER must provide (unless contracted "self-contained") fourteen (14) roundtrip airline tickets via a major commercial air carrier including two (2) business class tickets, and twelve (12) economy class. In most cases, airline flights will originate from Newark or LaGuardia Airport-NYC/USA. JFK may be permissible. ALL FLIGHT ARRANGEMENTS MUST BE PRE-APPROVED BY MANAGEMENT BEFORE TICKETS ARE ISSUED OR PURCHASED. ARTIST WILL NOT LEAVE FOR ENGAGEMENT WITHOUT A PREAPPROVED AND SIGNED TRAVEL ITINERARY.

H O T E L A C C O M M O D A T I O N S

Unless otherwise negotiated, if PURCHASER is providing HOTEL ACCOMMODATIONS, a minimum of fourteen (14) single rooms is required (each equipped with internet access and **AIR CONDITIONING**). The rooms shall be available until the day after the performance with the ARTIST to comply with checkout times and hotel rules. The PURCHASER shall not be responsible for any extra charges during the stay of the ARTIST. Please list the name, address and phone of the hotel being provided by the PURCHASER or two (2) recommendations of clean, 3-4-star hotels if PURCHASER is not providing hotel accommodations.

Hotel recommendation #1

Name:

Address:

Phone/Fax:

Rate per room

Hotel recommendation # 2

Name:

Address:

Phone/Fax:

Rate per room

H O S P I T A L I T Y A N D D R E S S I N G R O O M S

DRESSING ROOMS

PURCHASER shall provide at least, one (1) comfortable and private DRESSING ROOM, adequate for use by fifteen (15) people. This rooms shall be clean, dry, well-lit, heated or air-conditioned, shall contain the following:

- Electronic iron and board in each dressing room
- Fourteen (14) towels
- Seating accommodations for 15 people; combination of chairs and sofas
- One (1) full-length mirror
- Two (2) accessible bathrooms
- One (1) table for catering and additional tables with enough room for 16-18 people

PURCHASER shall guarantee adequate SECURITY at all times to insure the safety of the ARTIST'S personal instruments, personal property, and tour vehicles (if applicable) from the beginning of load-in to completion of load-out.

HOSPITALITY:

In dressing room, PURCHASER shall provide refreshments in quantities sufficient for fifteen (15) persons:

AT LOAD-IN:

- Fresh brewed hot coffee and dark and herbal teas with honey, sugar, Equal, lemon and real cream
- Refrigerator
- One (1) large bucket of ice (with serving tongs and cups)
- Six (6) one (1) liter bottles of water at room temperature
- Thirty six (36) bottles of water at room temperature (30 bottles should already be on ice)
- Twenty (20) liters of mineral water (non-carbonated)
- Four (4) bottles of dry red wine
- Two (2) large size food trays with an assortment of heated foods (please send the orchestra a menu to choose from at least 2 weeks prior to the performance). Enough to feed 16-18 people.
- Fresh fruit (apples, oranges, grapes strawberries, bananas etc)
- A selection of mixed nuts and natural cheeses
- Whole grain crackers and breads
- Appropriate condiments, cutlery, glass, napkins and dinnerware.

AT COMPLETION OF ARTIST'S SCHEDULED SOUND CHECK:

HOT meal for fifteen (15):

NB: no deep fried or fast food

- no "vegetarian only" food
- ethnic food and specialties of your region are most welcome

Meals can consist of house food if restaurant is on the premises, a catered meal or a recommend local restaurant dinner arrangements will be made between purchaser and artist well in advance of the date

All the dinner should be served with proper cutlery and real plates and glasses. **NO** plastic! There must be tables and chairs for **15** in the same room. The dinner must be **private**. No personnel that is not with the touring company or catering should be present.

STAGE:

- Twenty-four (24) bottles of water at room temperature
- Sixteen (16) white hand towels

NOTE These requirements must be in place prior to performers arrival & performance.

- Three (3) Stools or chairs (piano, conga & bongo)
- Three (3) Direct boxes for Keyboard & Bass

*Note: Brass section should be on two (2) stage risers each with dimensions of 8' x 6' x 8" or one (1) riser 20' X 8'

FOR INTERNATIONAL DATES - PLEASE PROVIDE ADEQUATE VOLTAGE CONVERTERS

ANY SUBSTITUTIONS MUST BE APPROVED BY THE TOUR MANAGER OR AUDIO ENGINEER:

Backline equipment should be set up and on stage a minimum of two (2) hours before ARTIST'S sound check.

FRONT OF HOUSE SOUND SYSTEM

6. AMPLIFICATION & SPEAKER SYSTEM

- High quality professional sound reinforcement system capable of providing clear undistorted sound of at least 120db, 20-16,000Khz with less than 1% total distortion.
- Minimum 3-way tri-amped speaker system. (EAW, Martin, JBL, Meyer, D&B etc.)
- A high quality sub-woofer system.
- Crossovers available at FOH Mix position.
- System should be configured in stereo with (2) Professional 1/3 Octave EQ's for the mains and an additional 1/3 Octave EQ for any clusters or balcony fills. (BSS, Klark etc.)

7. **MIXING CONSOLE** (Console location must be located at mid house and not in a booth or under balcony) 32 Input, 8 Sub-master professional console with channel and sub-master inserts. 4 band fully parametric EQ (with Q) for each channel, 48 volt phantom power and a minimum of 6 aux sends. Preferences: Midas XL3, XL4, Yamaha PM 4000 or 3500.

8. PROCESSING

- (6) Six channels insert compression BSS, Aphex, or DBX 160 (No DBX 166 or Beringer)
- (4) Four professional stereo digital reverbs. (Lexicon PCM90, PCM 70 or 300)
- (1) Compact disc player
- (1) Dat or CD recorder

9. COMMUNICATIONS

- Headset or handheld communication system with stations at FOH & Monitor desks.

MONITOR SYSTEM

10. MIXING CONSOLE:

One (1) 24 channel mix console with 4 band fully parametric (with Q), capable of (8) eight discreet monitor mixes. (Preferences: Midas, PM 3500, 4000 or Ramsa WS840)

11. Eight (8) 1/3 Octave EQ's - One for each monitor mix. (BSS, Klark Technics)

12. Eight (8) High quality bi-amped monitor wedges with 2x 12"speakers (Prefer Meyer, D&B, Martin)

13. Two (2) professional digital reverb for monitors (Lexicon preferred).

14. Two (2) compressors DBX 160 (No 166 or Beringer)

MICROPHONES - SEE INPUT LIST

ELECTRICAL

15. One (1) 200 amp single phase for sound.

**SPANISH HARLEM ORCHESTRA
TECHNICAL RIDER**

(Page 1 of 4)

Updated and current as of 10-3-2011

*** * * RIDER IS SUBJECT TO CHANGE * * ***

1. **PURCHASER** shall not allow audience to enter place of performance until technical set-up has been completed. ARTIST shall complete said setup three hours prior to time of performance.
Artist requires a minimum one-hour sound check after completion of load-in and setup.
The place of performance must be made available to the artist three hours before theater is opened to the public. Festival producers are required to comply with this policy unless otherwise agreed in writing with the artist's representative.
2. **PURCHASER** shall provide a minimum of (3) stagehands to help ARTIST's crew load-in & out & stage set-up. A qualified electrician must be available at load-in until such time as ARTIST's stage manager releases him. In cases where ARTIST is staying overnight in the town of performance, **PURCHASER** will store ARTIST'S equipment overnight in a secured area and make it available to ARTIST the following day upon departure. If ARTIST is arriving and departing by air, **PURCHASER** will arrange for the equipment to be loaded and transported to and from the airport and the venue in a cargo van. When possible, this van will accompany the other vehicles transporting the ARTIST to airport.
3. **STAGE:** The stage should be a minimum of 40' wide x 30' deep with safety rails where required & appropriate ramps or stairs with handrails. Black skirting on front & sides (small events 32' wide x 24' deep)
The stage must be accessible in a manner other than through the audience.
4. **BACKLINE:** PURCHASER shall provide the following equipment:

PIANO:

- (1) Optimally prepared and conditioned 7-9 ft. Piano (Steinway or Yamaha)
- Piano must be tuned to A440 pitch prior to sound check and thereafter as necessary.
- The quality and condition of the piano must meet ARTIST'S standards as verified by the ARTIST.

NOTE!.... IF ACOUSTIC PIANO IS NOT AVAILABLE PLEASE PROVIDE:

ELECTRIC KEYBOARD:

- 88 Weighted Keys (Yamaha Motif XF8/XS8 or Kurzweil PC3X)
 - Piano Stand, sustain pedal, and adjustable drum stool
-

BASS AMP:

- (1) Eden WT1205 or WT550 or Galien Krueger 400RB or 800RB
- (1) Hartke or equivalent 1 x 15 or 4 x 10
- (2) High Quality speaker cables 15' (5 meters)
- (1) AC power drop 120V 50-60HZ

PERCUSSION:

- (1) Set of Conga Drums LP Brand ...Latin Percussion with LP Cradle Stands
- (1) 11 ¾ Conga "Middle Drum"
- (1) 12 ½ Tumbadora "Low Drum"
- (1) Tuning Wrench
- (1) Set of extra matching Remo brand plastic heads (for Congas)
- (1) Set of LP Brand Timbales (Latin Percussion Tito Puente Model) with 14" & 15" Heads (Skins)
- (1) Heavy duty fully height adjustable tilting timbale stand & cowbell bracket.
- (1) Heavy duty cymbal stand and tuning wrench
- (Musician will bring his own cowbells and cymbal)

NOTE! * Tito Puente Model only. Matador is a student model and not acceptable under any circumstance.**

(Page 2 of 4)

5. **MISCELANEOUS:**

- (10) Professional Orchestra Music Stands...black metal shelf and height adjustable.
- (10) Clip on lights and sheet music clips (for Horns, Piano, Bass, & Percussion) with
- Electrical extension cords for all lamps & 120v AC power drops
- Three (3) Stools or chairs (piano, conga & bongo)
- Three (3) Radial JDI Direct boxes for Keyboard & Bass are preferred.

RISERS

- Note! When ever stage size allows Brass section should be on stage risers
- Dimensions of **16' wide x 6' deep x 8" high** or **20' wide X 8' deep x 8" high**

FOR INTERNATIONAL DATES - PLEASE PROVIDE ADEQUATE VOLTAGE CONVERTERS

ANY SUBSTITUTIONS MUST BE APPROVED BY THE TOUR MANAGER OR AUDIO ENGINEER:

Backline equipment should be set up and on stage a minimum of two (2) hours before ARTIST'S sound check.

FRONT OF HOUSE SOUND SYSTEM

6. **AMPLIFICATION & SPEAKER SYSTEM**

- a. A high quality professional sound reinforcement system capable of providing clear undistorted sound of at least 125db, 20-16,000Khz with less than 1% total distortion at Front of House.
- b. Minimum 3-way tri-amped speaker system. (D-Vidosc, EAW, JBL, Martin, Meyer, D&B, SLS etc.)
- c. A high quality matching sub-woofer system, double 18" per enclosure preferred.
- d. Crossovers available at FOH Mix position.
- e. System should be configured in stereo with (2) Professional 1/3 Octave EQ's for the mains and an additional 1/3 Octave EQ for any clusters or balcony fills. (BSS, Klark, Ashly)
- f. Amplifiers: Camco, Crown, Lab Gruppen, Power Soft, QSC.

7. **FOH MIXING CONSOLE**

- a. Console location must be located at mid house and not in a booth or under balcony.
- b. Professional console with 32 input minimum, 8 Subgroups with inserts.
- c. 4 band fully parametric EQ (with Q) & 48 volt phantom power for each channel.
- d. A minimum of 8 aux sends for small events where console will serve as Front of House & Monitor console (6) auxes for monitors (2) auxes for effects.
- e. Console Preferences: Midas H1, H2, H3, XL3, XL4, Yamaha M7cl, PM 3500, 4000, 5000.

8. **FOH PROCESSING for analog consoles**

- a. (6) Channels insertable compression BSS, Aphex, or DBX 160 (**No Behringer**)
- b. (3) professional stereo digital reverbs. (Lexicon SPX 2000, PCM90, PCM 70 or 300)
- c. (1) Compact disc player
- d. (1) CD recorder.

MONITORS:

9. (1) 32-channel console with 4 band fully parametric (with Q), capable of (8) eight discreet monitor mixes. (Preferences: Yamaha M7cl, Midas H1, H2, H3, PM 3500, 4000, 5000)
10. (8) 1/3 Octave EQ's - One for each monitor mix. (BSS, Klark Technics, Ashly)
11. (8) High quality bi-amped monitor wedges with 2" horn & 12" low speaker (Prefer EAW, JBL, Meyer, D&B, Martin)
12. (2) Professional digital reverb for monitors (Lexicon preferred).
13. (6) Channels insertable compression BSS, Aphex, or DBX 160 (**No Behringer**)
14. **ELECTRICAL** (1) 200 amp single or three phase for sound

15. **COMMUNICATIONS**

Headset or handheld communication system with stations at FOH & Monitor desks

SPANISH HARLEM ORCHESTRA

Subsnake	Main Snake	Instrument	Mic	Stand
	1	CONGA	B57 / i5	LP CLAW or Boom
	2	CONGA	B57 / i5	LP CLAW or Boom
	3	TIMBALES (Under)	B57 / i5	SHORT BOOM
	4	TIMBALES (Overhead)	SM81/SCX1	BOOM
	5	BONGO (Under Chair)	B57 / i5	SHORT BOOM
	6	BONGO (Cowbell/Guiro)	B57 / i5	BOOM
	7	BASS	ACTIVE D.I.	¼" cable
	8	KEYBOARD (LEFT)	D.I.	¼" cable
	9	KEYBOARD (RIGHT)	D.I.	¼" cable
	Or (8)	ACOUSTIC PIANO Low	SM91	CLOSED LID
	Or (9)	ACOUSTIC PIANO High	SM91	CLOSED LID
	10	TRUMPET 1	421 / SM57	STRAIGHT ROUND BASE
	11	TRUMPET 2	421 / SM57	STRAIGHT ROUND BASE
	12	TROMBONE 1	421 / SM57	STRAIGHT ROUND BASE
	13	TROMBONE 2	421 / SM57	STRAIGHT ROUND BASE
	14	BARITONE SAX	421 / SM57	BOOM
	15	FLUTE	SM58 / OM5	STRAIGHT ROUND BASE
	16	HORN SOLO MIC DOWN STAGE LEFT	421	BOOM
	17	VOCAL 1	B58 WIRELESS	STRAIGHT ROUND BASE
	18	VOCAL 2	B58 WIRELESS	STRAIGHT ROUND BASE
	19	VOCAL 3	B58 WIRELESS	STRAIGHT ROUND BASE
	20	VOCAL 4 (at Piano MC talk)	B58	BOOM
	21	Effect Return 1 Left		
	22	Effect Return 1 Right		
	23	Effect Return 2 Left		
	24	Effect Return 2 Right		
	25	Effect Return 3 Left		
	26	Effect Return 3 Right		
	27	CD Playback Left		
	28	CD Playback Right		

MONITOR MIXES

- 1 VOCAL 1 (IN-EAR MONITOR) Sennheiser Stereo Transmitter EW 300 IEM G2
- 2 VOCAL 2 (IN-EAR MONITOR) Sennheiser Stereo Transmitter EW 300 IEM G2
- 3 VOCAL 3 (IN-EAR MONITOR) Sennheiser Stereo Transmitter EW 300 IEM G2
- 4 TRUMPETS (2)
- 5 TROMBONES (2) + SAX (OPTIONAL)
- 6 PERCUSSION (ALL 3 ON ONE MIX)
- 7 PIANO/KEYBOARD
- 8 BASS
- 9 SIDEFILLS OUTDOORS (OPTIONAL)

NOTE!....IN-EARS ARE PROVIDED BY BAND

THE SPANISH HARLEM ORCHESTRA STAGE PLOT

(Page 4 of 4)



