



Cultural Crossroads: Dvorak in America-Tech and Hospitality Rider

Purchaser please initial in the blank spaces below:

Backline:

1. Screen for projection
2. Hook up for laptop (we provide laptop)
3. Sound for laptop (we provide laptop)
4. 2 handheld wireless mics for speaking

Initials _____

Sound: (to be provided by venue)

A direct in-line mono XLR patch will connect Mr. Nakai's effects unit to the house thru a passive direct

box. He will install his equipment and gaff the cables to the music stand.

Mr. Nakai will be seated with the ensemble left or stage right or up stage center. No downstage center soloist position will be tolerated.

3 - monitors

1 - SM58 microphone on boom stand

2 - Manhasset or Wenger music stands without rolled platen edge

1 - 115-120VAC power drop,

1 - Chair or 32" noiseless stool

1 - Gaffer's tape

1 - mic with on/off switch for talk

Electricity: extension chords, power strips if applicable, all necessary cables

Equipment: (to be provided by venue)

3 - more music stands

3 - extra chairs upstage

1 - Screen for projection of:

- Images
- Video Clips with sound - plug into venue audio

Point of Contact for Contract Purposes:

Marian Liebowitz: Booking Agent

Marian@marianliebowitz.com

619-988-0751

Point of Contact for Advancing Purposes:

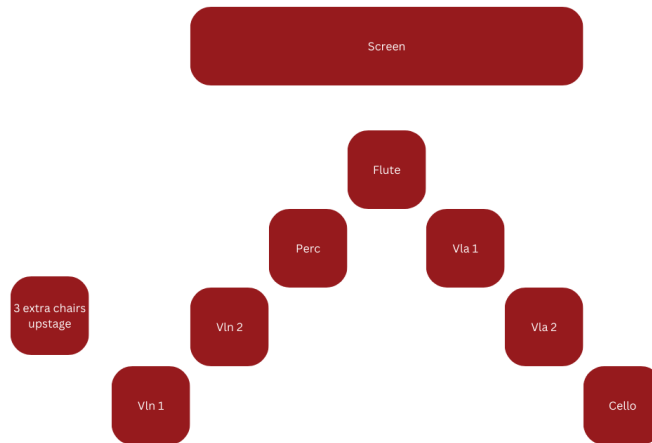
Pamela Freund-Striplen: Artistic Director

pamela@pfsmusic.org

925-482-5201

Initials _____

Purchaser approves all sound equipment or reasonable replacements.



Audience

Cultural Crossroads: Dvorak in America - Hospitality Rider

Purchaser, please initial in the blank space below:

Green Room

- 9 water bottles - preferably at room temperature
- Tea and coffee before sound check
- Light snacks such as chips, cheese, crackers, fruit, veggies, hummus
- 1 Mirror

Hot Meal

- 9 hot meals available after show
- One meal should have no red meat
- Tea and Coffee service

- Water
- Times should be coordinated with Pamela Freund-Striplen

Initials _____

Purchaser approves all hospitality requests or reasonable replacements.

Purchaser:

I agree to the terms and conditions of this contract.

First Name _____

Last Name _____

Signature

Artist:

I agree to the terms and conditions of this contract.

First Name _____

Last Name _____

Signature

Regarding the use of certain amplification processes for the native American flute, I have the following information:

Due to the limited dynamic range of most of the lower pitched instruments, I will need adequate sound support from the house as indicated in the solo technical sheet. Recently, adequate house acoustics required no use of additional amplification and effects units on stage. This must be determined at load-in and sound checks for various house acoustic designs. In either case, a boomed Shure SM58 or radio microphone should be readily available if needed.

The instruments that I perform with are acoustically limited within a mezzo forte range and allowing for succinct breath control to maintain correct tuning pitch, relative to accompanying the ensemble's dynamic requirements within one or more compositions performed etcetera. I will be mixed by the house sound technician to balance my sound with the ensemble of other musicians overall and will maintain my own dynamics by moving closer or further away from the range of the microphone. **IN ALL CASES, ONLY A LOW-IMPEDANCE DIRECTIONAL MICROPHONE SHALL BE USED.** The radio microphone is preferred in-house but if only wired in-house microphones are available then a Shure SM58 on boom stand, adjacent to my placement on stage will be used.

Adjacent monitors for the ensemble may be required to maintain consistency and acoustic balance within performances.

R. Carlos Nakai , Cultural Crossroads 2025+
On-stage Technical Information

rev.12/2024

