

GILBERTO GIL – FOR ALL TOUR

CONTRACT RIDER

Please read this rider carefully. It is part of the attached contract for ARTIST. By signing it, you are agreeing to supply ARTIST with production and proper working conditions essential to performance. Any breach of the terms and conditions of this rider is a breach of the contract and may cause ARTIST to refuse to perform without releasing PURCHASER from his obligation to pay ARTIST. If ARTIST elects to perform notwithstanding a breach of this agreement by PURCHASER, the performance by ARTIST shall not constitute a waiver of any claim ARTIST may have for damages or otherwise.

A. ADVERTISING AND PROMOTION

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

**GILBERTO GIL (100%)
For All (75%)**

- A2. Artist is to receive 100% star billing on ALL publicity releases and paid advertisements, including without limitation: programs, flyers, signs, newspaper ads, marquees, tickets, radio spots, TV spots, etc. unless otherwise authorized in writing by ARTIST OR HIS REPRESENTATIVE.
- A3. Purchaser agrees to use only artwork, ad mats, photos and / or promotional materials provided or approved by artist in all advertisements. Please visit www.imnworld.com/gilbertogil for official downloads. No product, service, or publication utilizing the name or likeness of Artist may be produced, sold, or distributed without the prior written consent of artist.
- A4. Purchaser agrees not to commit artist to any personal appearances, interviews or other promotion or appearance without prior written consent from ARTIST OR HIS REPRESENTATIVE.
- A5. Purchaser agrees that there shall be no signs, placards or other advertising materials on or near the stage during the entire performance; nor shall any such advertising appear on tickets, flyers, handbills, or posters without the prior consent of artist; nor shall the artist's appearance be sponsored by, or in any other way tie-in with, any political candidate, commercial product or business.
- A6. Artist retains rights and control over corporate concert sponsorship and / or tour sponsorship. In the event a tour sponsorship is added at any time before or after contracting is completed, it is understood that the purchaser will make the best efforts to incorporate the tour sponsor's name, logo, and other requirements to any and all advertising henceforth.
- A7. Artist shall have sole and exclusive merchandising rights.
- A8. Purchaser will make available thirty (30) complimentary tickets per show to artist for their sole use. Seats must be in preferred locations. Artist will contact the box office no later than one hour prior to the concert in the case of unused tickets.
- A9. **Purchaser shall have the right to distribute 30 tickets or 1% of the sellable house (whichever is greater) for use for media, sponsor, and other promotional needs. These tickets do not include tickets set aside for artist requirements. No other complimentary tickets are to be distributed without express written permission of artist.**

B. MISCELLANEOUS

- B1. Purchaser shall not allow audience to enter place of performance until technical set-up has been completed. Artist shall complete said setup one hour prior to time of performance. ARTIST REQUIRES A MINIMUM TWO HOUR SOUND CHECK AFTER COMPLETION OF LOAD-IN AND SETUP. FESTIVAL PRODUCERS ARE REQUIRED TO COMPLY WITH THIS POLICY UNLESS OTHERWISE AGREED IN WRITING WITH THE ARTIST'S REPRESENTATIVE.
- B2. Purchaser shall not permit and will prevent:
- A. The recording, filming, taping, videotaping or any broadcast of the artist's performance or any portion thereof without the artist's written approval.
 - B. The manufacture, distribution, and/or sale of any and all souvenir items associated with the artist or performance without the artist's written approval.
- B3. No discrimination for reasons of race, religion, sex, age or country of national origin shall be permitted or authorized by purchaser in connection with the sale of tickets, admission, seating, or accommodation at the engagement.

C. HOSPITALITY, ACCOMMODATIONS, AND TRAVEL: SEE ATTACHMENT A

D. TECHNICAL REQUIREMENTS: SEE ATTACHMENT B

E. PAYMENT AND LEGAL CONTRACTUAL CLAUSES

- E1. All payments shall be made as provided herein. In the event purchaser fails to make any payment at the time stipulated herein or breaches any provision of this agreement, artist shall have the right to withhold performance without prejudice to his rights thereunder.
- E2. A representative of the artist, shall have the right to be present in the box office prior to and during the performance and intermission periods and such representative shall be given full access to all box office sales and shall otherwise be permitted to reasonably satisfy himself as to the gross gate receipts, (and expenditures if required) at each performance thereunder.
- E3. Insurance:
- (a) Purchaser hereby warrants and represents that it has and will maintain in force a comprehensive general liability insurance policy with _____ licensed to do business in the State of _____, Policy No. _____ which policy provides coverage of not less than \$1,000,000 per occurrence/\$2,000,000 aggregate containing all broad form CGL extensions and Non-Owned/Hired Automobile Liability and \$5,000,000 Umbrella Liability insurance.
 - (b) Purchaser further warrants and represents that said insurance policy shall name Producer, its employees, agents, servants and contractors as additional insured parties for the full period of the Engagement, including any rehearsal period and post production periods, and that same is cancelable only upon six (6) day prior written notice to Producer.
 - (c) All premiums for such insurance shall be paid timely by Purchaser and Purchaser hereby indemnifies and agrees to defend and hold harmless Producer and its employees, contractors and/or agents from and against any claims, costs (including attorney's fees and court costs), expenses, damages, liabilities, losses or judgments arising out of, or in connection with, any claim, demand or action made by any third party, if such are sustained as a direct or indirect result of the Engagement. Purchaser shall also hold harmless Producer and its employees, contractors, and/or agents from and against any and all loss, damage and/or destruction occurring to its and/or its employees', contractors', or agents' instruments and equipment at the place of the Engagement, including but not limited to, damages, loss or destruction caused by Act of God. The employees of the Purchaser are not the employees of the Producer. The insurance liability of the Producer shall be limited only to claims from its employees and does not apply to the Purchaser's employees.

(d) The Presenter further warrants and represents that it has had and maintains at all times during the terms of this Agreement Workers Compensation Insurance, including Employers Liability Coverage for its employees and others who are involved in the installation, operation and/or maintenance of the equipment provided by Producer, the lighting supplies and sound suppliers.

- E4. Nothing contained in this agreement shall be construed to constitute a partnership or joint venture, and artist shall not be liable, in whole or in part, for any obligation that may be incurred by purchaser in carrying out any of the provisions hereof, or otherwise. Further, purchaser warrants and represents that he/she has the legal capacity to enter into this contract.
- E5. This agreement may not be changed, modified or altered except by an instrument in writing by both parties. This agreement shall be construed in accordance with the laws of The 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.
- E6. Any proposed additional terms and conditions, which may be affixed to this contract by purchaser, does not become part of this contract until signed by artist.
- E7. Purchaser at his / her sole expense shall obtain licenses, permits, or other approval required from any union, public authority, performing rights society or other entity having jurisdiction with respect to the engagement, and shall comply with and fulfill all terms and conditions set forth therein.
- E8. If State, Local or Amusement tax is to be withheld for this engagement, Purchaser shall furnish artist with a copy of the tax law dictating this policy. This copy must be returned with the signed contracts for this engagement. Purchaser must also furnish artist with an official State or City tax deduction receipt claiming the amount to be withheld on the night of the performance.
- E9. Artist's obligation to perform thereunder shall be excused if artist, or any of his group or essential crew, is unable to perform as a result: illness or injury; detention resulting from inability to obtain reasonable modes of transportation; riots or other civil strife; strikes or other forms of labor disputes; epidemics; an act or order of any public authority or court; any act of God; or any other cause beyond artist's reasonable control. In such event, artist will not be required to perform and shall return to purchaser any deposits paid, less costs incurred by artist and neither party shall be under any other obligation to each other. In the event this concert is scheduled in a open air venue, inclement weather shall not be considered an act of God.
- E10. Any material breach of this Agreement by purchaser may cause the artist, at the artist's sole option, to terminate the Agreement. If such a breach occurs, purchaser shall be obligated to the artist for the full guaranteed amount of this Agreement and shall forfeit all deposit moneys paid to the artist or his agent as immediate and liquidated damages without prejudices to further legal action by the artist.

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

AGREED AND ACCEPTED

PURCHASER

ARTIST

DATE

DATE

gilberto gil

“For All” Tour 2011

Technical Rider (Document Date: JUNE 15, 2011)

This Document Contains 10 Pages!!!

PLEASE BE ADVISED THAT THIS RIDER MAY BE UPDATED IN JUNE!!!

1 - GILBERTO GIL - Load in / Sound Check / Load out:

- 1.1 - Our load in and stage set up time is approximately 02 hours
- 1.2 - Sound Check will take approximately 02 hours
- 1.3 - Load out is approximately 01 hour
- 1.4 - (04) Loaders must be available for Load-in & Load-out of our equipment.
- 1.5 - (02) Two stagehands must be present during sound check and performance
- 1.6 - (01) One-wardrobe attendant to be provided at load-in and sound check
- 1.7 - Stage, risers, lights, sound and Backline must be set-up and ready before load-in time
- 1.8 - When above call times are not available please notify tour manager in advance
- 1.9 - Promoter Representative/Production Assistant must be present during Load in/Loud out

2 – Electricity:

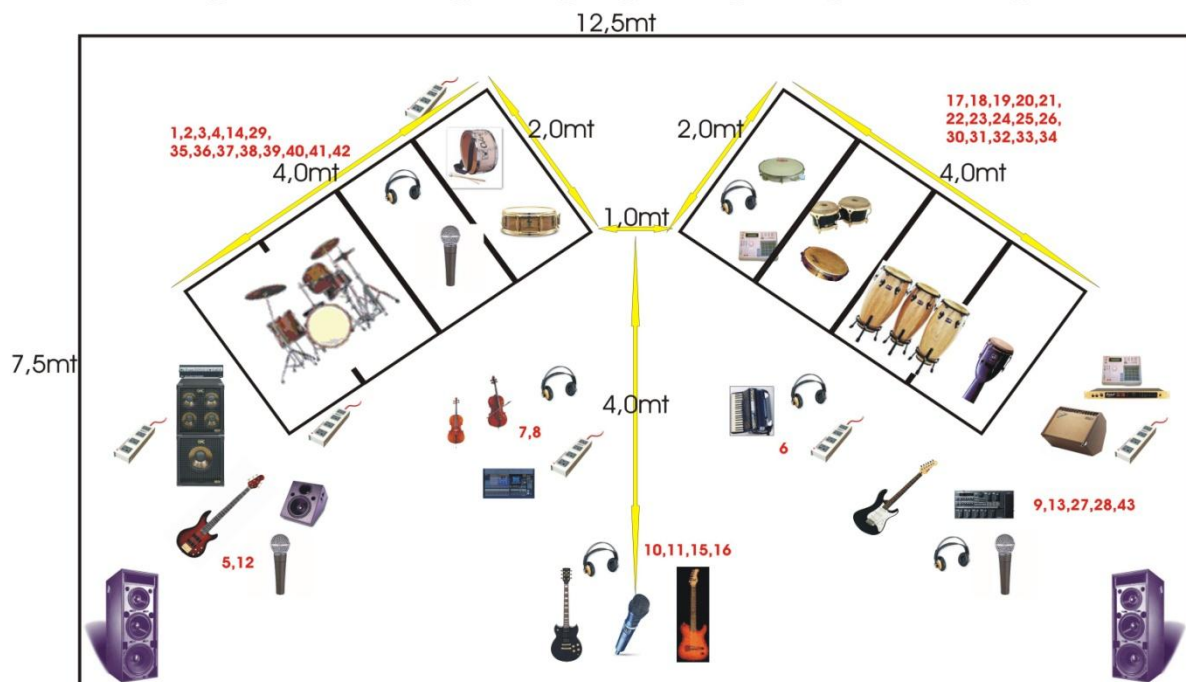
- 2.1 - (01) One electrician required for load-in, set-up, sound check and performance
- 2.2 - Stage must have electrical grounding
- 2.3 - (08)-110v ac position must be available on stage upon our arrival for:
 - 1-Monitor Console / 1-Guitar / 1-Bass / 1-Violin / 1-Accordion / 2-Percussion
- 2.4 - AC on stage MUST be 110 volts / 60 Hz (U.S. plug connections)

3 - GILBERTO GIL - Stage Requirements:

- 3.1 - **RISERS:** 02 (two) PLATFORM Risers Carpeted in Black or Gray – 4m X 2m and 60cm height for Percussion and Drums/Zabumba!! **(Please use Rosco Risers 2x1 risers)**
- 3.2 - **CARPET:** 01 (one) Black Carpet – 12 m X 6 m - Please provide a floor covering on stage as follows: black or gray carpet with the following dimensions: 12 mts x 8 mts Down stage center.
- 3.3 - **BLACK BACKDROP:** Please provide a BLACK BACKDROP.
- 3.4 - Stage Dimensions must be minimum of: 12 Mts. x 8 Mts.
- 3.5 - Stage Minimum Height: 8 Mts.
- 3.6 - Backstage Area: 2 Mts. - sides x 1 Mt- back
- 3.7 - Stage access must be from 2 staircases with handrails, one on each side of stage
- 3.8 - Monitor mixing board must be placed in a lateral area next to stage (this area must be at least 6m x 4m) and protected from audience view and stage front must be clear.

4 - GILBERTO GIL – Stage Plot:

For All Gilberto Gil 2011



5 - GILBERTO GIL - Lighting Requirements:

EQUIPMENT	QUANT.
PAR 64 #5	36
ELLIPSOIDAL E-T-C with IRIS	12
GIOTTO 400CMY or MARTIN MAC-2000 MOVING HEADS	12
CYCLOPAMA (SET LIGHTS)	08
Follow Spot DTS-1500 or equivalent (with Operators)	02
CONSOLE AVOLITE PEARL P-2008	01
HAZE MACHINE	02
Rack (channels)	48
Intercom system	4-Postions

<u>Rosco Gelatin Filter List (or Lee Filter equivalents)</u>	QUANT.
R-05	12
R-68	12
R-21	12

COMMENTS:

5.1 - Follow spot operators must be supplied by local lighting company.

5.2 - Moving light programmer must be available for moving head programming during Load-in, Sound Check and performance

5.3 - Please enlarge our lighting plot for channel numbers and filter color locations

5.4 - If you cannot supply all lighting equipment requested above, please adapt your equipment to our lighting plot.

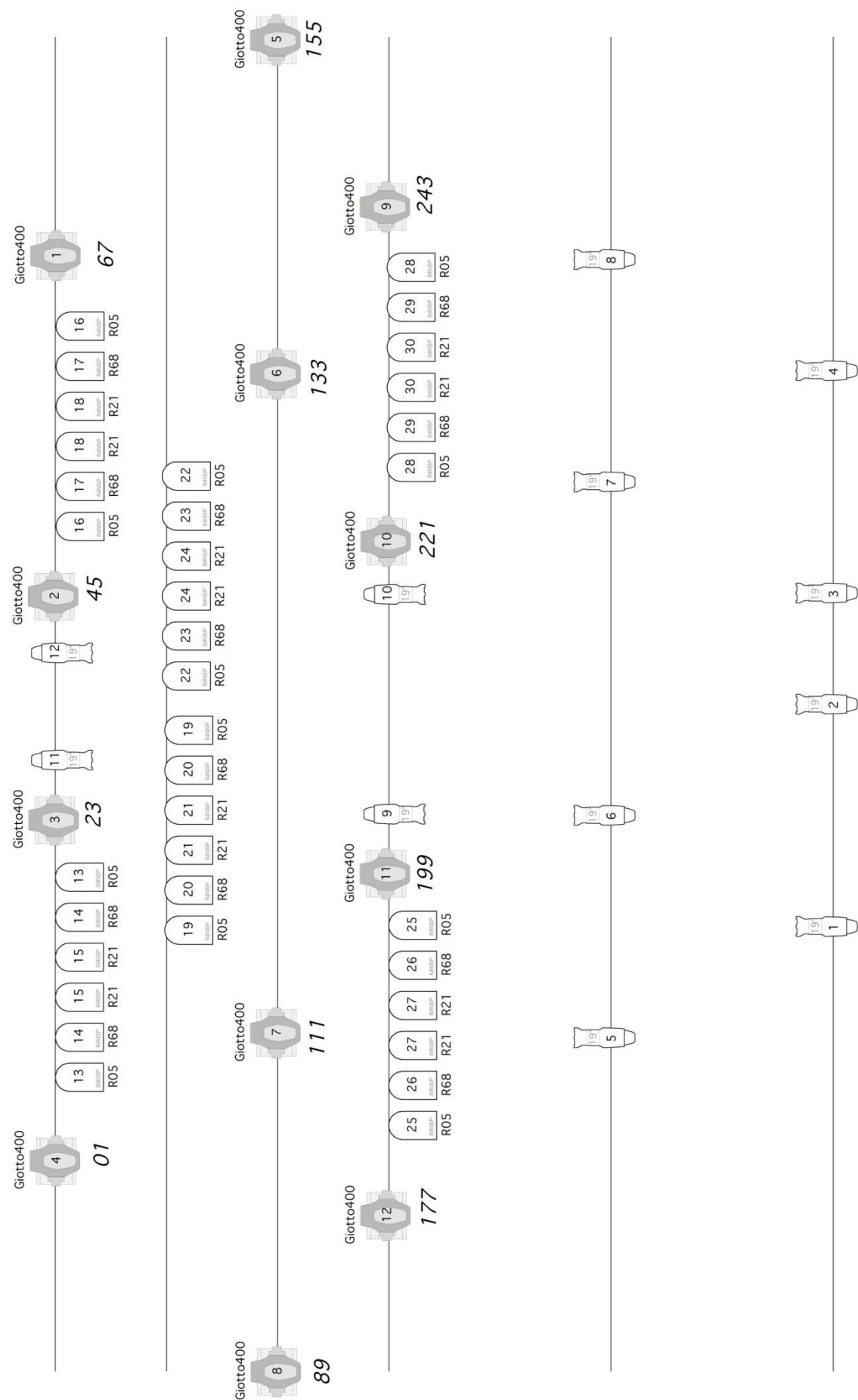
5.5 - Lighting equipment must be set up prior to our arrival!!!!

5.6 - Lighting companies must supply list of equipment that will be provided in English and must have same or equivalent brands and models regardless of our verbal or written confirmation.

Light Operator: Ivan Marques - Tel: (5521) 8111.6979 or 3826-0609

Email: imarquesluz@uol.com.br

6 - GILBERTO GIL - Lighting:



GEL
12 R05
12 R68
12 R21

ETC C/Iris
Channel
12

color Channel 36

Giotto400

GILBERTO GIL
SHOW - SÃO JOÃO
LIGHTING DESIGNER
imarques@antares.com

7 - GILBERTO GIL - Sound Requirements:

7.1 PA (Leco Possollo) 021-8839.1201/2608.1512/lecopossollo@gmail.com/8*82130

A) Console

01 48 channels with VCA and minilamps.

(Digidesign, Recall, Midas XL4/Heritage, Soundcraft Series5, Yamaha PM1D/5D, Innovason or DigiCo D5).

B) PA

Processed, line-array, with center cluster and front fill.

(Meyer, V-Dosc, EAW, Turbo Sound, Adamsom, Electro Voice, JBL)

C) Effects:

02-PCM 70 or PCM-80 or PCM-90 or SPX-990 or SPX-1000

01 Digital Delay TC Electronics 2290

D) Compressors:

08 compressors DBX 160

E) Pré-amps:

01 Tube pre-amp (Avalon 737VP)

F) Extras:

Spectrum Analyzer at the House Mix with flat Mic.

Talk-back and intercom to the stage.

7.2 Monitor (João Ribeiro) 021-8844.1597/3323.1660/joaoribeiro@gege.com.br/8*67379

A) Mixer (must be placed at the Gilberto Gil entrance)

01 48 channels with 20 mixes.

(Midas XL4/Heritage, Soundcraft Series5, Yamaha PM5DRH, Digidesign).

B) Monitors and Side fills:

07 in ear monitor system wireless Shure PSM 700 or equivalent with ear piece Shure E5.

03 wedges, being: 01 for the Bass and 02 for the monitor cue.

(Clair Bross or Meyer or L 'Acoustic or EAW or Martin or Turbo Sound)

Side fills three way. (Flying when possible)

C) Effects:

02 Reverb SPX 990 or SPX 1000

D) Eqs:

03 stereo eq. 31 bands 1/3octav.

E) Pré- amps:

01 Tube pre-amp (Avalon 737VP)

F) Microphones:

List bellow

G) Extras:

Talk-back and intercom to the House Mix.

ATTENTION

Sound and light cables cannot cross each other neither on the stage nor off stage and must have separate power supplies. The power of sound, as the quantity of speakers and amplifiers must be capable to generate 115 Db SPL weight "A" @ 25 meters from the system. These criterions are of total responsibility of the sound company in charge
If necessary to change any equipment please get in contact with the responsible sound engineers .

8 - GILBERTO GIL - Input List:

Gilberto Gil For All 2011

CHANNEL	INSTRUMENT	MIC/DI	INSERT	OBS
1	Zabumba top	Shure SM 98	Compressor	
2	Zabumba bottom	AKG 418		
3	Snare	Shure SM 57		
4	Cymbal	Condenser		
5	Electric Bass	Active DI	Compressor	
6	Accordion	Active DI		
7	Violin	Direct Box		
8	Rabeca	Direct Box		
9	Gtr (Sergio)	Active DI	Compressor	
10	AGT Gil	Active DI	Compressor	
11	Electric Gtr Gil	Active DI	Compressor	
12	Vocal Arthur	Shure SM 58		boom stand
13	Vocal Sergio	Shure SM 58		boom stand
14	Vocal Jorginho	2-Shure SM 58		Y(Split)
15	Vox Gil	Wireless AKG D5	AVALON 737	próprio
16	Spare vox	Wireless AKG D5		próprio
17	Bongo	Shure SM 57		
18	Torpedo	Condenser		
19	Mola	Condenser		
20	Pandeiro	2-Shure SM 57		Y(Split)
21	Hand Sonic	Direct Box	Compressor	
22	Hand Sonic	Direct Box	Compressor	
23	Block	Shure SM 57		
24	Block	Shure SM 57		
25	Snare	Shure SM 57		
26	Bacurinha	Shure SM 57		
27	MPC L	Direct Box		
28	MPC R	Direct Box		
29	TD 7	Direct Box		
30	Conga L	Shure SM 57		
31	Conga C	Shure SM 57		
32	Conga R	Shure SM 57		
33	Timbal	Shure SM 57		
34	Timbales	Shure SM 57		
35	Kick	Shure SM 52		
36	Snare top	Shure SM 57		
37	Snare bottom	Shure SM 57		
38	Hi Hat	Condenser		
39	Tom	Shure 98		
40	Floor	Shure 98		
41	Over L	Condenser		
42	Over R	Condenser		
43	Click	Direct Box		
44				

9 – GILBERTO GIL - Local Backline Rental Requirements:

9.1 BASS: ONLY BRAND ACCEPTED IS AMPEG

- ___ (01) ONE - (01) ONE - Amp. Ampeg SVT-4
- ___ (01) ONE - Speaker Ampeg 8 x 10"

9.2 GUITAR: ALL AMPS MUST HAVE SEND AND RETURN EFFECTS

- ___ (01) ONE - Amp Marshall combo JCM900 (2 x 12") or Fender (The Twin With Red Buttons or Deville)

9.3 DRUMS: WE DO NOT ACCEPTED PEARL EXPORT

YAMAHA RECORD CUSTOM 9000, DW OR GRETSCHE USA

- ___ (01) ONE - Kick 20" (With Hole and Pillow)
- ___ (01) ONE - Tom 12"
- ___ (01) ONE - Floor Tom With Legs 16"
- ___ (01) ONE - Piccolo Snare 13"

ALL DRUMS MUST HAVE:

- **REMO COATED AMBASSADOR ON TOP SIDE**
- **CLEAR DIPLOMATS ON BOTTOM**

9.4 CYMBALS: ZILDJAN K ONLY ACCEPTED

- ___ (01) ONE - Crash 16"
- ___ (01) ONE - Crash 18"
- ___ (01) ONE - China 16"
- ___ (01) ONE - Ride 20"
- ___ (01) ONE - Pair of Hi Hat 14"

9.5 HARDWARE: ALL HARDWARE MUST BE DOUBLE FRAME

- ___ (05) FIVE Cymbal Stand (Gibraltar serie 9600)
- ___ (02) TWO - Snare Stand (Gibraltar serie 9600)
- ___ (01) ONE - Hi Hat Stand (Tama Iron Cobra)
- ___ (01) ONE - Drum Stool (Gibraltar serie 9600 or Pearl)
- ___ (01) ONE - Double Kick Pedal (Tama Iron Cobra)

9.6 ZABUMBA:

- ___ (01) ONE - Piccolo Drum Snare 12"

SNARE DRUM MUST HAVE:

- **REMO COATED AMBASSADOR ON TOP SIDE**
- **CLEAR DIPLOMATS ON BOTTOM**

9.7 CYMBALS: ZILDJAN K ONLY ACCEPTED

- ___ (01) ONE - China 12"

9.8 HARDWARE:

- ___ (02) TWO - Long Cymbal Stands Pearl
- ___ (01) ONE - Drum Stool with Back
- ___ (01) ONE - Drum Stool
- ___ (01) ONE - Single Kick Drum Machine (TAMA Iron Cobra or DW9000)

9.9 PERCUSSION: LP IS THE ONLY BRAND ACCEPTED

- ___ (01) ONE – Trio Congas LP Geovanni Hidalgo
- ___ (03) THREE – Individual Stand LP For congas
- ___ (01) ONE – Timbales LP Tito Puente (14" & 15") With Cowbell Holder
- ___ (01) ONE - Pair Bongo with stand (Geovanni Hidalgo) **FOR BONGO NUSKIN REMO**
- ___ (04) FOUR - Cymbal boom stand (Gibraltar series 9600)
- ___ (01) ONE - Snare Stand for **10" Snare**
- ___ (02) TWO - Single Kick Drum Machine (TAMA Iron Cobra or DW9000)
 - **ATTENTION - WE DO NOT ACCEPT THE FOLLOWING PERCUSSION BRANDS:
LP ASPIRE, REMO, PEARL**

9.10 STAGE ACCESSORIES:

- ___ (30) THIRTY – Single Mono Cables ¼" (Jack/Jack) (20 feet long/4 meters long)
- ___ (03) THREE – Drum Stools
- ___ (07) SEVEN – Individual Acoustic Guitar Stands

10 - GILBERTO GIL - Dressing Rooms and Hospitality:

10. 1 - (03) THREE - Dressing rooms (minimum size 6 meters x 6 meters).

10.2 - All must have appropriate lighting, air conditioners and/or heaters, tables, chairs, hangers, private toilets (with showers, soap, toilet paper, paper handkerchiefs and (20) towels (10- hand towels and 10-bath towels). Full size mirror, Ironing board and electric iron must be available in one of the rooms.

Obs: Please provide silverware, glasses and cups (NO PLASTIC PLEASE!!!)

10.3 - All dressing rooms must be clean and available for sound check.

1-Artist Dressing Room (02 Members) – Gilberto Gil & Flora Gil
2-Band Dressing Rooms (06 Members) – 6 Musicians
3-Crew & Production Dressing Room - 6 Members

ARTIST DRESSING ROOM:

10. 4 - The following refreshments to be placed (on ice if needed): Soda, 12-Bottles of mineral water, 12-Cans of Coke (regular & diet), fruit juices (Apple and Grape), 1 bottle of red wine (Valpolicella or Dão), 1 bottle of Cinzano or Martini Rosso, 2-liters of natural coconut water, and 2 or 3 options of herbal teas (Green Tea, lotus root tea, ban tea, apple, chamomile)

10. 5 - Whole breads and toasts, whole salt crackers, cheese (Parmesan Cheese) & cold-cut meats platter (Parma Ham and Turkey), cashew nuts, seasonal fresh fruits and dried fruits (prunes, apricots, damascos, etc.) 2-Bars of Chocolate with Cashew Nuts and/or Hazelnuts, 1-Pack of Mint-Flavored Chewing Gum, 1-Vais of Flowers (Sun Flowers Preferred)

Obs: Please provide silverware, glasses and cups (NO PLASTIC PLEASE!!!)

BAND DRESSING ROOM:

10. 6 - The following refreshments to be placed (on ice if needed): 12-Regular Cokes & 24-Diet Cokes, 24-bottles of mineral water and assorted soft drinks and fruit juices, 10-Bottles of Gatorade, Hot Coffee, **1-Bottle of Johnnie Walker Red Label Whisky** 2-bottles of VERY GOOD Local Wine and 12-Bottles of local beer. Bread and toasts, cheese, roast beef, roast turkey, fresh fruits. Cashew Nuts, Chocolate Bars, fresh and dried fruits, 3-Large Pies of Pizza (Mozzarella)

CREW & PRODUCTION DRESSING ROOM:

10. 7 - The following refreshments to be placed (on ice if needed): 12-Regular Cokes & 12-Diet Cokes, 24-bottles of mineral water and assorted soft drinks and fruit juices, 10-Bottles of Gatorade, Hot Coffee, 2-bottles of **VERY GOOD Local Wine and 12-Bottles of local beer**. Bread and toasts, cheese, roast beef, roast turkey, fresh fruits. Cashew Nuts, Chocolate Bars, fresh and dried fruits, 3-Large Pies of Pizza (Mozzarella)

11 – GILBERTO GIL - Stage Drinks:

Please have the following drinks available on stage at the following times:

12.1 - **LOAD IN** – 10 Bottles of Chilled Water + Hot Coffee + Soft Drinks + Sandwiches

12.2 - **SOUND CHECK** - 10 Bottles (1.5 liters) of Water + Hot Coffee + Soft Drinks

12.3 - **SHOW TIME** - 30 small Bottles (500 ml) of Water (room temp.) + 15 Towels

13.4 - **LOAD OUT** – 10 Bottles of Chilled Water/Hot Coffee/Soft Drinks/Sandwiches

12 - GILBERTO GIL - Hot Meals (17 Members):

A hot meal including salad and dessert **MUST** be provided on show days. Time and location must confirm with Tour Manager.

13 – GILBERTO GIL - Lodging (5-Star hotel with breakfast):

13.1 - PLEASE KEEP OUR GROUP IN THE SAME HOTEL!!!

13.2 - Please have all rooms ready and keys available at front desk upon our arrival.

13.3 Rooming List is as follows: (01-Suite / 15-Singles)

01 Deluxe Suite – Superior Suite

1. Gilberto Gil / Flora Gil

15 Singles – Queen or King Size Bed

1. Gilda Mattoso	9. Ivanildo Marques
2. Jerry Marques	10. Mario Possollo
3. Sergio Coelho	11. João Ribeiro
4. Arthur Maia	12. Thiago Braga
5. Jorge Gomes	13. Bus Driver 1
6. Toninho Ferragutti	14. Bus Driver 2
7. Gustavo Leite	15. Meny Lopes
8. Nicholas Krassik	

14 – GILBERTO GIL - Local Transportation:

14.1 – **(01) ONE – Deluxe Car** (Car for artist must be 4 doors, class A type (Mercedes, Alpha Romeo, BMW or Similar) and must be available during his stay in the city or upon request.

14.2 - **(02) TWO – Large Passenger Vans** (one for crew and one for band)

14.3 - **(01) ONE - Truck or cargo van** for our Equipment **32 cases (aprox. 800 kg)**

15 – GILBERTO GIL - Line-up:

- | | |
|---------------------------|----------------------------------|
| 1. Gilberto Gil | → Artist, Vocals & Guitar |
| 2. Sergio Chiavazzoli | → Guitars |
| 3. Arthur Maia | → Bass Guitar |
| 4. Jorge Gomes | → Zabumba/Drums |
| 5. Toninho Ferragutti | → Accordion |
| 6. Gustavo di Dalva | → Percussion |
| 7. Nicholas Krassik | → Violin/ Rabeca |
| 8. Jerry Marques | → Tour/Production Manager |
| 9. Ivan Marques | → Stage Manager/Light Designer |
| 10. Mario Possollo (Leco) | → Sound Engineer - F.O.H. |
| 11. João Ribeiro | → Monitor Engineer/Backline Tech |
| 12. Thiago Braga | → Backline Technician |
| 13. Flora Gil | → Guest |
| 14. Gilda Mattoso | → Press Agent |
| 15. TBC | → Bus driver 1 |
| 16. TBC | → Bus driver 2 |
| 17. Meny Lopes (TBC) | → Management |

16 – GILBERTO GIL - Contact Information:

Here is the list of crew personnel that will be on tour and can be contacted if needed while still in Brazil at the email addresses and mobile numbers listed below. After our departure please contact our European booking agent for local hotel fax numbers and/or the Tour/Production Manager's Traveling mobile telephone number:

Tour/Production Manager

→ Jerry Marques e-mail: jerry@digproducoes.com.br Mobile: +55/21/8144-5000

Stage Manager/Lighting Operator

→ Ivan Marques e-mail: imarquesluz@uol.com.br Mobile: +55/21/9267-4568

Sound Engineer (PA)

→ Mario "Leco" Possollo e-mail: lecopossollo@gmail.com Mobile: +55/21/8839-1201

Monitor Engineer/Backline

→ João Ribeiro e-mail: joaoribeiro@gege.com.br Mobile: +55/21/8844-1597

Press Agent

→ Gilda Mattoso e-mail: gilda.viagem@gmail.com Phone: +55/21/2523-1553

Management

Gege Produções Artísticas

Estrada da Gávea, 135 - Gávea
Rio de Janeiro, RJ CEP 22451-260 - Brasil
Tel: 55/21/3323-1600 Fax: 55/21/2239-9727
Email: gege@gege.com.br
Contacts: **Meny Lopes**

Travel Agent

ABC Turismo

Av. Rio Branco, 151 – 7º andar
CEP 20040-006 - Rio de Janeiro, RJ - Brazil
Tel: 55/21-2509-9888 Fax: 55/21-2242-2427
Cel: 55/21-9984-9787 Email: tres@abctur.com.br
Contacts: Angelica