



## CONTRACT RIDER

### ADDITIONAL TERMS AND CONDITIONS

Please read this rider carefully. It is part of the attached contract for **Cholo Music Inc.** (who's company, contractors, agents, employees, licensees and designees are hereafter referred to as "PRODUCER") furnishing the services of **Danilo Perez** (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:

**Danilo Perez**  
**(100% Headline Billing)**  
**Panama 500**  
**(75%)**

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/daniloperez](http://www.imnworld.com/daniloperez) 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

### C. TRAVEL, HOTEL, DRESSING ROOMS AND CATERING

C2. 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.

C3. PURCHASER agrees to provide ARTIST'S REPRESENTATIVE with detailed directions to the place of performance. PURCHASER shall, at his sole cost and expense, provide GROUND TRANSPORTATION for ARTIST and entourage of **SIX (6)** people plus luggage and equipment, etc. between airport, hotel, concert venue, hotel and return to airport upon departure.

**ONE (1) PASSENGER VAN FOR 6 PERSONS**

**ONE (1) SEPARATE LARGE CARGO VAN** for luggage and equipment.

The group travels with a full size acoustic bass, road cases, instruments, suitcases and additional equipment and **MUST have a LARGE CARGO VAN.**

C4. HOTEL ACCOMODATIONS

If PURCHASER is providing HOTEL ACCOMMODATIONS, Four (\*\*\*\*) or Five (\*\*\*\*\* ) Star to include:

One (1) junior suite and five (5) single rooms.

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, 4-star hotels if PURCHASER is not providing hotel accommodations.

#### **Rooming List:**

\*Please have all rooms pre keyed with copies of the rooming list on arrival

\*Please do not assign the rooms in construction or other noisy areas.

\*All room & tax charges on one master folio.

\*Incidentals will be handled individually.

#### **Hotel recommendation #1**

Name:

Address:

Phone/Fax:

Rate per room

#### **Hotel recommendation # 2**

Name:

Address:

Phone/Fax:

Rate per room

## C5. DRESSING ROOMS

PURCHASER shall provide at least, **THREE (3)** comfortable and private DRESSING ROOMS, adequate for use by SIX (6) people. These rooms shall be clean, dry, well-lit, heated or air-conditioned, and shall contain the following:

- Steamer and/or Electronic iron and ironing board.
- Ten (10) clean towels
- Three (3) sofas or at least eight (8) chairs
- Three (3) full-length mirrors
- Tables & Chairs

**TOILET FACILITIES:** PURCHASER shall provide a clean private toilet (not available to the public) BACKSTAGE.  
Wash area with hot and cold running water, clean towels, toilet paper and soap.

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 SIX (6) persons:

### AT LOAD-IN - LOAD OUT

- Fresh brewed hot coffee and dark and herbal teas with honey, sugar,
- **Espresso Machine Greatly appreciated!**
- Sugar, sugar substitute (Equal), lemon and real milk or light cream.
- Refrigerator
- Plenty of ice
- One (1) case of iced soft drinks (mix of diet + regular) inc. Diet Coke
- Freshly brewed iced tea
- One (1) 6 PACK of iced premium quality beer
- Twenty (20) small bottles of mineral water (non-carbonated)
- Assorted fruit juices (to include Cranberry + Apple juice.)
- TWO (2) bottles of dry red wine, opener and wine glasses
- Soup (Vegetable, Chicken or Tomato) No dairy product soups.
- Raw Vegetable sticks (carrots, celery & other vegetables. etc.)
- Fresh fruit (apples, oranges, grapes strawberries, bananas etc)
- A selection of mixed nuts
- Whole grain crackers and breads
- Appropriate cutlery, glass ware, napkins and dinnerware.

- Two dozen (24) hand towels

**HOT MEAL for (6) SIX: (Or, negotiate a buyout w/ tour manager)**  
**NO SET MENUS IN RESTAURANTS**

**AT COMPLETION OF ARTIST'S SOUNDCHECK:**  
**4 Course Meal Served BACKSTAGE in the Venue:**

1. Salad (with Italian or Balsamic dressing on the side)
2. Main course: ORGANIC FISH (Baked or Broiled)
3. Pastas are always appreciated.
4. FRESH ORGANIC Vegetables (**grilled** vegetables, mixed vegetables, spinach etc.)
5. Dessert:

*WEB RIDER VERSION*  
*NOT FOR CONTRACTUAL USE*

## D. TECHNICAL AND SOUND REQUIREMENTS

D2. **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.

D3. **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 (prefer 1 ½ hrs)** 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.

D4. **PURCHASER** shall provide a **Minimum of two (2) stage hands** to help ARTIST's crew for **LOAD-IN, stage set-up and LOAD OUT**. A qualified electrician must be available at load-in until such time as ARTIST's stage manager releases him. If ARTIST is arriving and departing by air, **PURCHASER** will arrange for the equipment to be loaded and transported to and from the airport, hotel and the venue in a **CARGO VAN**. When possible, this van will accompany the other vehicles transporting the ARTIST to airport.

D5. **STAGE:** The stage should be a minimum of 40' wide x 30' deep. The stage must be accessible in a manner other than through the audience.

D6. **BACKLINE**

### PIANO

**9' YAMAHA CFX CONCERT GRAND PIANO TUNED A440-442  
FULLY ADJUSTABLE CONCERT BENCH**

### YAMAHA PIANO CONTACT

Makia Matsumura [mmatsumura@yamaha.com](mailto:mmatsumura@yamaha.com) (212) 339-9995 x 224  
Loic Lafontaine [loic.lafontaine@music.yamaha.com](mailto:loic.lafontaine@music.yamaha.com) +49 4101 303 261

### BASS

One Bass Amp: Gallien Kruger 112 combo or Ampeg and One monitor speaker 12" or 15" Meyer or EAW

### VIOLIN

Acoustic Amp for violin (Roland or Fishman AMP)

### PERCUSSION

3 Congas (Tumbadora, conga and requinto) (1 chekere, 1 campana and 1 bata )

### DRUMS SONOR, PEARL or GRETSCH (PREFERRED)

(1) DRUM RUG, (1) 18" BASS DRUM W/ PEDAL

(1) 10" and (1) 12" TOM mounted on bass drum

(1) 14" FLOOR TOM, WITH LEGS (NO ARM ATTACHMENTS)

(1) 14" Snare drum (6 1/12" – 7" deep)

(5) CYMBAL STANDS, DRUM THRONE, SNARE STAND, HI HAT STAND w/PEDAL

(1) LP conga (tumbadora)

REMO COATED AMBASSADOR HEADS ON ALL DRUMS, TOPS AND BOTTOMS OF TOMS & FRONT AND BACK OF BASS DRUM (WITH NO HOLE IN THE BASS DRUM HEAD)

**Four (4) music stands** with lights with all necessary AC cables.

**Six (10) white clean towels put on stage (two for each musician) along with two bottles of unopened spring water for each musician.**

D7. **PIANO TUNER:** (1) qualified Piano tuner to Tune the piano to 440 BEFORE sound check- load in time. Piano tuning must be TOUCHED UP at the conclusion sound check and during intermission. Plus after any other act uses the piano or when the piano is moved.

**D8. AMPLIFICATION & SPEAKER SYSTEM**

- a. 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.
- b. Minimum 3-way tri-amped speaker system. **PREFER LINE ARRAY SYSTEMS!!**
- c. A high quality sub-woofer system.
- 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 one 1/3 Octave EQ for any clusters or balcony fills. (BSS, Klark etc.)

**D9. MIXING CONSOLE**

One 24 channel mix console with 4 band fully parametric (with Q), capable of (6) six discreet monitor mixes. Preferences: Midas, Soundcraft

Front of House mixing console with a minimum of 32 inputs and 8 subgroups. With 6 pre fader auxiliary sends, four way equalization with two sweepable mid frequencies on each input channel, also, insert points on all channels and subgroups is required. Both consoles must be capable of 48 v.

Speaker systems must be high quality for ex: EAW (KF 850) or Meyer MSL

High quality bi-amped monitor wedges with 1-2 x 12"speakers Prefer Meyer, D&B,,Martin

**D10. MONITORS**

A stage monitor system with independent volume and equalization controls from the main sound system. Six (6) bi-amped active crossover movable floor monitors with SIX (6) independent mixes, each mix with its own 1/3 octave equalizer, as well as cue system for the monitor mix engineer. Each monitor will have two (2) twelve inch (12") speakers and one (1) compression loaded horn drive with a minimum of two hundred fifty (250) watts RMS power. Every input on the stage plot must be able to be used in the monitors, if necessary.

House outboard system shall include: Five (5) one third (1/3) octave equalizers, one for each monitor mix. Three (3) professional digital reverb units as: Yamaha: REV 5, REV 7, SPX900, or SPX9011, Lexicon: PCM70; Eight (8) channels of patchable compression such as: DBX 160X or DBX166. BSS, Klark Technics

ALL MONITORS MUST BE OF THE SAME MAKE + MODEL.

PURCHASER MUST PROVIDE MIXING ENGINEERS FOR HOUSE AND MONITOR SYSTEMS.

**D11. PROCESSING**

- (1) One professional stereo digital reverbs. (Lexicon 480,960 ,PCM 91, TC M1, TC 6000)
- (1) Compact disc player

**D12. COMMUNICATIONS**

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

**D13. MIC STANDS**

Microphone and direct box requirements per attached stage and mic plot

- (2) TWO tall boom microphone stands with Heavy bases
- (4) FOUR medium boom microphone stands
- (1) ONE short microphone stands

**D14. LIGHTING / ELECTRICAL**

a) A professional quality lighting system which includes seventy-five (75) Par 64 1000 Watts Units; Twenty-five (25) very narrow spots or ACL; Twenty-five narrow spots; and Twenty-five (25) medium floods.



- b) One (1) follow spot.
- c) One (1) lighting console with a minimum of: Sixty (60) channels, three (3) pre-set modes, and thirty-six (36) pin matrix.
- d) Circuiting should be One (1) unit per dimmer. In addition, five (5) separate floor lines are needed.
- e) Ten (10) cuts each of the following ROSCOLUX colors: 10, 17, 22, 26, 37, 45, 57, 59, 68, 78, 83 and 95.
- f) One (1) communications system between monitor mix position, house mix position, lighting console and follow spot operator.

1. ARTIST prefers a two (2)-truss system with a minimum of ninety (90) Par 64 instruments. We will require, no matter what the lamp size and array is: a professional lighting console with programmable memory. **NO FOLLOW SPOTS NEEDED.**

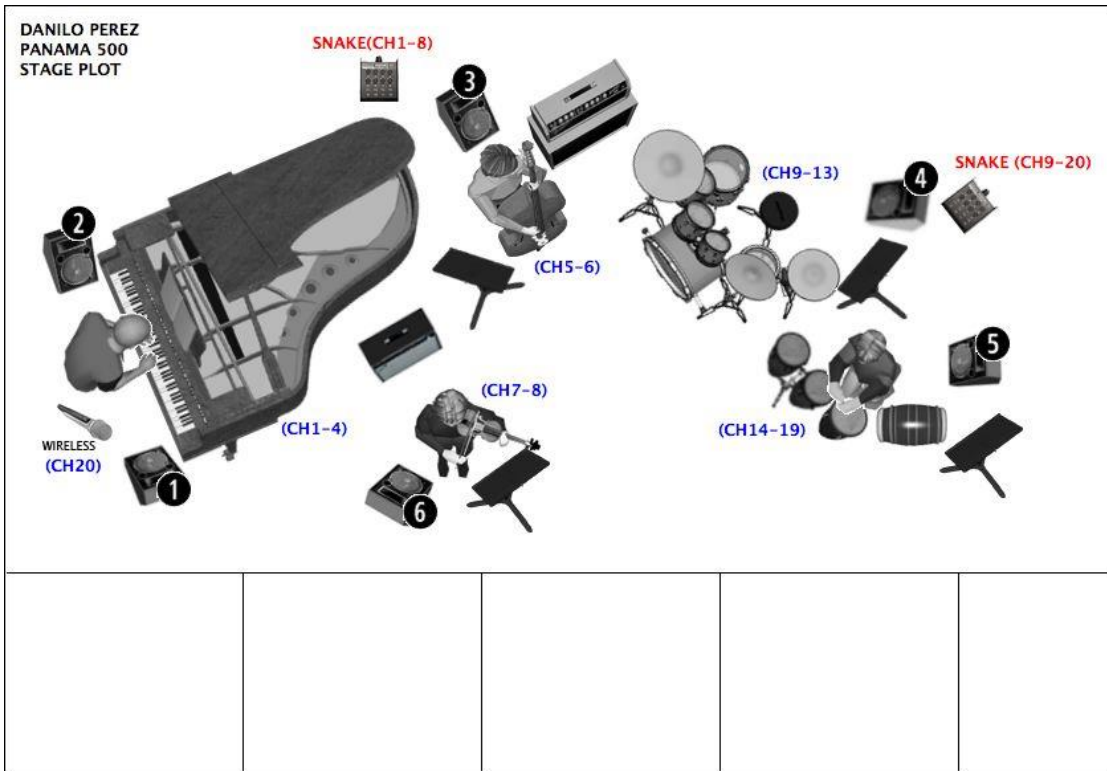
2. Two (2) separate services are required consisting of one (1) 400 amp three phase service for lighting, one (1) 200 amp single phase for sound.

*WEB RIDER VERSION  
NOT FOR CONTRACTUAL USE*

# Danilo Perez PANAMA 500

CH. #	INSTRUMENT	MICROPHONE & DIRECT INPUTS	48V	STANDS
1	Piano MIC LO	DPA 4099 P STEREO	48V	Medium Boom
2	Piano MIC HI	DPA 4099 P STEREO	48V	Medium Boom
3	Piano Pickup LO	SCHERTLER DYNAMIC MOVING COIL	NO	NO
4	Piano Pickup MID/HI	SCHERTLER DYNAMIC MOVING COIL	NO	NO
5	Acoustic Bass MIC	Newman TLM 103	48V	Medium Boom
6	Acoustic Bass GAGE Pickup	Active DI		NO
7	VIOLIN MIC	Bartlett OR DPA 4099V (Clip On)	48V	NO
8	VIOLIN Pickup	Radial DI		NO
9	Bass Drum	Shure Beta 52	NO	Short Boom
10	Snare	Shure SM 57	NO	Medium Boom
11	Hi-Hat	Shure SM 81	48V	Medium Boom
12	Drum Overhead L (Upstage)	Shure SM 81	48V	Heavy Boom
13	Drum Overhead R (Downstage)	Shure SM 81	48V	Heavy Boom
14	Conga Left	Shure SM 57	NO	Medium Boom
15	Conga Center	Shure SM 57	NO	Medium Boom
16	Conga Right	Shure SM 57	NO	Medium Boom
17	Bata Left	Shure SM 57	NO	Medium Boom
18	Bata Right	Shure SM 57	NO	Medium Boom
19	Percussion Menor	Shure KSM 141	48V	Heavy Boom
20	DANILO VOC	SM 58 WIRELESS	NO	Medium Boom
21	DANILO VOC (Spare)	SM 58 WIRELESS	NO	Medium Boom
24	STAGE ANOUNCE MIC	SM 58 WIRELESS	NO	Medium Boom
25	FOH TALKBACK TO STAGE	SM 58		Straight
<b>NOTES</b>				
LEFT & RIGHT (AUDIENCE PERSPECTIVE)				

NOT FOR CONTRACT



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AGREED AND ACCEPTED

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PURCHASER

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ARTIST

\_\_\_\_\_  
DATE

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