



CREATIVE ARTISTS AGENCY

2000 Avenue of the Stars
Los Angeles, CA 90067
424-288-2000/288-2900 Fax

ELECTRONIC

AGREEMENT made this 24th day of Nov, 2015
Between Ei Productions, L.L.C. (65-1034559) (hereinafter referred to as "PRODUCER"), furnishing the services of the artist(s) professionally known as Enrique Iglesias (hereinafter referred to as "Artist") City of McAllen and

(hereinafter referred to as "PURCHASER"). It is mutually agreed upon between the parties as follows: The PURCHASER hereby engages the PRODUCER and the PRODUCER hereby agrees to furnish the entertainment presentation hereinafter described, upon the terms and conditions herein set forth, including those attached hereto entitled "Additional Terms and Conditions," AS AMENDED;

1. Name and Address of Place of Engagement: McAllen Veterans Memorial Stadium - McAllen, TX

2. Date(s), Showtime: Sat, Dec 5, 2015 @ 04:45 PM

3. Additional Information:

Billing: Artist to receive 100% Headline billing.

Performance Length: Artist to perform a one (1) hour set.

Sound and Lights: Purchaser to provide and pay for local sound & lights, backline, and special effects, per Artist specifications. Stage to include runway.

Support Talent: No support.

Additional Provisions: \*Curfew for Artist's performance is 6pm sharp. Parade starts promptly at 6pm and parade will be televised.

\*Purchaser to provide and pay for air charter and ground transportation to the show, per Artist specifications. Artist pick up in Guadalajara.

\*Purchaser to pay for 24 hotel rooms for 2 nights.

\*Purchaser requests Artist's participation in parade inside stadium.

\*No broadcasting or streaming of performance of any kind.

\*All ad materials, marketing plans, and on-sales must be approved by Allison McGregor CAA (424-288-2000) AMcGregor@caa.com).

Merchandise: 70/30 ; 90/10 CDs/DVDs

Who Sells: Venue sells

4. COMPENSATION AGREED UPON (Amount and Terms): \$485,000.00 guarantee

TICKET SCALING: Show Type: Public Event
General Admission 13,458 @ \$0.00 \$0.00
Total Capacity: 13,458 Gross Potential: \$0.00
Total Tax% .00% Tax/Deductions: (\$0.00) Net Potential: \$0.00

Notes: Tickets at \$15, \$39, \$55, \$75, and \$125. PAID 11/18/15 PAID 11/25/15 ON DECEMBER 16, 2015

5. DEPOSITS/CONTRACTS: \$121,250.00 due immediately; \$121,250.00 due before Nov 27, 2015; \$242,500.00 due before Dec 3, 2015. Purchaser will make payments as follows: all payments shall be paid by certified check, money order, bank draft, wire transfer, or cash. OR CORPORATE CHECK. Notwithstanding the foregoing, all deposits will be paid by PURCHASER to CREATIVE ARTISTS AGENCY, INC.'s client trust account on behalf of Producer. Any required income tax reporting obligations of Purchaser for payments made hereunder shall be reported as solely for Producer, regardless of payments sent to CAA on behalf of Producer, including but not limited to deposits. CONTRACTS MUST BE RETURNED WITHIN 30 DAYS OF RECEIPT. BALANCE OF Guarantee, Plus Percentage Payments, if any, and sound and light Payments, if any, to be paid in United States Currency by PURCHASER to ARTIST no later than Prior to Performance, even if of engagement

6. Riders Attached Hereto Are Hereby Made a Part Hereof.

7. If Artist is Headlining This Engagement: "All Support Talent is Subject to Artist Approval."

8. If Artist is Supporting This Engagement: "Artist's Performance is Subject to the Appearance and Approval of the Headliner."

9. No performance on the engagement shall be recorded, reproduced or transmitted from the place of performance, in any manner or by any means whatsoever, in the absence of a specific written agreement with the Producer relating to and permitting such recording, reproduction or transmission.

Signed: PRODUCER: Ei Productions, L.L.C. (65-1034559) (ARTIST/PRODUCER)

Signed: PURCHASER: City of McAllen (McAllen, TX) by Roy Rodriguez (PURCHASER)

Return all signed copies to Agent: Dr. David Eaton Agreement No. 632224

PER ADVANCE

PER ADVANCE

RR 36

Enrique Iglesias - McAllen Veterans Memorial Stadium - McAllen, TX (Buyer: City of McAllen - McAllen, TX)

Mail To: Omar Rodriguez; City of McAllen; 700 Convection Center Blvd.; McAllen, TX 78501-5002  
Business phone: 956-681-3888; Business fax: 956-681-3840

THE ABOVE SIGNATURES CONFIRM THAT THE PARTIES HAVE READ AND APPROVE EACH AND ALL OF THE  
"ADDITIONAL TERMS AND CONDITIONS" ATTACHED HERETO *AS AMENDED*.

*AS AMENDED*  
Additional Terms and Conditions

*PER ADVANCE*

The following additional terms and conditions are incorporated in and are part of the Agreement attached hereto.

*X* 1. PURCHASER agrees that it shall be ~~solely~~ responsible to provide a safe environment for the performances set forth in the Agreement (the "Performances") including ~~but not limited to~~ with respect to the staging, stage covering, grounding, supervision and direction of the Engagement, and security, so that the Performances and all persons and equipment are free from adverse weather and other conditions, situation and events ("Adverse Conditions"). PRODUCER and Artist shall not have any liability for any damage or injury caused by such Adverse Conditions. PURCHASER further agrees to furnish ~~at its sole cost and expense~~ all that is necessary for the proper presentation of the Performances and if required by PRODUCER, any and all rehearsals therefor, including, ~~but not limited to~~:

*#* a. Equipment, materials, labor, licenses, permits, including, ~~but not limited to~~, a suitable theater, hall or auditorium (well-heated, lighted, clean, and in good order), stage curtains, ~~properly tuned grand piano(s) and any other instruments specified by PRODUCER~~, a public address system in perfect working condition (including microphone(s) in number and quality as required by PRODUCER), and comfortable, well-lighted dressing rooms;

b. All stagehands, stage carpenters, electricians, electrical operators, and any other labor as necessary and/or required by any national or local union(s) to take in, hang, work, and take out all materials required for the Performance(s), including, ~~but not limited to~~, scenery, properties and baggage;

c. Any musicians and musical contractors, as may be required by any national or local union(s) in connection with the Performance(s), and any rehearsals therefor; provided, however, that PRODUCER shall have the right to name such musical contractor and to approve such musicians;

d. All lights, tickets, house programs, licenses, including, ~~but not limited to~~, any performing rights licenses, special police and security, ushers, ticket sellers for advance or single sales (wherever such sales take place), and ticket takers;

e. Appropriate and sufficient advertising and publicity as customarily provided on a first-class basis, including, ~~but not limited to~~, bill-posting, mailing, and distribution of circulars, advertising in the principal newspapers, and other media. PURCHASER shall pay all necessary expenses in connection with such required advertising and publicity.

2. PURCHASER will comply promptly and professionally with PRODUCER'S *REASONABLE* directions regarding the arrangement of stage decor and settings for the Performance(s).

3. PRODUCER will have ~~sole and exclusive~~ control over the production, presentation, and performance of the Performance(s), including, ~~but not limited to~~, the details, means, and methods of the performances of the performing artist hereunder. PRODUCER shall have the sole right as PRODUCER sees fit to designate and change, at any time, the performing personnel.

4. The Performance(s) to be furnished by PRODUCER shall receive billing in such order, form, size, and prominence as directed by PRODUCER.

5. PURCHASER will comply with all regulations and requirements of any national or local union(s) that may have jurisdiction over any of the materials, facilities, services, and personnel to be furnished by PURCHASER or PRODUCER, or otherwise used in the Performance(s);

6. PURCHASER will not have the right to broadcast or televise, photograph, or otherwise reproduce the Performance(s) or any part thereof.

7. ~~Except for local price in commercially reasonable numbers, any free admissions will be subject to PRODUCER'S prior written approval.~~

~~8. In the event that payment to PRODUCER will be based in whole or in part on the receipts of the Performance(s):~~

a. Ticket prices must be submitted to and approved by PRODUCER in writing before tickets are ordered or placed on sale;

b. PURCHASER will deliver to PRODUCER a certified statement of the gross box office receipts of each such performance within two (2) hours following such performance; and

c. PRODUCER will have the right to have its representative present in the box office at all times. Such representative will have the right to examine and make extracts from box office records of PURCHASER relating to gross box office receipts of the Performance(s). PRODUCER will have the right, at its own expense, to audit PURCHASER'S box office records relating to gross box office receipts of the Performance(s) upon reasonable notice on or before the date two (2) years after the Performance(s). Such audit will be conducted during normal business hours, and at ~~PURCHASER'S normal place of business where PURCHASER maintains such receipts.~~

*N/A*  
# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

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**SUBJECT TO REQUIREMENTS OF LOCAL CONCESSIONAIRES**

9. PRODUCER will have the sole and exclusive right, but not the obligation to sell souvenir programs and other souvenir items, including audio recordings in any and all formats and media, in connection with, and at, the Performance(s). The receipts thereof will be ~~sent exclusively to PRODUCER~~. PURCHASER will make reasonable accommodations to facilitate PRODUCER's sales activities. **SEE CONTRACT FACE**

10. PURCHASER agrees that PRODUCER may cancel the Performance(s) hereunder, in PRODUCER's sole discretion, by providing at least thirty (30) days notice to PURCHASER prior to the Performance(s) date. In such event, PRODUCER will return any amount previously paid by PURCHASER pursuant to this Agreement, and shall have no further obligations.

11. If, before the date of any scheduled performance, it is found that PURCHASER has not performed fully its obligations under any other agreement with any party for another engagement, or that the financial credit of PURCHASER has changed, been misrepresented or been impaired, PRODUCER may cancel the Agreement without payment or penalty of any sort.

12. In the event that PURCHASER fails or refuses fully to perform any of its obligations hereunder, including but not limited to timely making any of the payments required by this Agreement:

- a. PRODUCER, in its sole and exclusive discretion, may immediately terminate this Agreement;
- b. PRODUCER will have the right to retain any amounts theretofore paid by PURCHASER;
- c. PURCHASER will immediately reimburse PRODUCER for any out-of-pocket costs incurred by PRODUCER and/or Artist as a result of PURCHASER's breach;
- d. PURCHASER will remain liable to PRODUCER for the guarantee and any additional compensation due PRODUCER, as set forth in the Agreement; and
- e. PRODUCER and/or Artist will be entitled to assert all claims and to exercise all rights and remedies available, whether at law or in equity.

13. In the event of an alleged material breach of this Agreement by PRODUCER and/or Artist, PURCHASER agrees that the maximum damages which PURCHASER may seek to recover will be limited to necessary out-of-pocket expenses directly incurred by PURCHASER relating to the Performance, including out-of-pocket costs, taking into account any amounts that PURCHASER recovered or could have recovered using its best efforts to mitigate its damages. Notwithstanding the foregoing, PURCHASER will not be entitled to recover any alleged lost profits or similar damages.

14. **Currency.** Unless otherwise provided herein, CAA will hold all deposits in United States Dollar accounts. Purchaser shall bear any currency conversion risks associated with delivering funds in other than United States Dollars or requesting deposit refunds (when such refunds are applicable) in other than United States Dollars.

**15. Force Majeure.**

a. A "Force Majeure Event" is defined as one or more of the following causes which renders performance impossible, impracticable, or unsafe: death, illness of, or injury to Artist or a member of Artist's immediate family, any of Artist's musicians, or any of PRODUCER's key personnel; theft, loss, destruction, or breakdown of instruments or equipment owned or leased by PRODUCER or Artist; fire; threat(s) or act(s) of terrorism; riot(s) or other form(s) of civil disorder in, around, or near the Performance(s) venue; strike, lockout, or other forms of labor difficulties; any act, order, rule, or regulation of any court, government agency, or public authority; act of God; absence of power or other essential services; failure of technical facilities; failure or delay of transportation not within PRODUCER's or Artist's reasonable control; inclement weather; and/or any similar or dissimilar cause beyond PRODUCER's or PURCHASER's reasonable control.

b. If a Force Majeure Event occurs, the parties' respective obligations hereunder will be excused fully, without any additional obligation, subject to the provisions of Section 15(c) below, and each of the parties shall bear its own costs incurred in connection with this Agreement.

c. Notwithstanding the foregoing, in the event of a Force Majeure occurrence, provided Artist is ready and willing to perform, PRODUCER shall, at the sole discretion of the parties, pay the full amount of the guarantee set forth in this Agreement. **per PURCHASER & PRODUCER negotiations further to the occurrence.**

15.1 In the event that this Agreement concerns a support artist performance, and the headline artist of such engagement does not perform for any reason (except a Force Majeure Event mitigation for which Section 15 above will apply), if Artist is ready and willing to perform the services set forth herein, PRODUCER will be entitled to receive the full agreed upon compensation set forth in this Agreement.

**16. Insurance**

a. PURCHASER agrees to provide **adequate** public and general liability insurance coverage, including without limitation, public and general liability, automobile, liability, and comprehensive coverage, in an amount not less than \$5,000,000 per occurrence to protect against any claim for personal injury or property damage otherwise brought by or on behalf of any third party, person, firm, or corporation as a result of or in connection with the Performance(s). The policy shall name PRODUCER, Artist, each individual member of Artist, and their respective agents, employees, directors, officers, principals, representatives, and shareholders as additional insureds.

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b. In addition, PURCHASER shall maintain in effect (a) workers' compensation insurance (or the equivalent thereof if workers' compensation insurance is not available) covering all of its employees, subcontractors, and other personnel under the control, direction, or authority of PURCHASER, whether directly or indirectly, who are involved in the installation, operation, and/or maintenance of equipment provided by PURCHASER, and (b) hired and non-owned automobile insurance. PURCHASER shall supply PRODUCER with certificates of insurance showing coverage of the above at least ten (10) business days prior to the Performance date; provided, however, that if PURCHASER does not provide such certificate by the foregoing date, PRODUCER may, in its sole discretion, terminate this Agreement. If PURCHASER has not provided certificates of insurance as set forth herein, PRODUCER may elect to perform the show; provided, however, that PURCHASER will be responsible nonetheless for the insurance coverage specified herein.

c. The insurance policies described herein will contain provisions requiring the insurance company to give PRODUCER at least ten (10) days prior written notice of any revision, modification, or cancellation. Any proposed change in certificates of insurance will be submitted to PRODUCER for written approval prior to any such change taking effect.

17. Indemnification

a. PURCHASER shall indemnify, protect, and hold PRODUCER, Artist, the individual performing members of Artist, Artist's managers, accountants, attorneys, agents, and their respective contractors, employees, licensees, and designees (collectively, the "Indemnified Parties") harmless, from and against any claim, demand, action, loss, cost, damage, or expense whatsoever (including, without limitation, reasonable attorneys' fees) arising out of or in connection with (i) PURCHASER's breach or alleged breach of the Agreement; and (ii) the Performance, including, but not limited to:

1. Any claim, demand, or action made by any third party, as a direct or indirect consequence of the Performance;
2. Any and all loss, damage, and/or destruction occurring to PRODUCER's, Artist's, and/or their respective employees', contractors', or agents' instruments and equipment at the place of the Performance, including, but not limited to, damage, loss, or destruction caused by forces beyond the parties' control;
3. A breach or alleged breach of any warranty, representation, or agreement made by PURCHASER hereunder in connection with the Performance, including, without limitation, any failure by PURCHASER to perform any agreement entered into between PURCHASER and any third party; and
4. Damage or injury to any patrons, or the venue, or any fixture or personal property therein, caused by fans or any others not engaged by PRODUCER. For the avoidance of doubt, no claim, deduction, or offset will be made by PURCHASER in respect of same, unless proof of such damage and the cause thereof is provided to PRODUCER, and PRODUCER expressly agrees to such claim, deduction, or offset in writing.

b. If an insurable risk occurs, resort to the procedures set forth in the insurance policies required hereunder, and any resulting remedies, will be the sole remedy of PURCHASER.

18. PURCHASER shall pay all taxes and fees incurred due to Performance(s), including all amusement taxes.

19. UNDER NO CIRCUMSTANCES WILL PRODUCER AND/OR ARTIST BE LIABLE TO PURCHASER OR ANY THIRD PARTY IN CONTRACT, TORT, OR OTHERWISE, FOR ANY INDIRECT, INCIDENTAL, SPECIAL, CONSEQUENTIAL, PUNITIVE, EXEMPLARY, OR SIMILAR DAMAGES THAT RESULT FROM THE PARTIES' PERFORMANCE OR NON-PERFORMANCE HEREUNDER, INCLUDING BUT NOT LIMITED TO LOSS OF REVENUE OR LOST PROFITS, EVEN IF PRODUCER AND/OR ARTIST HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

20. Each party represents and warrants that it has the right and authority to enter into this Agreement, and that by entering into this Agreement, it will not violate, conflict with, or cause a material default under any other contract, agreement, indenture, decree, judgment, undertaking, conveyance, lien, or encumbrance to which it is a party or by which it may become subject. Each party shall, at its own expense, make, obtain, and maintain in force at all times during the term of this Agreement, all applicable filings, registrations, reports, licenses, permits, and authorizations necessary to perform its obligations under this Agreement. Each party shall, at its own expense, comply with all laws, regulations, and other legal requirements that apply to it and this Agreement.

THE WARRANTIES SET FORTH IN THIS SECTION ARE THE ONLY WARRANTIES MADE BY PRODUCER. PRODUCER MAKES NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, IN CONNECTION WITH THE PERFORMANCE. PRODUCER HEREBY EXPRESSLY DISCLAIMS ANY IMPLIED WARRANTIES ARISING FROM A COURSE OF DEALING OR COURSE OF PERFORMANCE, EXCEPT AS SET FORTH HEREIN, NO ORAL OR WRITTEN INFORMATION GIVEN BY PRODUCER AND/OR ARTIST, OR THEIR RESPECTIVE EMPLOYEES, AFFILIATES, OR AGENTS WILL CREATE A WARRANTY OR REPRESENTATION AND PURCHASER EXPRESSLY ACKNOWLEDGES THAT IT HAS NOT ENTERED INTO THIS AGREEMENT IN RELIANCE UPON ANY ALLEGED REPRESENTATION OR WARRANTY OF PRODUCER OR ANY OF ITS EMPLOYEES, AFFILIATES, AGENTS OR REPRESENTATIVES.

21. This Agreement constitutes the sole, complete, and binding agreement between the parties hereto regarding the subject matter hereof, and supersedes all prior communications between the parties. No amendment or modification of this Agreement shall be valid or binding upon the parties unless made in writing and executed by an authorized representative of each party.

22. The Parties each acknowledge that CREATIVE ARTISTS AGENCY, LLC acts only as agent for PRODUCER, and assumes no liability

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hereunder.

PER ADVANCE

23. Except for the Parties' acknowledgment in Section 22 above, that Creative Artists Agency, LLC assumes no liability hereunder, in the event of any inconsistency between these Additional Terms and Conditions and Artist's Rider (attached hereto and incorporated by reference herein), the terms of Artist's Rider will control.

24. This Agreement shall be construed in accordance with the laws of the State of ~~California~~ <sup>TEXAS</sup> without regard to its application of choice of laws. Any claim or dispute arising out of or relating to this Agreement or the breach thereof shall be settled by arbitration in ~~Los Angeles, California~~ <sup>McALLEN, TEXAS</sup> in accordance with the commercial rules and regulations then in effect of the American Arbitration Association. The parties hereto agree to be bound by the award of such arbitration and judgment upon the award may be enforced in any court having jurisdiction thereof. Nothing in the Agreement shall require the commission of any act contrary to law or to any rule or regulation of any union, or similar body having jurisdiction over the Performances or any element thereof. Wherever or whenever there is any conflict between any provision of this Agreement and any such law, rule or regulation, such law, rule or regulation shall prevail and this Agreement shall be curtailed, modified, or limited only to the extent necessary to eliminate such conflict.

25. In the event that the performing artist(s) are members of the American Federation of Musicians ("AFM"), PURCHASER agrees that a representative of AFM will have access to the place of engagement covered by this agreement for purposes of communicating with the performing artist(s) and PURCHASER; provided, however, that PURCHASER acknowledges that AFM is not a party to this agreement and is not liable for the performance or breach of any provision hereof.

Revised Sept. 14, 2015

**ENRIQUE IGLESIAS  
TECHNICAL RIDER 2015**

PLEASE ADVANCE

(Click on sections titles to be taken directly there.)

**SECTION 1**

**STAGING**

**SECTION 2**

**POWER**

**SECTION 3**

**SPECIAL EFFECTS**

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**BACKLINE**

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**LIGHTING**

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# SECTION 1 STAGING

PER ADVANCE

## A. STAGE #

PER ADVANCE

Stage should measure 64 feet (19.5m) wide by 40 feet (12m) deep by 5 feet (1.52m) high, these measurements are not random numbers, they are very important to the show. The first 24 feet (7.3 m) of the stage must have black marlay flooring, If marlay is not possible, please have the deck painted, level, and free of any foreign articles. Promoter supplies and pays for staging and decking.

- 1. The stage must be of solid construction and be able to hold upwards of 10,000 pounds.
- 2. For outdoor staging and roofs, all aspects of safety (support, ballasts, wire guides, surface of the build, etc) must be complied with. The ROOF itself must be able to hold and maintain the weight of our entire lighting, audio and video plots 100% of our specifications. The roof covering itself must be black ..... NO colors, NO white or gray will be acceptable.
- 3. The ENTIRE structure must be agreed on ~~3 weeks~~ prior to artist's appearance date. All proper paper work and certifications must be presented by the actual roof supplier to Enrique Iglesias production manager ~~3 weeks~~ prior to artist's appearance date.

Please refer to Stage Plot sent by Enrique Iglesias Production Manager- Andres Restrepo.

## B. AUXILIARY STAGING AND BARRICADE #

PER ADVANCE

### 1. WINGS OFF THRUST (2)

Promoter provided wings coming off the thrust area left and right at a maximum angle as allowed by barricade and sold seating. Wings are to measure 4 feet wide (1.22m) x 24 feet long (7.3m) x 5 feet high (1.52m). Promoter provided ~~and non-negotiable~~.

PER ADVANCE

### 2. RUNWAY

From the downstage center of the added thrust, promoter needs to provide a runway extending into the audience. It should measure 8 feet (2.44m) wide by 56 feet (17.06m) deep by 5 feet (1.52m) high. Promoter provided and is non-negotiable.

At the beginning of runway 14' Diameter (4m) at 6 feet (1.82m) high. A lift 4 x 4 x 6 Feet (1.2 x 1.2 x 1.82m) installed in the middle of circle.

Please refer to Runway and Wing Plot and Stage Lift Plot sent by Production Manager.

At the end of the runway a 12 ft Diameter (3.65m) by 5 feet (1.52m) high "B" stage will be attached to runway. Promoter supplied.

# LIMITED TO EXISTING  
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3. STAIRS #

Stair units should be placed 1 at upstage center, and one each side 16 feet (4.8 m) back from the downstage edge of the original stage. Promoter supplies.

PER ADVANCE

4. FRONT OF HOUSE STAGING #

- (1) 12 feet (3.65m) wide x 8 feet (2.4m) deep x 2 feet (.60m) high lighting riser
- (1) 4 feet (1.22m) wide x 8 feet deep (2.4m) by 4 feet (1.2m) tall camera platform
- (1) 20 foot diameter (6m) x 5 feet high (1.5m) "C" stage for Enrique's enclosure.

Please refer to C Stage Plot sent by Production Manager.

5. BARRICADE #

Promoter to provide and pay for mojo style barricade around entire Front of House area, in front of stage, entire runway and "B" stage. This translates to 240 feet of actual Mojo style or StageRight barricade.

NO bike rack or other forms of "local crowd control" are acceptable.

8 reversible corners for the above mentioned barricade to be supplied by promoter.

6. BACKDROP #

Promoter to supply, pay for and hang black backdrop to cover the entire upstage area behind the stage and on the sides of the stage. ~~Floor-to-ceiling, wall-to-wall and all unused sections of seats in entire area are to be covered with black draping.~~

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## SECTION 2 POWER

PER ADVANCE

### A. POWER #

- 1. Lighting-
  - 3 X 400 amp 3 Phase
  - 1 X 400 amp for Motors
- 2. Video-
  - 1 X 400 amp 3 Phase, system/wall
  - 1 X 200 amp for Motors
- 3. Audio-
  - 1 x 400 amp 3 Phase
- 4. Special Effects-
  - 1 X 200 amp 3 Phase Service
- 5. FOH Lighting-
  - 1 x 100 Amp 3 Phase
- 6. Catwalk-
  - 4 x 110 Volt Outlets
- 7. Shore Power for Busses-
  - 8 x 220 single phase, 50 Amp Service, Standard Range Plug

\*Will be advanced directly with Enrique Iglesias Production Manager\*

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

## SECTION 3 SPECIAL EFFECTS (X)

### A. SPECIAL EFFECTS PER ADVANCE

- 1. 4 high powered confetti cannons
- 2. 8 x's 50 pound CO2 tanks, with hoses to accept 2 tanks per cannon
- 3. 90 pounds of white mixture confetti
- 4. 24 3-4 foot white balloons
- 5. 16 cryo jets- with full tanks of 10-50 pound CO2
- 6. 18 red mines
- 7. 18 gold mines
- 8. 36 red comets (200+ feet)
- 9. 24 (1 second duration) gerbs

Please refer to Pyro Plots sent by Production Manager.

### B. LASER REQUIREMENTS PER ADVANCE

- 1. 5 YAG style minimum 15 watt lasers, 2 complete color mixing, 3 green
- 2. All applicable laser programming, cabling and control
- 3. 2 technicians

(X) PER MUTUAL AGREEMENT BETWEEN PROMOTER PM  
& ARTIST PM + SUBJECT TO FIRE MARSHALL  
APPROVAL AND LOCAL LAWS & ORDINANCES.

# SECTION 4 AUDIO

PER ADVANCE

## A. FRONT OF HOUSE

### 1. Front Of House Control #

- o 1 Digi- Design (AVID) "Profile" Console (not SC48 or D- Show)
- o 1 Digi-Design FOH rack
- o 5 "Mix Engine Cards" (4 cards will not run Plug-ins used.)
- o Waves V9 and AVID Venue ALL ACCESS PRO-PACK 3.1 PLUG-INS loaded. Authorizations will be provided by EI
- o 2 X powered speakers for near fields -- Neumann KH 120, Genelec 8040 or Adam A7X
- o 1 X large screen monitor (24" or better)
- o 1 X Logitech Rollerball mouse model # T-BC21 (Index finger style)
- o 1 X USB Keyboard that lights up or lighting for keyboard drawer
- o 2 X Digi-Design STAGE Input Racks located at Monitor position
- o 2 HD X cards and necessary cables
- o 1 ECX card

### 2. Front of House Drive #

- o 1 Lake LM44 to be inserted AES in line between console and system drive.
- o PA control to be located @ FOH
- o 1 X Smaart analyzer system
- o 1 X 2 stallion intercom w/HAND HELD telephone type handset (NO Headsets)
- o 1 X Shure SM58 Talkback mic w/ Switch

### 3. Front of House Interface #

- o 300' or better BNC Audio snake system (8 BNCs') w A/C power included for FOH
- o 96 Channel Passive Splitter RACK system compatible w FOH/MON Stage racks
- o Sub Box and Sub Snakes to compliment Input list/Stage plot
  
- o 1 Complete Microphone Kit to spec, per Input List
- o 1 Complete Mic Stand Kit to compliment Input List. "See Input list for sizes"
- o 1 Complete XLR Kit to compliment Input list
- o 1 Complete A/C power system for Audio, Stage & Backline
- o 1 Complete A/C Distro system to compliment Audio Needs w/ tails & Cams

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4. Large Venue System (10,000+ cap) #

PER ADVANCE

Minimum Requirements – Amount of boxes to be determined by size of venue.

- o Flown speakers – Main Hang - L'acoustics K1's + Kara as underfill, Sub Hang - K1SB's
- o Ground Sub - SB 28's
- o Side Hang – K2
- o Front Fills – Kara
- o Amplification – LA8

5. Small Venue System (4,000+ cap) N/A

Minimum Requirements - Amount of boxes to be determined by size of venue.

- o Flown speakers – Main Hang - L'acoustics K2's
- o Ground Sub – SB 28's
- o Front Fills – Kara
- o Amplification – LA8

**IMPORTANT!! ----**

**No ground stacked systems without specific consultation with EI production**

Please keep in mind any local support will ~~NOT~~ be using the EI Audio control gear therefore any support act mixing consoles must also be accommodated at the FOH AND MON positions. All consoles, cabling, mics and mic stands for EI shall be for the ~~SOLE~~ USE of Enrique Iglesias. SUPPORT ACT(S) MUST BE ACCOMODATED SEPARATELY. PER ADVANCE

Local Sound Company must provide at minimum TWO (2) competent English speaking audio technicians to accompany the gear. One person for FOH responsibilities and the other for Monitor/Stage responsibilities. Please make no substitutions or amendments to this specification without approval from EI's Front-of-House or Monitor engineers.

**B. MONITOR TECHNICAL RIDER**

PER ADVANCE

1. Monitor Control #

- o One (1x) Avid Profile Console (with keyboard, monitor, trackball)
- o One (1x) FOH (Local) Rack and must include the following:  
Four (4x) DSP Cards Minimum, 5 Preferred - Version 3.0 software, Waves 9, Venue Pack Pro and Venue Pack plug-ins Installed with Authorizations (ILOK)
- o Two (2x) Avid Stage Racks for a total of 96 Inputs and 56 (XLR) Outputs  
\*32 outputs on main stage rack, 24 outputs on rack 2\*

2. Stage #

- o Two (2x) Quad BNC Snakes – 25' – 50' max
- o Eight (8x) Shure Switch Microphones for talkbacks (*Large Switch Please*)
- o One (1x) Mackle SRM 150 for SHOUTBOX
- o One (1x) 16x4 Snake Box at Playback for Pro-Tools at Stage Right for all In's and Outs Including Monitor mix to Playback

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

PER ADVANCE

3. In Ear Monitors #
- o Fourteen (14x) Shure PSM-1000 2 Belt pack receivers for each transmitter (28 working belts)
  - o Two (2x) Helical Antennas and Cables for each
  - o Two (2x) Professional Wireless GX8 Antenna Combiners
  - o One (1x) Sennheiser A5000 Helical Antenna for the GX8
  - o One (1x) Sennheiser Paddle Antenna for the AC2
  - o Four (4x) 25' low loss antenna cables
  - o Four (4x) Shure P6HW 600 Series Hardwire IEM systems with spare cable

4. Microphones (Click below on links for lists) #

INPUT LIST

MONITOR OUTPUT PATCH LIST

5. RF MICS #
- o Two (2x) Sennheiser 3732 Dual Receivers with updated compressors
  - o Four (4x) Black Sennheiser 5200 HH Transmitters with black K105 capsules
  - o Eight (8x) Shure UR4D Dual Receivers
  - o Twelve (12x) Shure UR2 Hand Held Transmitter with BETA58 capsules
  - o Five (5x) Shure UR1 Instrument Beltpack with Beta 98H/C Clip Mic
  - o One (1x) Shure Antenna Distribution system for above receivers
  - o Four (4x) Shure Powered Antenna Paddles

6. WEDGES #
- o Two (2x) L'Acoustics HI-Q Floor Wedges or equivalent
  - o One (1x) Double 18" Drum Sub enclosure - Amps Racks, Crossovers and all necessary cables

7. BACKLINE RF #
- o Five (5x) Shure UR4D Dual Receivers for Stage Left Guitars
  - o Three (3x) Shure UR4D Dual Receivers for Stage Right Guitars
  - o Twenty Five (25x) Shure UR1 Instrument Beltpacks
  - o Twenty (20x) Right Angle 1/4" to body pack cables
  - o Six (6x) straight 1/4" to body pack cables
  - o One (1x) Shure Antenna Distribution system for above receivers Per Rack
  - o Four (4x) Shure Powered Antenna Paddles with Cables

ADDITIONAL ACCESSORIES #

- o Twenty (20x) "Y" Adapters (Male XLR to Two Female XLR and Female XLR to two Male XLR)
- o Twenty (20x) TRS to XLR Male and TRS to XLR Male
- o Eight (8x) LP Drum Claws

8. BATTERIES per show PER ADVANCE

- o 16 - 9 Volts
- o 160 - AA's

NOTE: All equipment must be tested and in proper working condition before delivery.

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

# SECTION 5

## VIDEO

PER ADVANCE

### A. VIDEO REQUIREMENTS

Please refer to LED Wall Plot and Video Wall Plot sent by Production Manager.

Specs for all 3 screens are reflected on plot- upstage wall, half moon, lighting truss video.

Keyboard, Drum, Percussion and DJ Riser facias must have 18 mil video product. 18.75mm WinVision LED Frame Modules. Must cover the height of 2 feet and the width of the risers.

#### 1. Camera Package #

Please refer to Camera Plot sent by Production Manager.

PER ADVANCE

- o (5) Barco Folsom Image Pro II scan converters 5@engineering
- o ATEM 2 M/E Broadcast Panel
- o ATEM 2 M/E Production Studio 4K
- o (2) 40" preview monitors
- o (4) D50 or better, broadcast cameras w/ Triax backs
- o (2) zoom lens (72) w/ broadcast [studio] kit
- o 1 wide angle lens [for hand held]
- o 1 standard lens [for hand held]
- o 2 standard tripods [for hand held]
- o 2 heavy duty tripod [for long lenses]
- o (4) CCU D50 units w/ CCU controls
- o One Engineering Blackmagic SmartView HD-17" monitor
- o 16 Channel router w/ punch switch
- o 12 channel multi viewer evertz with 8 card HD SDI cards w/ down conversion
- o (2) Robocam Panasonic black AW-HE130 HD Integrated Camera, (1) mounted on stand with mike stand adaptor plate and (1) with plate and clamp for mounting in a truss.
- o (6) Audio channel D.A
- o DVD player, (1) recorder (multi standard for both)
- o (2) Video EQ -DAs (AJA)
- o (3) Blackmagic or AJA mini converters HDMI to SDI.
- o (3) Computers Monitors 24" or bigger with DVI or HDMI input- HD monitors 1920 x 1080.
- o Barco MatrixPRO 8x8 DVI Video Matrix Router
- o APC Smart-UPS 2200VA RM 2U LCD (120V)
- o (3) CAT5 Network cable run from FOH lighting console to server world. Please be advice that is the run is longer than 300 feet we need fiber optic with network converters.
- o (3) Monitors for multi-view. (Located at FOH, Monitor World and Protocols)
- o (2) SDI runs from the switcher and Power outlets for video at drums and percussion.
- o One Clearcom communication unit with 8 belt packs with 6 double headsets and two single muff headsets
- o 3- 100 meter triax
- o 2- 50 meter triax
- o 2- 100 meter 5 wire SDI

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

- # {
  - o 5- 50 meter 5 wire SDI
  - o 15- 5 meter single SDI
  - o 4- 100 meter XLR
  - o 4- 50 meter XLR
  - o 8- 25 meter XLR
  - o 8- 5 meter XLR
  - o at least 10 x 3 meter DVI-D Dual-Link cable

PER ADVANCE

2. Screens #

**FOR INDOOR ONLY (Side Screens)**

- o 2- 20,000 Lumen Projectors HD 1920 x 1080
- o 2- 100 meter projector cables, includes power and SDI
- o 2- 20 x 11 FOOT Projection screens, with both front and rear skins
- o Lens sizes vary dependent upon manufacturer... will need 2 long throw, 2 medium throw and 2 short throw lens
- o 4 Ropes and sheaves

**FOR OUTDOOR USE (side screens)**

- o 15 mm WinVision LED frame modules to form 2 individual side stage screens 23 feet wide x 13 feet high

**All applicable data and power cables**

# SECTION 6 BACKLINE

PER ADVANCE

## A. BAND RISERS

Please refer to Riser Plot sent by Production Manager.

### 1. RISERS

- o 1 - Key riser - upstage right (8 ft x 8ft x 20in) (2.44m x 2.44m x 50cm)
- o 1 - Drum riser - upstage right of center (8 ft x 8ft x 20in) (2.44m x 2.44m x 50cm)
- o 1 - Percussion riser - upstage left of center (8 ft x 8ft x 20in) (2.44m x 2.44m x 50cm)
- o 1 - DJ Riser - upstage left (8 ft x 8ft x 20in) (2.44m x 2.44m x 50cm)
- o 7 - Risers- (8 ft x 8ft x 20in) (2.44m x 2.44m x 50cm)
- o Stage Right Floor (8 ft x 8ft x 12in) (2.44m x 2.44m x 20cm)

Keyboard, Drum, Percussion & DJ risers facias must have 18 mil video product or 32 Nexus Lighting Panels.

Please refer to section 4 Video for specifications or lighting requirements.

STAGE PLOT (Click on link)

## B. BACKLINE

BACKLINE LIST (Click on link)

## C. STAGE EXTRAS

- o 7 Bar stools (white or black)

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT



# SECTION 7 LIGHTING

PER ADVANCE

## A. LIGHTING CONTROL

Please refer to Lighting Plots and Rigging Plot sent by Production Manager.

- 1. CONSOLES #
  - o (2) Grand MA 2 FULL SIZE
  - o (2) NPU's
  - o (2) UPS
  
- 2. FOLLOW SPOTS #
  - o (6) FOH Super Trooper Followspots
  - o (3) Truss Spots
  - o (18) Clear Coms
  
- 3. HAZERS #
  - o (6) DF- 50 Diffusion Hazer
  - o (6) Fans
  
- 4. LIGHTING FIXTURES #
  - o (69) MAC 2K XB
  - o (34) MAC VIPER
  - o (18) SHARPY
  - o (14) IMPRESSION XL (LG FACE FIXTURES)
  - o (21) ATOMIC 3K w/ COLOR SEC
  - o (7) NOVA
  - o (28) MAC 101
  - o (34) 4- LITE VERT.
  - o (32) NEXUS 4 x 4

Please refer to lighting, circle truss and riser configuration
  
- 5. TRUSS #
  - o (34) "A" Type 8 Foot, 20 Inch
  - o (2) "A" Type 6 Foot, 20 Inch
  - o Circle Truss - 20 foot outside diameter
  - o (17) "B" Type 4 Foot
  - o (4) 4 x 4 Base for Curve Truss
  - o 3 inch 15 Foot Pipe

Please refer to lighting, video, circle and ground curve truss
  
- 6. SETUP- AT FOH RISER #
  - (2) 8 Foot Tables
  - (2) Rolling Chairs

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

**SECTION 8  
ENRIQUE IGLESIAS  
CATERING RIDER**

PER ADVANCE

**CATERING GENERAL NOTES**

Catering at all times must be of a first class standard in terms of hygiene, freshness, variety and quality of food, as well as courtesy and presentation of staff. All food and drinks for breakfast and lunch can be served on recyclable, ozone friendly products. Dinner must be served on china plates with bowls, and metal cutlery. Plastic cups and paper napkins are fine. Please cover tables with tablecloths.

Please contact Misty Roberts (Production Coordinator – mistyroberts@me.com) with all questions regarding menus, catering, and hospitality. If you have any problems with the items listed in this rider please contact us in advance to discuss alternatives and options. Do NOT deviate from this rider. Do not freestyle and assume that is ok to make changes. With 30 people on tour, there are certain dietary needs and this rider has been prepared to meet those needs. Do not take this rider and reformat it or plug it into any building software (Aramark/Savor). Many times in that process, things are lost and we scramble day of show to find the things that are missing.

The following is guideline of what's expected. All catering needs are subject to change and in verbal advance with Misty.

**Meal Numbers: (please check numbers during advance, the size of our crew deviates.)**

**Breakfast:** 20 people

**Lunch:** 30

**Dinner:** 30

**Towels:**

Promoter Rep will advance towel needs. Expect 2 dozen total for the day but please have a few dozen on hand at the end of the night in case more are needed.

**LOCAL LABOR CREW**

Coffee, water & donuts for load in, and the morning breaks for local stagehands.

Please make sure we have plenty of water for load out (approx. 10 cases)

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

# Items Available All Day:

PER ADVANCE

The below should be set and iced by Breakfast call time and continuously refreshed throughout the day until load out is complete.

- Diet and regular soft drinks including Coke, Coke Zero, Diet Coke, Mt. Dew, Sprite
- Assorted Small Gatorades
- 16 oz bottles of spring water (non-carbonated) - both iced and room temperature. This is **VERY** important- there must be water throughout the day as well as enough water left for load out.
- Assorted Fruit Juices including Apple, Orange, Grape, and Cranberry
- Perrier Water (Small Bottles)
- Milk (Whole, Low-Fat, Skim)
- Soy Milk
- Chocolate Milk
- Assorted whole fruit (to include bananas, apples and oranges)
- Assorted cookies and candy
- 16 oz solo cups
- Napkins
- Lots of clean ice for beverages
- Place a juicer with a huge, plentiful selection of fruit and vegetables in catering:
  - o Carrots, apples, celery, ginger, beets, oranges, strawberries, spinach, kale, kiwi, pineapple, watermelon, mint, peaches. **VERY POPULAR**
- Coffee, Hot Chocolate & Tea Set Up
  - o Regular & Decaffeinated
  - o Regular and Herbal teas and throat coat tea
  - o Hot Chocolate
  - o Honey & Sugar substitutes
  - o Coffeemate Original liquid creamer **\*\*very important, must be there and this exact brand\*\***
  - o Sliced lemons and limes
  - o Large paper coffee cups
  - o White & Raw Sugar

The above will make up the basic framework for the day, meaning we have drinks and snacks etc for the band and crew all day.

# **BREAKFAST**

PER ADVANCE

Available at a time agreed with Misty. Please **do not** break down breakfast without checking with tour production.

- Eggs (cooked to order)
- Scrambled eggs
- Sausage and Bacon
- Hash Brown Potatoes
- Selection of cereals (incl. Granola, Life, Checcrios, Corn Flakes, Raisin Bran, Frosted Flakes, Shredded Wheat)
- Fresh oatmeal (brown sugar and raisins)
- Assorted muffins, donuts and breakfast pastries
- Sliced white and wheat bread, English muffins and bagels
- Butter, Margarine, Jelly and Peanut Butter (Crunchy)
- Toaster
- Tabasco sauce, Mustard and Ketchup
- Assorted Dannon Regular & Berry Yogurts
- Assorted whole fresh fruit
- Appropriate cups, bowls, utensils and napkins

**\*COLD BREAKFAST ITEMS SHOULD REMAIN UP ON A SEPARATE TABLE UNTIL AFTER LUNCH\***

# **LUNCH**

PER ADVANCE

Available at a time agreed with Misty. Please **do not** break down lunch without checking with tour production.

- Hot vegetarian soup (please keep soups simple, e.g tomato basil, mushroom, French onion, leek and potato, etc)
- 2 hot dishes (1 beef or fish & 1 chicken option) – pls confirm with Misty
- 1 hot vegetarian dish
- Deli tray with assorted meats and cheeses (no pre-packaged meats please)
- Tuna Salad made with Albacore Tuna packed in water
- Veggie tray incl cucumber, artichokes, avocado, spinach, etc. Feel free to be creative!
- Fresh salad bar (8-10 items) w/ selection of fat free and regular dressing
- All necessary condiments
- 1 hot sandwich maker / Panini maker
- Dessert selection (pre-packaged cookies are not ok ☺)

## DINNER

PER ADVANCE

Available at a time agreed with Misty. Please do not break down dinner without checking with tour production.

- 2 fresh soup selection (1 vegetarian / no meat stock)
- 2 Hot meal options (Beef, chicken or pork & a fish option)
- 1 hot vegetarian option
- 2 Vegetable options (sautéed or steamed)
- Potato or rice dish
- Fresh salad bar (8-10 items) w/ selection of fat free and regular dressing
- Assorted fresh breads
- Assorted desserts
- All necessary condiments

PER ADVANCE

## ENRIQUE DINNER- served to Prod Office

2 plates served 1 hour prior to Show.

- Plate 1- Chicken- grilled or baked with roasted/steamed vegetables and mashed potatoes
- Plate 2- Steak cooked medium with roasted/steamed vegetables and mashed potatoes.

Simply cooked, no sauces, just a little salt and pepper.

## AFTER SHOW/LOAD OUT

PER ADVANCE

After dinner food approved by Misty

- 48 iced beers - Mix of Corona and Heineken delivered to the crew room 30 minutes before show ends.
- 2 Vegetarian, 4 Pepperoni or Meat, 4 Cheese Large Pizza's delivered to the crew room 30 minutes before show ends.

Enrique- to be delivered to the Production Office 1 hour before the show ends.

- 1 California Roll, 1 Spicy Tuna Roll, 1 Shrimp Roll, 2 pieces of sashimi- tuna, yellowtail, salmon

# SECTION 9

## ENRIQUE IGLESIAS

### DRESSING ROOM HOSPITALITY

#### GENERAL NOTES-

If you have any problems with the items listed in this rider please contact Misty Roberts (mistyroberts@me.com OR 913.484.3657) in advance to discuss options.

\*\*\*Please serve all food and drink items sealed and in unopened containers including salt, chips, nuts, honey, candies, etc.

**Production Office (2-4 People) BY 9AM**

**PER ADVANCE**

- 14 Bars of Dove soap
- 24 Black Stage Towels
- 12 White Stage Towels
- 15 White Bath Towels
- 24 Red Solo Cups
- 2 Cases of bottled spring water-ROOM TEMP
- 1 Small cooler containing an assortment of 8-10 sodas, juice drinks, etc
- 1 Bucket of Clean Ice
- 12 Lime Perrier or Pellegrino
- 8 Red Bull
- 8 glass or plastic shot glasses with no print on them
- 1 small serving tray
- 4 Mini Purell bottles
- 4 Travel packets of (Red) Wet Wipes Hand Wipes
- 6 Bottles Coconut Water, mix of Plain and Flavored

## Enrique Iglesias Dressing Room- BY 3PM

PER ADVANCE

- 3 8 ft tables for buffet with clean linens
- 4 sets of China, Cups, Glassware, appropriate silverware and utensils
- 8 paper cups for tea
- 1 Cooler with clean ice
- 1 electric teakettle
- 20 Red Solo cups
- 1 small cutting board
- 1 sharp knife
- 1 medium size aluminum bowl, very clean
- 8 Pre-washed white large bath towels
- 2 boxes of Kleenex tissue
- 1 extension cord
- 2 ac strips
- 2 washed king sized white sheets (THIS IS EXTREMELY IMPORTANT)
- Coffee and tea service, including milk, sugar, Equal, lemon, etc
- 1 Bottles of Kettle One Vodka (NO SUBSTITUTES)
- 2 Bottle of Grey Goose
- Case (6 bottle) of Private Cast Atlantico
- Case (6 bottle) of Blanco Atlantico
- 36 500 ml bottles of natural spring water at room temp -- (Fiji only)
- 6 Diet Red Bull (room temperature)
- 12 Cans of assorted sodas, including at least 2 diet Coke and 2 Coke Zero (room temp)
- 4 cans of Diet Sprite (room temp)
- 1 Bottle of Aloe Juice with pulp- Ask for clarification if necessary
- 1 Bottle of Aloe Juice without pulp
- 1 Small root of fresh ginger (uncut)
- 6 large yellow lemons (uncut)
- 3 bags of strawberry twizzlers\*\*\*UNOPENED
- 1 container of Morton's salt ((fine)\*\*\*UNOPENED
- 1 ONE BOX THROAT COAT TEA ONLY
- 1 bottle / jar of honey\*\*\*\* UNOPENED
- 2 unopened bars of soap (Dove)
- 6 bottles of Orange Gatorade (room temp)

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

## Enrique Male Band Dressing Room (7 People)- BY 2PM

- 2 8ft tables for buffet with clean linens
- 1 Upright fridge for fresh food storage (coolers can be used for drinks if necessary)
- 2 boxes tissues
- 1 dozen bath towels
- 1 cooler with Clean Ice
- Coffee and Tea Service / Including milk, sugar, Equal, Honey, Lemon Etc
- 24 Styrofoam cups for hot beverages
- 48 Solo cups for cold beverages
- 8 Wine glasses
- 8 sets of appropriate silverware and utensils
- 8 pint beer glasses
- 1 wine opener
- Assorted Gum and mints
- 12 Bottles of Coconut water
- 1 Large Bowl of assorted ripe fresh whole fruit
- 1 Veggie tray w/ dlp
- Chips and Salsa
- 1 bowl of raw organic almonds
- 1 bowl of trail mix
- 8 assorted protein bars
- 6 greek yogurts (mixed flavors)
- 24 1/2 liter bottles of natural spring water (room temperature)
- 12 Assorted Sodas/ Diet Sodas
- 12 sugar free red bulls / Iced
- 1 liter bottle of Club Soda
- 24 Bottles of Heineken beer / Iced
- 12 Bottles of Corona beer / Iced
- 6 cans of Guinness W/ widget (Iced)
- 1 large bottle of grapefruit juice
- 2 qt. containers of Tropicana Orange Juice
- 1 qt. Vanilla almond or soy milk
- 1 bottle of Grey Goose vodka
- 1 bottle of Patron Tequila with limes
- 1 bottles of Don Julio Tequila
- 1 Bottles of Red Wine (Cabernet Sauvignon or Merlot)
- 1 bottle of Pinot Grigio (15-20 dollars) chilled please

PER ADVANCE

# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT



## Enrique Female Band Dressing Room- BY 4PM

PER ADVANCE

- 1 8ft table and clean linens
- 1 Box tissue
- 1 package of makeup removing face wipes
- 4 white towels
- 1 iron
- 1 electric tea-kettle
- 1 Cooler with Ice
- Coffee and Tea Service
- 12 Bottles of natural spring water at room temperature (not iced)
- 6 bottles of Coconut Water
- 1 bottle of Pinto Grigio
- 1 bottle of Red Wine
- fruit plate
- veggie plate
- cheese plate
- 2 Apple
- 4 Banana
- A bar of dark chocolate \*or\* peanut M&Ms
- Tea bags and decaf tea bags
- Soy milk
- Jar of Honey
- 2 lemons
- Baby carrots
- Peanuts or cashews – no mixed nuts due to allergies. UNOPENED

# FURNITURE NEEDS- BY 8AM

PER ADVANCE

## Production Office-

- (3) 6 foot tables
- (3) Comfortable chairs
- Couch
- (3) Small Clean Trash Cans
- 1 table for catering items
- Working Internet hardline
- 1 phone line

## Management Office-

- (2) 6 ft tables
- (2) comfortable chairs
- (2) clean trash cans

## Enrique Dressing Room-

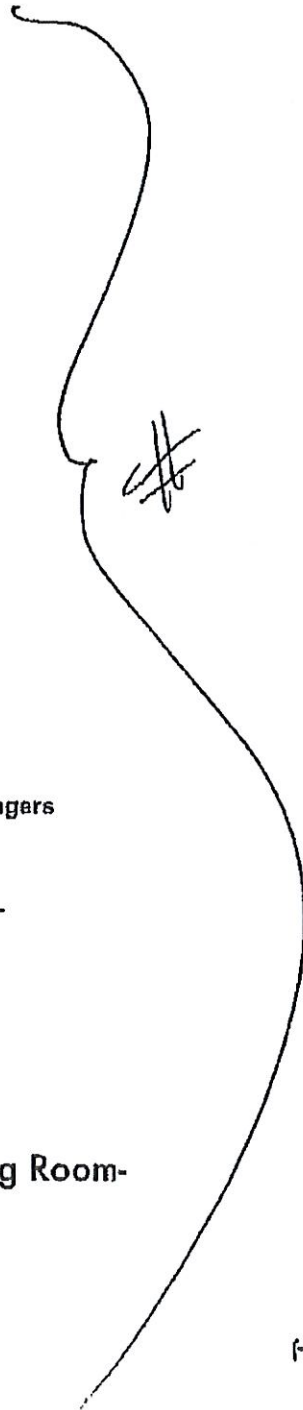
- (2) 3 Seater Couch / Sofa
- 2 Comfortable Chairs
- 1 Coffee table
- 2 Side tables with lamps
- 2 Standing lamps
- 1 Full length Mirror
- 1 Vanity Mirror
- 2 Nice Clean Trash Cans
- 1 Potted plant
- 1 wardrobe rack with 5 nice hangers
- Table for catering items

## Enrique Male Dressing Room-

- (2) 3 Seater Couch / Sofa
- 4 Comfortable Chairs
- 1 Coffee table
- 1 Full length Mirror
- 4 Clean trash cans
- Table for catering items

## Enrique Female Band Dressing Room-

- (2) 3-Seater Couch / Sofa
- 1 Coffee table
- 1 Full length Mirror
- 1 Make up mirror
- 1 Clean trash can
- Table for catering items



# LIMITED TO EXISTING  
HOUSE FACILITIES/EQUIPMENT

PER ADVANCE

ENRIQUE IGLESIAS 05 CHANNEL INPUT LIST 2016

Ver 4 7/11/16

| CH | STAGE RACK        | MIC/DI            | 48 V | MIC STAND       | STAGE PATCH | NOTE                     |
|----|-------------------|-------------------|------|-----------------|-------------|--------------------------|
| 1  | KICK              | Shure 91          | X    | ***             | ***         | DRUM RISER               |
| 2  | SNARE TOP         | Telefunken M80 6H |      | ***             | ***         | DRUM RISER               |
| 3  | SNARE BOTTOM      | AT 4051           | X    | SMALL BOOM      | ***         | DRUM RISER               |
| 4  | SNARE 2           | Telefunken M80 6H |      | ***             | ***         | DRUM RISER               |
| 5  | HAT               | Neumann KM184     | X    | SMALL BOOM      | ***         | DRUM RISER               |
| 6  | TOM 1             | Beyer Opus 88     | X    | ***             | ***         | DRUM RISER               |
| 7  | TOM 2             | Beyer Opus 88     | X    | ***             | ***         | DRUM RISER               |
| 8  | TOM 3             | Beyer Opus 88     | X    | ***             | ***         | DRUM RISER               |
| 9  | TOM 4             | Beyer Opus 88     | X    | ***             | ***         | DRUM RISER               |
| 10 | OH/SR             | AT 4050           | X    | TALL HEAVY BOOM | ***         | DRUM RISER               |
| 11 | OH/SL             | AT 4050           | X    | TALL HEAVY BOOM | ***         | DRUM RISER               |
| 12 | E DRUM L          | DI                |      | ***             | ***         | DRUM RACK                |
| 13 | E DRUM R          | DI                |      | ***             | ***         | DRUM RACK                |
| 14 | BONGOS            | Beta 98H/C        |      | ***             | ***         | RF TRANSMITTER           |
| 15 | CONGAS L          | SM57              |      | TALL BOOM       | ***         | PERO RISER               |
| 16 | CONGAS R          | SM57              |      | TALL BOOM       | ***         | PERO RISER               |
| 17 | PERC OH L         | AT 4050           | X    | TALL HEAVY BOOM | ***         | PERO RISER               |
| 18 | PERC OH R         | AT 4050           | X    | TALL HEAVY BOOM | ***         | PERO RISER               |
| 19 | GIG DRUM          | 8NN604            |      | ***             | ***         | PERO RISER               |
| 20 | CAJON             | Beta 98H/C        |      | ***             | ***         | RF TRANSMITTER           |
| 21 | BASS              | DI                |      | ***             | ***         | WIRELESS UNIT            |
| 22 | KEY BASS          | DI                |      | ***             | ***         | BASS RISER               |
| 23 | SR GUITAR L       | XLR               |      | ***             | ***         | LINE 8 POD PEDAL         |
| 24 | SR GUITAR R       | XLR               |      | ***             | ***         | LINE 8 POD PEDAL         |
| 25 | SL GUITAR L       | XLR               |      | ***             | ***         | LINE 8 POD PEDAL         |
| 26 | SL GUITAR R       | XLR               |      | ***             | ***         | LINE 8 POD PEDAL         |
| 27 | KEYS L            | XLR               |      | ***             | ***         | KEY RISER                |
| 28 | KEYS R            | XLR               |      | ***             | ***         | KEY RISER                |
| 29 | DJ LEFT           | XLR               |      | ***             | ***         | KEY RISER                |
| 30 | DJ RIGHT          | XLR               |      | ***             | ***         | KEY RISER                |
| 31 | CHRISTIAN VOC     | B 68 W/L          |      | TALL BOOM       | HOME RUN    | STAGE RIGHT GUITARRIST   |
| 32 | JOE VOCAL         | B 68 W/L          |      | TALL BOOM       | HOME RUN    | BASS RISER               |
| 33 | CELJABGV1         | B 68 W/L          |      | TALL BOOM       | HOME RUN    | BASS RISER               |
| 34 | ALEX VOCAL        | B 68 W/L          |      | TALL BOOM       | HOME RUN    | STAGE LEFT GUITARRIST    |
| 35 | PERC VOX          | B 68 W/L          |      | TALL BOOM       | HOME RUN    | PERO RISER               |
| 36 | LOOP L            | XLR               |      | ***             | Brown 1     | PLAYBACK SR              |
| 37 | LOOP R            | XLR               |      | ***             | Brown 2     | PLAYBACK SR              |
| 38 | MUSIC L           | XLR               |      | ***             | Brown 3     | PLAYBACK SR              |
| 39 | MUSIC R           | XLR               |      | ***             | Brown 4     | PLAYBACK SR              |
| 40 | VOCAL L           | XLR               |      | ***             | Brown 5     | PLAYBACK SR              |
| 41 | VOCAL R           | XLR               |      | ***             | Brown 6     | PLAYBACK SR              |
| 42 | E CLICK           | XLR               |      | ***             | Brown 7     | PLAYBACK SR              |
| 43 | BAND CLICK        | XLR               |      | ***             | Brown 8     | PLAYBACK SR              |
| 44 | PIANO CLICK       | XLR               |      | ***             | Brown 9     | PLAYBACK SR              |
| 45 | B BU              | XLR               |      | ***             | Brown 10    | PLAYBACK SR              |
| 46 | ENRIQUE (Main)    | XLR               |      | ***             | Brown 11    | PLAYBACK (Processing) SR |
| 47 | ENRIQUE SPARE     | XLR               |      | ***             | HOME RUN    | SENNHEISER EM 332-H      |
| 48 | ENRIQUE DRY       | XLR               |      | ***             | HOME RUN    | SENNHEISER EM 332-H      |
| 49 | LAURA BOV2        | B 68 W/L          |      | TALL BOOM       | HOME RUN    | PERO RISER               |
| 50 | GUEST MIC 1       | B 68 W/L          |      | TALL BOOM       | HOME RUN    | GUEST                    |
| 51 | GUEST MIC 2       | B 68 W/L          |      | ***             | HOME RUN    | GUEST                    |
| 52 | GUEST MIC 3       | B 68 W/L          |      | ***             | HOME RUN    | GUEST                    |
| 53 | GUEST MIC 4       | B 68 W/L          |      | ***             | HOME RUN    | GUEST                    |
| 54 | GUEST MIC 5       | B 68 W/L          |      | ***             | HOME RUN    | GUEST                    |
| 55 | CARLOS TB         | SWITCH MIC        |      | ***             | Brown 12    | PLAYBACK SR              |
| 56 | EMMETT TB         | SWITCH MIC        |      | TALL BOOM       | ***         | FRONT OF KEYBOARD RISER  |
| 57 | ENRIQUE TB        | SWITCH MIC        |      | TALL BOOM       | ***         | FRONT DRUM RISER         |
| 58 | VAN TB            | SWITCH MIC        |      | TALL BOOM       | ***         | DRUM RISER               |
| 59 | ALEX TB           | SWITCH MIC        |      | TALL BOOM       | ***         | FRONTEND OF PERO RISER   |
| 60 | Bass "C" Stage    | Backline RF       |      | ***             | ***         | C - STAGE                |
| 61 | SR GTR "C" Stage  | Backline RF       |      | ***             | ***         | C - STAGE                |
| 62 | Sl. GTR "C" Stage | Backline RF       |      | ***             | ***         | C - STAGE                |
| 63 | Emmett "C" Vocal  | RF                |      | TALL BOOM       | ***         | C - STAGE                |
| 64 | Alex "C" Vocal    | RF                |      | TALL BOOM       | ***         | C - STAGE                |
| 65 | EI "C" Talkback   | RF/Switch Mic     |      | TALL BOOM       | ***         | C - STAGE                |
| 66 | Cajon "C" Stage   | RF                |      | ***             | ***         | C - STAGE                |
| 67 | Pads Click        |                   |      | ***             | ***         | DRUM RISER               |

# LIMITED TO EXISTING HOUSE FACILITIES/EQUIPMENT

# ENRIQUE IGLESIAS

PER ADVANCE

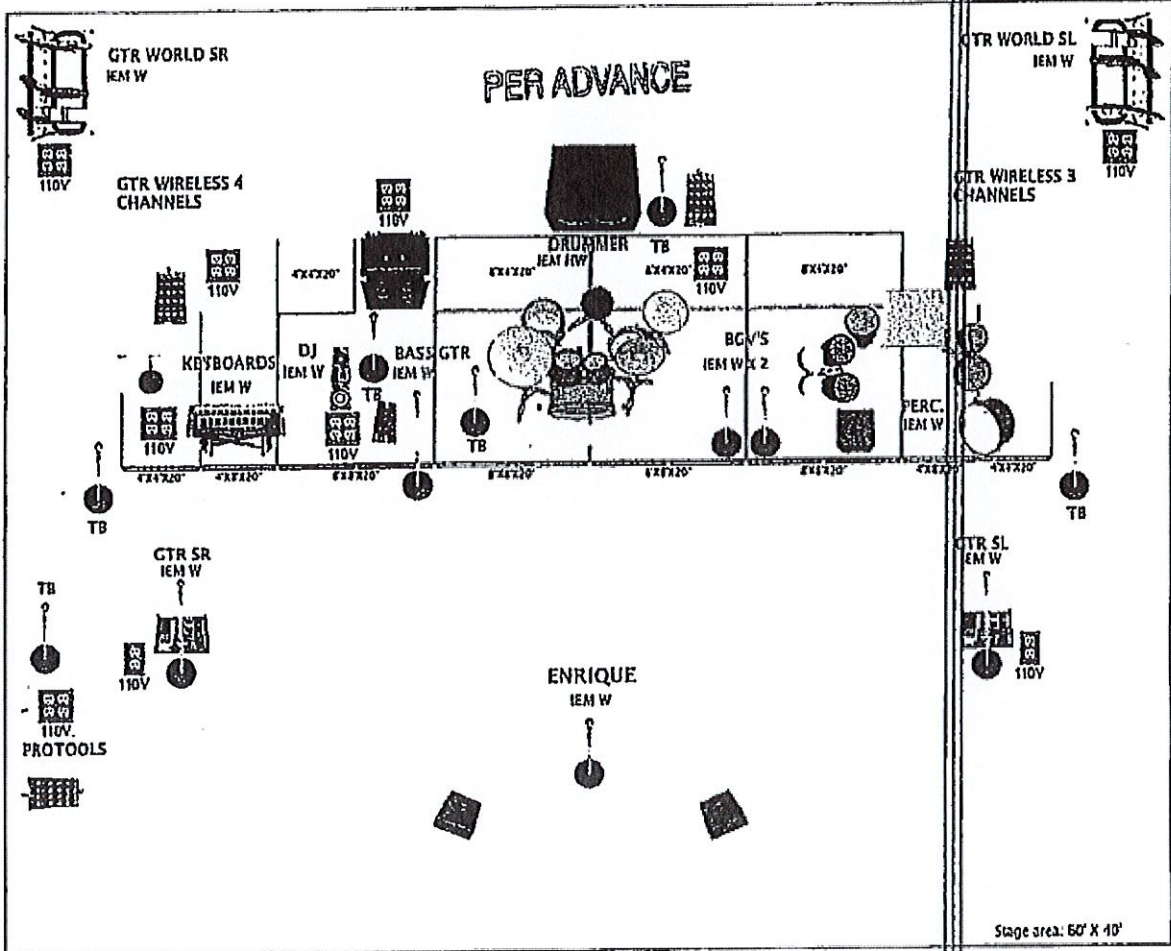
## MONITOR OUTPUT PATCH

7/01/15

| AVID MIX OUTPUT | WEDGE Mixes | IEM Mixes           | TRANSMITTER UNIT      | NOTES                   |
|-----------------|-------------|---------------------|-----------------------|-------------------------|
| 1               |             | Enrique (L)         | Shure PSM1000 #1      | Main                    |
| 2               |             | Enrique (R)         |                       |                         |
| 3               |             | Enrique (L)         | Shure PSM1000 #2      | Backup                  |
| 4               |             | Enrique (R)         |                       |                         |
| 5               |             | Christian (L)       | Shure PSM1000 #3      | Guitarist (Stage Right) |
| 6               |             | Christian (R)       |                       |                         |
| 7               |             | Alex (L)            | Shure PSM1000 #4      | Guitarist (Stage Left)  |
| 8               |             | Alex (R)            |                       |                         |
| 9               |             | Joe (L)             | Shure PSM1000 #5      | Bassist                 |
| 10              |             | Joe (R)             |                       |                         |
| 11              |             | Rich (L)            | Shure PSM1000 #6      | Keyboardist             |
| 12              |             | Rich (R)            |                       |                         |
| 13              |             | Gilmar (L)          | Shure PSM1000 #7      | Percussionist           |
| 14              |             | Gilmar (R)          |                       |                         |
| 15              |             | Celia (mono)        | Shure PSM1000 #8 & #9 | Backup Singer           |
| 16              |             | Laura (Mono)        |                       |                         |
| 17              |             | Van (L)             | Shure P6HW            | Drummer - Hard wired    |
| 18              |             | Van (R)             |                       |                         |
| 19              |             | Carlos (Playback) L | XLR Cables            | XLR (Stage Right)       |
| 20              |             | Carlos (Playback) R |                       |                         |
| 21              |             | Brady (L)           | Shure PSM1000 #10     | DJ                      |
| 22              |             | Brady (R)           |                       |                         |
| 23              |             | Guest 1 (L)         | Shure PSM1000 #11     | GUEST                   |
| 24              |             | Guest 1 (R)         |                       |                         |
| 25              |             | Guest 2 (L)         | Shure PSM1000 #12     | GUEST                   |
| 26              |             | Guest 2 (R)         |                       |                         |
| 27              |             | Guest 3 (L)         | Shure PSM1000 #13     | GUEST                   |
| 28              |             | Guest 3 (R)         |                       |                         |
| 29              | 2 Wedges    |                     | XLR to Amp            | Downstage               |
| 30              | Drum Sub    |                     | XLR to Amp            | Drum Rise               |
| 31              |             | Cue (L)             | Shure PSM1000 #14     | Monitor Work            |
| 32              |             | Cue (R)             |                       |                         |
| LOCAL 1         |             | SPARE               | Shure PSM1000 #15     |                         |
| LOCAL 2         |             |                     |                       |                         |
| LOCAL 3         |             | SPARE               | Shure PSM1000 #16     |                         |
| LOCAL 4         |             |                     |                       |                         |
| LOCAL 5         |             |                     |                       |                         |
| LOCAL 6         |             | Talkback from FOH   |                       |                         |
| LOCAL 7         |             | Direct Out to Drums |                       |                         |
| LOCAL 8         |             | Talkbacks to FOH    | XLR                   |                         |

\*Please note that we need a total of Four(4x) Shure P6HW units with cables.  
 Two(2x) for our Drummer  
 One(1x) for our LD at FOH  
 One(1x) in case we have wireless interference with our keyboardist or DJ IEM's  
 Please have All body packs labeled and with the following settings:

# LIMITED TO EXISTING  
 HOUSE FACILITIES/EQUIPMENT



| <u>GUITARS STAGE LEFT &amp; STAGE RIGHT</u> |   | <u>PER ADVANCE</u> | <u>PER ADVANCE</u> |
|---|---|--------------------|--------------------|
| 1   | FENDER TELECASTER (WITH .11'S GAUGE)  |                    |                    |
| 1   | FENDER TELECASTER (WITH .11'S GAUGE)  |                    |                    |
| 1   | GIBSON LES PAUL GTR (WITH 10-46 NICKEL PLATED STRINGS) BLACK OR SUNBURST ONLY                 |                    |                    |
| 1   | GIBSON LES PAUL GTR (WITH 10-48 NICKEL PLATED STRINGS) BLACK OR SUNBURST ONLY                 |                    |                    |
| 1   | TAKAMINE STEEL 6-STRING ACOUSTIC WITH FEEDBACK BUSTER (12-54 PHOS/BRONZE STRINGS) NEW STRINGS |                    |                    |
| 1   | TAKAMINE STEEL 6-STRING ACOUSTIC WITH FEEDBACK BUSTER (12-54 PHOS/BRONZE STRINGS) NEW STRINGS |                    |                    |
| 1   | TAKAMINE STEEL 6-STRING ACOUSTIC WITH FEEDBACK BUSTER (12-54 PHOS/BRONZE STRINGS)             |                    |                    |
| 1   | TAKAMINE STEEL 6-STRING ACOUSTIC WITH FEEDBACK BUSTER (12-54 PHOS/BRONZE STRINGS)             |                    |                    |
| 1   | TAKAMINE NYLON WITH FEEDBACK BUSTER - BALL END NYLON CLEAR HI TENSION STRINGS                 |                    |                    |
| 1   | TAKAMINE NYLON WITH FEEDBACK BUSTER - BALL END NYLON CLEAR HI TENSION STRINGS                 |                    |                    |
| 1   | TAKAMINE NYLON WITH FEEDBACK BUSTER - BALL END NYLON CLEAR HI TENSION STRINGS                 |                    |                    |
| 1   | TAKAMINE NYLON WITH FEEDBACK BUSTER - BALL END NYLON CLEAR HI TENSION STRINGS                 |                    |                    |
| 10  | GUITAR STRAPS   |                    |                    |
| <u>BASS GUITARS</u>                         |   | <u>PER ADVANCE</u> |                    |
| 1   | FENDER 6 STRING BASS OR ERNIE BALL MUSIC MAN 6 STRING BASS                                    |                    |                    |
| 1   | FENDER 4 STRING PRECISION BASS  |                    |                    |
| 1   | FENDER 4 STRING PRECISION BASS  |                    |                    |
| 1   | MICRO KORG  |                    |                    |
| 1   | KEYBOARD STAND SINGLE   |                    |                    |
| 1   | AMPEG SVT VR AMP (MUST BE VR)   |                    |                    |
| 1   | AMPEG SVT VR AMP (MUST BE VR)   |                    |                    |
| 1   | AMPEG SVT 8X10 CAB  |                    |                    |
| 1   | AMPEG SVT 8X10 CAB  |                    |                    |
| <u>GUITAR AND BASS ACCESSORIES</u>          |   | <u>PER ADVANCE</u> |                    |
| 1   | Whirlwind A/B Switches (2 In/ 1 Out)  |                    |                    |
| 1   | Whirlwind A/B Switches (2 In/ 1 Out)  |                    |                    |
| 1   | Whirlwind A/B Switches (2 In/ 1 Out)  |                    |                    |
| 1   | Whirlwind A/B Switches (2 In/ 1 Out)  |                    |                    |
| 1   | BOSS TU-2 / TU-3 TUNER  |                    |                    |
| 1   | BOSS TU-2 / TU-3 TUNER  |                    |                    |
| 1   | BOSS TU-2 / TU-3 TUNER  |                    |                    |
| 1   | BOSS TU-2 / TU-3 TUNER  |                    |                    |
| 1   | LINE 6 PRO HD-500 POD   |                    |                    |
| 1   | LINE 6 PRO HD-500 POD   |                    |                    |
| 2   | GUITAR RACK (8 or 8)  |                    |                    |
| 6   | GUITAR STANDS   |                    |                    |
| 10  | 1/4" CABLES TO 1/4" VARIOUS LENGTHS   |                    |                    |
| <u>GUITAR WIRELESS</u>                      |   | <u>PER ADVANCE</u> |                    |
| 7   | SHURE GUITAR WIRELESS DUAL UNITS  |                    |                    |
| 14  | SHURE GUITAR WIRELESS BODY PACKS  |                    |                    |
| 6   | 1/4 INCH 90 DEGREE CABLES FOR WIRELESS BODY PACKS   |                    |                    |
| 10  | 1/4 INCH STRAIGHT CABLES FOR WIRELESS BODY PACKS  |                    |                    |

| KEYBOARDS |  | PER ADVANCE | PER ADVANCE |
|-----------|--|-------------|-------------|
| 1         | GILBRATAR KEYBOARD STAND   |             |             |
| 1         | QUIC LOC - 2 TIERED, DOUBLE BRACD X-STYLE STAND  |             |             |
| 1         | KORG TRITON EXTREME EX81 w/ Power Supply (Roland Phantom X8, X7 or G7 with 61 keys)      |             |             |
| 1         | YAMAHA S80 ES (Must be ES model) with power supply (Mott XF8, XS8 or ES8)                |             |             |
| 1         | YAMAHA FC7 VOL PEDAL   |             |             |
| 1         | YAMAHA FC7 VOL PEDAL   |             |             |
| 1         | YAMAHA FC6 SUSTAIN PEDAL   |             |             |
| 1         | YAMAHA FC5 SUSTAIN PEDAL   |             |             |
| 4         | 10 FOOT INSTRUMENT CABLES (1/4 INCH MONO CABLE)  |             |             |
| 4         | 5 FOOT INSTRUMENT CABLES (1/4 INCH MONO CABLE)   |             |             |
| 1         | MOTU ULTRALITE OR MOTU 828   |             |             |
| 2         | UPS BACK-UP POWER SUPPLIES   |             |             |
|           | DJ   | PER ADVANCE |             |
| 1         | GILBRATAR DJ TABLE   |             |             |
|           | DRUMS  | PER ADVANCE |             |
| 1         | CLEARSONIC DRUM SHIELD (SHORT SHIELD)  |             |             |
| 1         | ROLAND KD-7 (POWER SUPPLY AND PROPER CABLES)   |             |             |
| 1         | SINGLE KICK PEDAL (FOR ELECTRONIC KICK TRIGGER) (Proper Cables)                          |             |             |
| 1         | GRETSCH DRUMS (7-PIECE, USA CUSTOM, NEW CLASSIC SHELLS OR RENOWN)                        |             |             |
|           | 16" X 22" BASS DRUM RM-10022B  |             |             |
|           | 8" X 10" RACK TOM RM-0810T   |             |             |
|           | 8" X 12" RACK TOM RM-0812T   |             |             |
|           | 14" X 14" FLOOR TOM RM-1414T   |             |             |
|           | 16" X 16" FLOOR TOM RM-1616T   |             |             |
| 2         | 6" X 14" BRASS SNARE DRUM  |             |             |
| 1         | 4" X 10" SNARE DRUM WITH MOUNTS (GA-4180, NC-0514 BC, B-0514-BRH OR LUDWIG BLACK BEAUTY) |             |             |
| 2         | GIBRALTAR INTRUDER DOUBLE KICK PEDAL P19811DC-DB CHAIN DRIVE ONLY                        |             |             |
| 2         | GIBRALTAR HI-HAT STAND 8607 SERIES   |             |             |
| 3         | GIBRALTAR ULTRA ADJUST SNARE STAND 8608  |             |             |
| 6         | GIBRALTAR MINI BOOM CYMBAL STANDS 8609MB   |             |             |
| 2         | GIBRALTAR ROUND VINYL THRONE 8603  |             |             |
| 2         | GIBRALTAR / GRETSCH TOM MOUNTS   |             |             |
| 2         | GIBRALTAR / GRETSCH SNARE MOUNTS   |             |             |
| 2         | DRUM MULTI-CLAMP   |             |             |
| 1         | 21" HH LIQUID RIDE OR HH RAW BELL RIDE   |             |             |
| 1         | 18" AAX OZONE CRASH  |             |             |
| 1         | 18" AA THIN CRASH  |             |             |
| 1         | 18" VAULT CRASH  |             |             |
| 1         | 18" AA EL SABOR CRASH  |             |             |
| 1         | 17" VAULT CRASH  |             |             |
| 1         | 16" VAULT CRASH  |             |             |
| 1         | 13" SPLASH   |             |             |
| 1         | SET 14" HHX GROOVE HATS OR AA REGULAR HATS   |             |             |
| 2         | TOCA (ONLY) MOUNTABLE TAMBOURINES (MOUNT, MULTI CLAMP, ETC)                              |             |             |
|           | NOTE: PLEASE SUPPLY  |             |             |
|           | EVANS CLEAR G28 BATTER HEADS FOR TOMS  | PER ADVANCE |             |
|           | EVANS CLEAR G1 RESONANT FOR TOMS   |             |             |
|           | EVANS COATED G2 COATED BATTER HEADS FOR SNARES   |             |             |
|           | EVANS HAZY 300 SNARE BIDE HEADS FOR SNARE  |             |             |
|           | EVANS EQ3 8Y8TEM FOR BASS DRUM   |             |             |

|   | PERCUSSION   | PER ADVANCE | PER ADVANCE |
|---|--|-------------|-------------|
| 4 | GIORALTAR MINI BOOM CYMBAL STANDS 8609MB                                   |             |             |
| 1 | SINGLE TIER DOUBLE BRACED X STYLE KEYBOARD STAND (QUICKLOCK, PROLINE)      |             |             |
| 2 | 11-3/4" LP GIOVANNI SERIES CONGAS  |             |             |
| 1 | 12-1/2" LP GIOVANNI SERIES TUMBADORA                                       |             |             |
| 1 | 14" TITO PUENTE TIMBALE  |             |             |
| 1 | 16" TITO PUENTE TIMBALE  |             |             |
| 1 | SET LP GIOVANNI SERIES BONGOS  |             |             |
| 1 | 18"/20" LP SURDO (BRAZILIAN BASS DRUM)                                     |             |             |
| 1 | 14" TIMBAUL (BRAZILIAN DRUM) OR 14" LP DJEMBE WITH STAND AND STRAP         |             |             |
| 3 | LP CONGAS CRADDLES (2 CONGAS AND 1 TUMBA)                                  |             |             |
| 1 | LP TIMBALE WITH STAND AND MOUNTABLE COWBELL BRACKET                        |             |             |
| 1 | LP BONGO STAND   |             |             |
| 1 | LP TOYS TABLE  |             |             |
| 1 | 18" SABIAN HHX EXTREME CRASH   |             |             |
| 1 | 18" SABIAN AA EL SABOR CRASH   |             |             |
| 1 | 14" SABIAN CRASH   |             |             |
| 1 | 10"/12" SABIAN HH SPLASH   |             |             |
| 1 | LP TIMBALE (MOUNTABLE)   |             |             |
| 1 | LP SALSA (MOUNTABLE)   |             |             |
| 1 | LP BONGOS COWBELLS (MOUNTABLE)   |             |             |
| 1 | LP DRY AGOGO SET (MOUNTABLE)   |             |             |
| 2 | LP JAM BLOCKS  |             |             |
|   | **SM-BLUE (MOUNTABLE)  |             |             |
|   | **LG-RED (MOUNTABLE)   |             |             |
| 1 | LP CYCLOPS TAMBOURINE (MOUNTABLE)  |             |             |
| 2 | LP CYCLOPS TAMBOURINE (HANDHELD)   |             |             |
| 1 | LP PRO SHEKERE   |             |             |
| 1 | 6" LP PRO TRIANGLE WITH MOUNT AND STRIKER                                  |             |             |
| 1 | LP AFUCHE - CABASA   |             |             |
| 1 | LP TORPEDO WITH SCRAPER  |             |             |
| 1 | LP ONE BIOT / ONE BIOT LIVE SHAKERS  |             |             |
| 2 | LP SHAKE IT SHAKERS  |             |             |
| 2 | LP ROCK SHAKERS  |             |             |
| 1 | LP TRADITIONAL / KING CLAVES   |             |             |
| 1 | LP CASTINET MACHINE (MOUNTABLE)  |             |             |
| 1 | LP SET OF CHIMES (MOUNTABLE)   |             |             |
| 2 | LP MARIO CORTES CAJONS   |             |             |
| 2 | Telko Drums or 22" Bass Drums with Double X-Brass Stands (Both same color) |             |             |
|   | STAGE EXTRA'S  | PER ADVANCE |             |
| 7 | BAR STOOLS (WHITE OR BLACK)  |             |             |