



CONTRACT RIDER

ADDITIONAL TERMS AND CONDITIONS

Please read this rider carefully. It is part of the attached contract for **Montuno Productions America, LLC** (who's company, contractors, agents, employees, licensees and designees are hereafter referred to as "PRODUCER") furnishing the services of **Omara Portuondo & Eliades Ochoa** (hereinafter referred to as "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 PRODUCER. 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 PRODUCER may waive for damages or otherwise.

A. ADVERTISING AND PROMOTION

A1. ARTIST is to receive 100% star billing on all publicity releases and paid advertisement including - without limitations - programs, electronic media, flyers, signage, newspaper advertisements, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by PRODUCER. Billing on all advertising and publicity materials must appear as follows:

**from the Buena Vista Social Club (50%)
OMARA PORTUONDO & ELIADES OCHOA
(100% Headline Billing)**

A2. **PURCHASER agrees to use only artwork, ad mats, photos and/or promotional materials provided or approved by PRODUCER. Publicity photos, bios and other assets can be downloaded from www.imnworld.com/omaraportuondo PURCHASER shall supply all publicity and marketing materials to PRODUCER for review and approval prior to PURCHASER's print deadlines and/or online launches.**

A3. In the condition that PURCHASER is distributing program notes at the performance described herein, only those provided directly by PRODUCER shall be used. The exact copy of these notes may be translated from English to the local language, but only with written authorization by PRODUCER before the final version is printed. All program notes must be approved by PRODUCER prior to publication of the materials – without exception.

A4. PURCHASER agrees not to commit ARTIST to any personal appearances, interviews or other promotional event or appearance without prior written consent from PRODUCER.

B. PRODUCTION, INSURANCE AND PAYMENTS

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 or at a mutually agreeable time. ARTIST requires a minimum one (1) hour sound check after completion of load in and set up. When a tour manager and/or sound engineer travels with ARTIST, set up must be arranged one hour before sound check with ARTIST. Festival producers are required to comply with this policy unless otherwise agreed in writing with PRODUCER.

B2. PURCHASER agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance. ARTIST'S appearance shall not be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.

B3. There shall be no opening act without PRODUCER's prior written approval.

B4. Audio or visual recordings of rehearsal, sound check or performance shall only be permitted with PRODUCER's prior written consent.

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 PRODUCER's written approval. PURCHASER will deny entrance to any person(s) carrying tape or video recording equipment. PURCHASER shall announce such policy prior to performance while making the introductions, as well as to announce that no smoking or cameras are permitted during performance, and such announcement shall stipulate that this policy is that of the venue. PRODUCER must approve any other remarks and all introductions made from the stage.

(b). The manufacture, distribution, and/or sale of any and all souvenir items associated with the ARTIST or performance without PRODUCER's prior written approval. No product, service, or publication utilizing the name or likeness of ARTIST may be produced, sold, or distributed without the prior written consent of PRODUCER.

- B5. In the condition that ARTIST brings merchandise for sale PURCHASER shall provide qualified sales personnel with a cash bank and receive no greater than 20% commission on the net selling proceeds.
- B6. 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 there under.
- B7. PURCHASER will make available **twenty (20)** complimentary tickets per show to ARTIST for their sole use. At least ten (10) of these seats must be in the highest category, with seats in a central position. ARTIST will contact the box office no later than one hour prior to the concert in the cm of unused tickets. If this is a compensation bonus or percentage based income then PURCHASER agrees to distribute no more than **thirty (30)** additional complimentary tickets to each show.
- B8. PURCHASER shall indemnify and hold ARTIST, its contractors, agents, employees, licensees and designees harmless from and against any loss, damage, or expense, including reasonable attorney's fees incurred, suffered by or threatened against PURCHASER in connection with any claim for personal injury or property damage, brought by or on behalf of any party in connection with the engagement.
- B9. (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 / Country of _____. Policy No. _____ 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 ARTIST, its contractors, agents, employees, licensees and designees as additional insured parties for the full period of the engagement, including any rehearsal period and post production periods.
- (c) All premiums for such insurance shall be paid on a timely basis by PURCHASER, who also hereby indemnifies and agrees to defend and hold harmless ARTIST and its contractors, agents, employees, licensees and designees 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 ARTIST and its contractors, agents, employees, licensees and designees from and against any and all loss, damage and/or destruction occurring to its and/or its contractors, agents, employees, licensees and designees instruments and equipment at the place of the engagement, including but not limited to, damages, loss or destruction caused by Act of God. The insurance liability of the ARTIST 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 maintains at all times, during the term 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, lighting suppliers and sound suppliers. The said certificates must be presented to the PRODUCER upon request.
- B10. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and PRODUCER 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.

- B11. 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.
- B12. 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 PRODUCER.
- B13. 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. PURCHASER also agrees to secure any and all immigration clearances if concert is held outside of the United States and bear any costs incurred, including but not limited to application fees, consular fees, duplication, couriers and expediting agents.
- B14. If State, Local or Federal Tax is to be withheld for this engagement, PURCHASER shall furnish PRODUCER 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 PRODUCER with an official documentation requiring tax deduction receipt claiming the amount to be withheld on the night of the performance. Any tax paid must be documented by official receipt and forwarded to PRODUCER no later than 30 days from receipt.
- B15. ARTIST'S obligation to perform shall be excused if ARTIST, or any of his group or essential crew, is unable to perform as a result of 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 PURCHASER shall remain liable for payment of the full contracted guarantee, 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.
- B16. PURCHASER agrees that PRODUCER may cancel the engagement hereunder by giving PURCHASER written notice thereof at least forty-five (45) days prior to the commencement of engagement if ARTIST shall be called upon to render services in connection with motion pictures or television if engagement hereunder conflicts therewith.

C. TRAVEL AND HOSPITALITY REQUIREMENTS

- C1. PURCHASER shall provide travel, hotel, dressing room, catering and all other required hospitality at PURCHASER's sole expense and at no cost to the ARTIST. Travel and hospitality requirements contained in attachment(s) hereto become a part thereof.

D. TECHNICAL AND SOUND REQUIREMENTS

- D1. PURCHASER shall provide backline, sound, lights, and all other required equipment at PURCHASER's sole expense and at no cost to the ARTIST. Technical and sound requirements contained in attachment(s) hereto become a part thereof.

This Agreement shall be effective only when signed by PURCHASER and returned to ARTIST's booking agency. All attachments and addendum are considered a part of this contract rider and are binding.

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE

OMARA PORTUONDO & ELIADES OCHOA

COMPLETE RIDER

This is the Rider for Mrs. Omara Portuondo and Mr. Eliades Ochoa. Both artists play with different bands and both are the Main Artists. Please read it carefully.

INTRODUCTION

This rider is part of the contract and will be signed ON EACH PAGE and attached to it. 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 e-mail.**

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 933633600 flavia@montuno.com

HOSPITALITY

GROUND TRANSPORTATION

If the Artist is coming with his own tour bus, we only will need transfer Hotel – venue –hotel. THE TOUR MANAGER WILL ADVISE IN ADVANCE IF THE PROMOTER DOESN'T NEED TO PROVIDE GROUND TRANSPORTATION FOR THE MUSICIANS.

Parking

The promoter will arrange PARKING area for the tour bus AT THE HOTEL and AT THE VENUE at no cost to the artist, **WE ALWAYS ADVISE IN ADVANCE IF WE ARRIVE WITH OUR BUS OR NOT.**

IF WE DON'T TRAVEL WITH OUR BUS

The promoter will supply

Arriving or departing by plane or train:

- One comfortable mini bus with enough space for 16 people with local driver to transport the complete entourage from airport/train station to hotel and from hotel to airport/train station. 24 pieces of luggage a little bit of equipment will be transferred in the same vehicle.
- One VIP 1st. class comfortable car for Mrs. Portuondo and her assistant
- One VIP 1st. class comfortable car for Mr. Ochoa and his assistant

In some occasions if band arrives the day before the concert Mrs. Portuondo might need a car. Tour manager will advise in advance if car will be necessary.

For the Day of the Show (Internal Transportation)

- Transfer for the tour Manager & crew, to go from the Hotel to the Venue at the time accorded between the Tour Manager and the Local Promoter, normally 90 minutes before the band.
- For Mrs. Portuondo's band: One comfortable mini bus with local driver with enough space for 5 people for local transportation from the hotel to the venue and from the venue to the hotel.
- For Mr. Ochoa's band: One comfortable mini bus with local driver with enough space for 5 people for local transportation from the hotel to the venue and from the venue to the hotel.
- A Car for Mr. Ochoa and his assistant.

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2016

OMARA PORTUONDO & ELIADES OCHOA

- A car for Mrs. Portuondo and her assistant. She just arrives to the show, no soundcheck for her. All the timings will be arranged with the tour manager in advance.

IMPORTANT NOTE: Mrs. Portuondo leaves the venue right after the show, so her car should be ready 10 minutes before at the backstage door.

HOTEL

The PROMOTER will provide a 5* or minimum 4* star Hotel (Michelin Guide) with BUFFET or COOKED AMERICAN BREAKFAST INCLUDED.

The PROMOTER will consult the tour manager's ARTIST about the Hotel, having his confirmation in order to make the final booking.

2 suites and 15 individual rooms are required –, all these rooms should have king size beds for individual use. WE WILL ADVISE IN ADVANCE TO BOOK ONE EXTRA FOR THE DRIVER IF THE BAND TRAVELS WITH OUR OWN BUS.

Hotel should be well located, as close as possible to the venue and city centre (please do not book outside city hotels). The Hotel should be equipped with: HIGH SPEED INTERNET CONNECTION, restaurant, room service, porter.

Please check with the tour manager if it will be necessary to have an early check in or check out.

Please advise hotel to have the hotel keys ready at our arrival with a copy of our rooming list for each room.

Please take a look to our rooming list with all the specifications and notes about the rooms

DRESSING ROOMS

The group will need at least five (5) dressing rooms + one (1) green room for catering.

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

One (1) Dressings room for Mr. Eliades Ochoa.

One (1) Dressing room for Mrs. Portuondo's musicians.

One (1) Dressing room for Mr. Ochoa's musicians.

One (1) Dressing room for Production Office.

One (1) Green room for catering.

Mrs. Omara Portuondo's dressing room must be on the same level as the stage and as close to it as possible. She has problems to walk long distances or goes up or down stairs.

All the dressing rooms should be comfortable, dry, warm, heated in winter and air conditioned in summer. These dressing rooms should 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:

OMARA PORTUONDO & ELIADES OCHOA

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.
- 1 electric Iron and ironing board. (Very Important)
- Toilet completely equipped (towels, soap, toilet paper, tissues).

Mr. Eliades Ochoa'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, 8 chairs, wardrobes and 10 hangers
- 1 Full length mirror.
- Easy access to the toilets completely equipped (towels, soap, toilet paper,...).

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.

SECURITY

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

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.

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

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**).

CATERING

The catering for the 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 load for the Artist's Crew arrival.**

_____ (signed on behalf of Promoter)

Date ___/___/___

Upd. JAN 2016

OMARA PORTUONDO & ELIADES OCHOA

For Mrs. Omara Portuondo's dressing room Catering:

- 1 fridge
- 3 litres of non gas mineral water
- 2 litres of juice fruit (100 %)
- 3 orange Fanta, 5 Coca-Colas, 3 Sprites, 4 Diet Cokes
- Fresh fruit basket (grapes, bananas, apples, oranges, ...)
- A variety of sandwiches (ham and cheese, turkey or roast beef...)
- 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

For Mr Eliades's dressing room Catering:

- 1 fridge
- 3 litres of non-gas mineral water
- 2 orange Fanta, 4 Coca-Colas, 2 Sprites, 2 Diet Cokes
- Fresh fruit basket (grapes, bananas, apples, oranges, ...)
- 5 sandwiches (different kinds)
- Chocolates and cookies
- 2 plates (no plastic) with Properly cutlery / 6 glasses (no plastic), napkins

In the Green Room

- 1 big fridge
- 2 big tables and 20 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 bucket 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 Fanta
- 2 bottles of red wine and one of white wine
- 1 bottle of Scotch whisky
- 12 beers
- 6 bottles of Red Bull
- Variety of cold meat (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 fruit basket (grape, bananas, apples, oranges, ...) enough for 12 people
- Honey and fresh lemon 5 pieces at least
- IMPORTANT - wine and any other alcoholic beverage should be delivered to the tour manager

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

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

OMARA PORTUONDO & ELIADES OCHOA

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.

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 18 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 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, codfish 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, and 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. Portuondo Never eats before of SHOW. If it's not possible to have food at the venue after her and hers assistance, **should be arranged at the Hotel**.

TECHNICAL

SOUND CHECK

The Artist will have a minimum of 90 min. for set up and 30 min. for sound check. Each band 60 minutes. The tour manager will set up the timings with 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.

OMARA PORTUONDO & ELIADES OCHOA

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.

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 the stage itself. These wings will be wide and weep enough to place the monitor desk and the backstage chairs. Fly line arrays is the best options.

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.

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, LA Acoustic, D&B**, IF NOT ANY OF THESE LISTED ABOVE PLEASE ASK, NO HOME MADE P.A WILL BE ACCEPTED.

The promoter will also provide "Delays", front fills out fills etc., to ensure that the sound system will produce the same Db pressure in all the audience seats.

The Promoter will send a stage plan, and audience plan, at least 30 days before the day of the show and a complete list of sound equipment to the tour manager.

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.

F.O.H. CONTROL

- 1 x Mixing desk, a minimum 40/8/2 with full parametric equalization and VCA
- Digital Consoles absolutely preferred: Yamaha CL5, Yamaha CL3 or PM5, Digidesign, venue, profile, SC48, Midas pro 6 or Pro 3, Soundcraft, VI 6, Vi 4 or vi 3000 , Digico D5, SD7 , SD9.
- Analog Mixers only Midas H3000, 4000, or Yamaha Pm 5000, please consult to the tour manager if you have other desk.

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 Ours engineer).

_____ (signed on behalf of Promoter)

Date ___/___/___

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- 2 x Lexicon PCM Series (70 preferred) or higher. (Only Analog Mixers)
- 1 x Delay TC Electronics 2290 (Only Analog Mixers)
- 2 x Tube Prevo compressor (Avalon, Summit, Focusrite Red Series, TLA, Tube Tech, SPL). Also in Digital Consoles.
- 4 x Channels of Compressors DBX 160a or BSS DPR 402. (Only Analog Mixers)
- 1 x Spectrum Analyzer type DN 6000 or DN 60.
- 1 x CD player.

- 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 40/12/2. Same quality of the F.O.H ready to do Monitors.
- 10 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. (Analog consoles)
- 1 x Lexicon PCM Series (Analog Consoles)
- 12 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.

Our Tour Manager can start the Monitors but he need to be free to assist the artist at any time, on sound check and show time, is absolutely necessary that promoter supply an experimented engineer to be present from load in until end of the show to work together with our team.

IMPORTANT NOTE.

This rider is the 1st version we will advise in advance if are any changes!!!!!!

We are doing a combined Patch list and stage plot for the two bands

BACKLINE

For the piano players

- 1 x Acoustic Piano Grand piano ***Steinway and Sons Concert Hall D Series (or Bosendorfer or Fazioli)*** 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 hour before opening doors and after the sound check.
- Nord Stage 2 88 keys with single stand and sustain pedal

For the bass Players

- 1 x Acoustic Up Right Double Bass, $\frac{3}{4}$ size 4 strings, equipped with adjustable bridge and **with a good quality pick-up** Under Bridge the realist pick - up is our 1st option, or fisherman round circle. Please be sure to provide a professional bow. Please also provide a spare new strings set (just in case).
- 1 x double bass stand.
- 1 x acoustic bass stand
- 1 x bass amp Ampeg, Gallien Kreuger or SWR, equipped with 4x10" plus 1x15" cabinet.

OMARA PORTUONDO & ELIADES OCHOA

For the percussion players

- 2 x LP wooden congas one conga 11 ¾" one tumba 12½" or 13" **WITH STANDS**. With easy access to take the congas. Mr. Ochoa's musician plays without stands. Fibreglass congas will not be accepted.
- 1 x drum seat.
- 1 x Timbales Set LP Tito Puente Model 14"+ 15". **Including Clamp for the Cowbells.**
- 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 with stand
- 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 the bell)

For the drummers

- 1 x Complete DW Drum Kit or 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 Tom 14", 1 X floor Tom 16", 1 x Hi Hat stand only 3 x Cymbals stands, 1 X Sabian Cymbals Set (HHX Series) 1 X Hi Hat 13", 2 X Crash 17" and 18", Ride 21" or 22") . **NOTE: All heads must be coated.**
- 1 x Drum stool.
- 1 x Black Carpet 3m. x 2m. (to cover Drums riser)
- All hardware necessary

Extras and Props:

- 1 x Armless chair to be placed on stage by the artist crew.
- 6 x Instruments Cables Jack to Jack 2 x 2 meters, 4 x 6 meters
- 3 x Regulable Bar stools.
- 5 x Music stands with lights + 1 x Extra lamp for the pianist.
- 3 x Armless chairs, in black please. With a small table To be disposed outside the stage.

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: 2m. x 2m. x 0.40 m**

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

A backline Man will be present all time from load in to the end of the show.

OMARA PORTUONDO & ELIADES OCHOA

LIGHTING EQUIPMENT LIST

The band doesn't travel with a lighting engineer we will we will adapted to the venue lights system or personal lighting design, but this is a high quality show this this is a list of the minimum lights requirements:

- 12 x 6 Par 64
- 8 ETC Source Four Profile 19º,PC etc.
- 8 x High quality moving lights Profile. And 8 x leds wash
- 2 x 8 Lite Blinder.
- 1 x Follow Spot 2500 HMI.
- 2 x DF-50 Smoke Machine (hazers) + 2 x Fans.
- 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.
- 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.
- Two (2) Light Assistance who will help in focusing and patching.
- One (1) Experienced follow spot operator.

Please a complete list of sound and backline equipment to:

JAVIER LLORET MORENO javier@montuno.com Mob: +34 659170001

PRESS

PRESS FACILITIES

The promoter should present a list of photographers to the Tour Manager at the beginning of the set up. Any request concerning TELEVISION or RADIO RECORDING should be made to MONTUNO PRODUCCIONES in advance. The Tour Manager will provide a document where the policy of photo shooting is included. All Press should have their specific passes provided by the tour manager.

INTERVIEWS

The promoter will not allow any press or photographers inside the dressing rooms. The Artist will not be submitting to any public appearance with political reasons or publicity of any kind. All interviews must be agreed before with Montuno Producciones. Any promo material or press requests, please contact Arantza Benito: arantza@montuno.com Phone: (+34) 93 3633600 Ext. # 2018

OMARA PORTUONDO & ELIADES OCHOA

GUEST LIST

A complete list of guest will be given by the tour manager on day of the show. All will be the best seats of the venue.

The number must be defined and registered on the contract and never sell with out authorization, In case the band don't use the tour manager will be advice in advance for sell.

The tour manager will handle a list of the Guest that will have access after show to backstage.

Any people don't work in the show will be have access to the backstage or dressing rooms areas.

MERCHANDISING

ARTISTS have the right to sell merchandising, no merch or CDs will be sold at the venue without previous approval by the Artists. We will advise with time if the band brings merchandising.

WEB RIDER VERSION
NOT FOR CONTRACTUAL USE

OMARA PORTUONDO & ELIADES OCHOA

LINE UP

Musicians

	Name	Family Name	Stage Name	Instrument
1	Omara	PORTUONDO PELAEZ	Omara Portuondo	Voice
2	Rolando	LUNA	Rolando Luna	Piano for Omara
3	Andres	COAYO	Andres Coayo	Percussion for Omara
4	Rodney	BARRETO	Rodney Barreto	Drums for Omara
5		GASTON JOYA	Gaston Joya	Acoustic Bass for Omara

6	Eliades	OCHOA BUSTAMANTE	Eliades Ochoa	Voice and acoustic Guitar
7	Eglis	OCHOA HIDALGO	Eglis Ochoa	Maraca and backing vocal
8	Jorge	MATURELL ROMERO	Jorge Maturell	Percussion for Eliades
9	Geovanis	ALCANTARA LOPEZ	Geovanis Alcantara	Piano for Eliades
10	Ernesto	ELIAS OLIVA	Ernesto Elias	Electric bass for Eliades

11	TBC	TBC	TBC	Troumpet for both bands
12	TBC	TBC	TBC	Troumpet for both bands

Crew

	Name	Family Name	Function
13	Javier	LLORET MORENO	Tour Manager
14	TBC	TBC	Tour Doctor
15	Ariel	JIMENEZ PORTUONDO	Omara's personal manager and asistent
16	Orestes	AGUILA CRUZ	F.O.H Sound engineer
17	Grisel María	SANDE FIGUEREDO	Eliades's personal manager and asistent

OMARA PORTUONDO & ELIADES OCHOA

HOTEL ROOMING LIST

HOTEL:
ADDRESS:
PH:

Check in ___/___/___

Check out ___/___/___

2 suites 15 singles rooms

	<u>Name</u>	<u>Room #</u>	<u>TYPE OF ROOM</u>
1	OMARA PORTUONDO PELAEZ <u>Please this suite as close as possible to elevator</u>	_____	SUITE
2	ELIADES OCHOA BUSTAMANTE GRISEL MARIA SANDE FIGUEREDO <u>Please this suite on the lowest floor as posible</u>	_____	SUITE
3	ARIEL JIMENEZ PORTUONDO <u>Please this room in the same floor of Ms Pelaez</u>	_____	Single King bed
4	ROLANDO LUNA	_____	Single King bed
5	GASCON JOYA	_____	Single King bed
6	ANDRES COAYO	_____	Single King Bed
7	RODNEY BARRETO	_____	Single King bed
8	EGLIS OCHOA HIDALGO	_____	Single King bed
9	JORGE MATURELL ROMERO	_____	Single King bed
10	GEOVANIS ALCANTARA LOPEZ	_____	Single King bed
11	ERNESTO ELIAS OLIVA	_____	Single King bed
12	TBC TROMPETA 1	_____	Single King bed
13	TBC TROMPETA 2	_____	Single King bed
14	ORESTES AGUILA CRUZ	_____	Single King bed
14	JAVIER LLORET MORENO	_____	Single King bed
16	DOCTOR	_____	Single King bed
17	Bus Driver or Montuno Manager <u>This rOom will be cancelED in the addvance if no need</u>	_____	Single King bed

DESAYUNO (BREAKFAST)	OPEN	FROM: _____	TO: _____
LLAMADAS (CALLINGS)			
ENTRE HABITACIONES (Between Rooms):	_____		
LLAMADAS EXTERNAS (Outside Callings):	_____		
RECEPCION (Reception):	_____		
SERVICIO DE HABITACIONES (Room Service):	_____		

OMARA PORTUONDO & ELIADES OCHOA

Patch list Omara Portuondo & Eliades Ochoa

Chan.	Omara band	Mic. / D.I.	Eliades Band	Mic stand
1	Kick	Shure beta 52		Short Boom
2	Snare top	Shure Sm 57		Short Boom
3	Snare Bottom	Shure Sm 57		Short Boom
4	Hi Hat	Shure Sm 81		Short Boom
5	Tom 1	Sennheiser e904 or e604		Drum clamp
6	Tom 2	Sennheiser e904 or e604		Drum clamp
7	Floor toom	Sennheiser e904 or e604		Drum clamp
8	OH L	Akg 414 or Sm 81		Long Boom
9	OH R	Akg 414 or SM 81		Long Boom
10	Congas Left	Beta 98	Congas Left	Drum Clamp
11	Congas Right	Beta 98	Congas Right	Drum clamp
12	Bongos	beta 98	Bongos	Drum clamp
13	Darbuka	Sm 57	Bell	short boom
14	Foot bell	Shure Sm 57		short Boom
15	Oh Percusion Table	Sm 81		long boom
16	Cajon	Beta 91		
17	Timbales L	Shure Sm 57		short boom
18	Timbales R	Shure Sm 57		short boom
19	Oh Timbales	Akg 414 or Sm 81		Long boom
20	Oh Chimes	Akg 414 or Sm 81		Long Boom
21		Shure Sm 57	Maracas	Short Boom
22		Active D.I.	Electric Bass	
23	Double Bass	Active D.I.		
24	Double Bass mic	DPA 4099		bass clip
25	Piano Low	akg 414	Piano Low	clip
26	Piano left	DPA 4099	Piano left	Magnetic Clip
27	Piano Right	DPA 4099	Piano Right	Magnetic Clip
28	Piano monitor	Beta 98	Piano monitor	
29		Active D.I.	Guitar eliades	
30		Active D.I	Guitar	
31	Troumpet 1	Neuman Ksm184	Troumpet	Long Boom
32	Troumpet 2	Neuman Ksm184	Troumpet	Long Boom
33	Voz Bass	Shure Sm 58	Voz bass	Long Boom
34		Shure Sm 58	Voz Maracas	Long Boom
35		Shure Sm 58	Voz Guitar	Long Boom
36	Eliades Vocal	Wireless shure Ks9 or b87	Eliades Vocal	Long Boom
37	Omara Vocal	Wireless shure Ks9 or b87	Omara Vocal	Long Boom
38	Spare	Wireless Condensador		