



LUNDÚ

Technical Rider and Information Performance & Residency Agreement Rider A

Issue Date: 2021-0215

CONTACTS

Center Stage General Manager

Lisa Booth Management, Inc.
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Production Manager

Robert W. Henderson, Jr.
rhenderson@pleung.co
+1 (917) 434-6310

This Rider is an integral part of the Performance/Residency Agreement and as such, shall be signed by the Presenter's designated representative (such signatory to be the same as for the Performance/Residency Agreement) and returned with the executed Performance Agreement.

Technical information about Lundú is outlined below. The Company is flexible and will work to accommodate Presenter's needs and the specific physical characteristics and equipment complement of the Space. However, the Presenter must contact Lisa Booth Management, Inc. to discuss deviations from these requirements.

Please send us digital files (original source files (VWX, DOCX, etc.) and PDF's) of available lighting, backline, sound, and video equipment, accurate technical specifications and dimensions of the space, etc. no later than three months prior to the engagement.

OVERVIEW

<https://centerstageus.org/artists/lundu>

in artful acoustic performances, Lundú's originals and arrangements of folk standards respond to their environment, complex Afro-Peruvian and Andean roots, and their historic hometown, Arequipa.

Running Time: 70-90 minutes, no intermission.

On-Tour Personnel: The company travels to the USA from Perú and includes conversational English speakers. The production will travel as a group of nine.

Diego Cárdenas – Director and Composer / Guitarist
Fernando Salazar – Arranger and Composer / Guitarist
Robert Sanchez – Winds Instrument Player / Chorus
Marikatia Campos – Vocalist
Diego Manrique – Percussion
Juan Carlos Cárdenas – Percussion
Sebastian Vega – Bassist

Ana Quintanilla – Manager
U.S.-based Company Manager

The Production shall provide

- All performers and production/company manager.
- Repertory, costumes, and props (See props section), unless specified below.

The Presenter shall provide

See attached for additional requirements for:

- **Scenery**
- **Props/Backline**
- **Sound**
- **Projection**

Space. Stage that can hold all equipment and band members with the entire area visible to all members of the audience. Production shall have exclusive use of the Space from load-in through load-out. Stage and all ancillary spaces to be swept and mopped prior to every Company attended event.

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Sound. Presenter will provide professional sound system as described in the attached rider. Please discuss your venue and equipment possibilities with Company. **Presenter provides FOH and Monitor (if needed) Audio Engineers.**

- Head set communication system with a minimum of 3 stations (lighting console, audio console, Stage Manager)
- Paging system from the Stage Manager location to the dressing room(s) and green room(s)

Lighting. Standard contemporary concert light plot with the ability to focus attention on each musician and create varied looks for a 70-90-minute performance. Light plot must be hung, plugged, soft-patched, and in full working order prior to company's arrival. All color and templates must be installed prior to company's arrival. **Presenter provides all color media and templates.**

Company travels with a glass gobo (Center Stage logo) and holder for a standard size ETC Source Four lighting instrument. Please discuss options with Company Manager during advance.

Projection. Company would like use of a video projection system as described in the attached rider. Please discuss your venue and equipment possibilities with Company. Projectionist noted in Crew & Hours below is only needed to confirm projection system is powered on and operational with Company equipment. Projectionist does not operate equipment during the performance.

Crew & Hours. This is not a union company. If the theater is a union house, please discuss crew needs with us in advance. Exact crew composition to be determined in consultation with Company. Crew members must be the same individuals for all rehearsals and performances. All crew members who work the performance, although employees of the Presenter, do so under the direction of the Company's technical staff.

Anticipated schedule with minimum crew needed (assumes venue is prepped in advance: lights hung and focused, sound rung out, platforms set up, backline setup, etc.):

| Day of Performance | | | |
|--|--------------------------|--|--|
| | 4 Hours prior to Curtain | Company Load-in, Backline Final Placement, Sound Check | Light Designer/Programmer 1 FOH/Monitor Audio 1 Deck Audio 1 Electricians 1 Backline Tech 1 Projectionist 1 |
| Days of Subsequent Performance | | | |
| The following schedule assumes no changes have taken place at the venue. If changes have taken place, the schedule above will be followed. | | | |
| | 2 Hours prior to Curtain | Performance Call with minimal sound check | Light Designer/Programmer 1 FOH/Monitor Audio 1 Deck Audio 1 Electricians 1 Backline Tech 1 Projectionist 1 |
| Load-out (Company takes priority.) | | | |
| | 1 Hour | | Same as load-in crew above. |

Residency and Media Activities

For off-stage workshops, music-focused master classes, lec-dems, and radio or other broadcast activities, presenter will provide backline, sound equipment and other scenery/props as requested by the company, not to exceed backline requirements for performances outlined here.

Backstage Accommodations

Internet Access. High speed wifi access required.

Dressing Rooms/Wardrobe. Exclusive use of two chorus rooms, each lockable and secure, to accommodate the Company conveniently located to the stage equipped with sufficient tables, chairs, mirrors, irons and ironing boards, and costume racks required. Rest rooms (not to be shared with the public) with showers (hot and cold water) and towels required.

Green room. A large room (no public access) with tables and chairs sufficient to accommodate the full company is required. A sofa/couch is also appreciated.

Hospitality. Company travels with refillable water bottles. Please provide a freshwater bottle filling station or a source of potable water.

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Hospitality for 9 persons for all full Company calls: Large fruit baskets (fresh and dried fruits), tray of cheese and jams, cookies, crackers, and other light snacks (salty and sweet – peanuts, almonds, prunes), coffee & tea service (black and chamomile requested), soft/energy drinks (Coca Cola, Sprite, and Red Bull), Gatorade, orange and other fruit juices, honey, and ice. Access to a refrigerator is appreciated.

Hot meal after performance required. Please discuss all hospitality plans with Company Manager during advance.

Parking Permits & Access. Presenter agrees to obtain all permits and authorization necessary to allow access for Company vehicle to the loading dock/stage door for the duration of the Company's engagement in the venue and to provide permits and authorization for parking Company vehicles within easy access other venues, as necessary, for the entire time the Company is in residence.

Performance Recording. Company may request audio and/or video recording, including multi-track, if possible, of the performance for non-commercial promotional and archival use.

Merchandise. One 6' table required for merchandise sales. Please discuss any sales requirements or Presenter withholding with Company Manager during advance.

Attached information is integral to this document and incorporated by reference.

Agreed to and Accepted,

For Presenter
PRINTED NAME _____

Deirdre Valente/Lisa Booth
Lisa Booth Management, Inc. for Center Stage

Date: _____

Date: _____



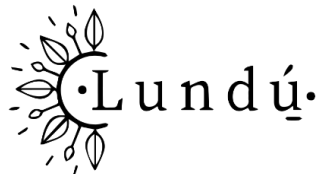
Technical Information Center Stage 2022 U.S. Tour

Manager

ANA QUINTANILLA ZAVALA

Musical Director

DIEGO CÁRDENAS RODRIGUEZ



www.lundumusic.com

GENERAL CONDITIONS

This document describes everything necessary for the performance by Lundú. We are aware of the difficulties to achieve all of these requirements, so do not hesitate to contact us for any problems or concerns you may find. All the information presented here will help us present an excellent show.

In addition to stage set up, two sound scenarios are outlined here: FULL with 40 channels with a 7+ mix monitor system, and REDUCED with 24 channels with a 4 mix monitor system. Props and backline requirements are the same for either scenario.

All sound, video, lighting, and projection systems and equipment as well as scenery, props, and backline must be in place and checked prior to the band's load in and sound check.

TEAM

| | | |
|---|------------------|------------------------------|
| 1 | Diego Cárdenas | Musical director / Guitarist |
| 2 | Marikatia Campos | Lead Voice |
| 3 | Robert Sanchez | Wind instruments / Choir |
| 4 | Fernando Salazar | Guitarist |
| 5 | Kanko Cárdenas | Percussionist |
| 6 | Diego Manrique | Percussionist |
| 7 | Sebastian Vega | Bass player |
| 8 | Ana Quintanilla | Manager / Stage supervisor |

PROPS

- (3) platforms of 3.50 by 3.50 mts, at a height of 0.5 mt. (sides) (12' x 12' x 1'-6"H), secured and stable, each with an entrance ladder, shall be covered on its sides with black cloth and with carpets on the surface.

If performing without platforms, **we must have the carpets, one for each group of instruments;** we suggest 3.50 by 3.50 mts (12' x 12'), Arabic carpet design or similar (size adjusted depending on the size of the space).

- (4) matching chairs (black preferred) without armrest, 0.5 meters (~18") of height approximately. The style of the chairs should be according to the stage design.
- (4) tables of 0.5 meters by 0.5 meters and 0.6 meters (18" x 18" x 20"H) of height approximately to hold instruments during the performance. The style of the tables should be according to the stage design. One table for each instruments group. **Please see the STAGE PLOT.**





BACKLINE

- **01** Guitar clean amp: **Fender, Roland, Dvmark, Laney (no Marshall)**
- **01** Bass amp: **Mark bass or similar**
- **01** Snare: We suggest **14" by 6" inches Tama Super Star Bubinga or similar.**
- **01** Snare stand
- **01** Octapad stand.
- **03** Cymbal stands.
- **01** Bongo stands.
- **01** Quinto (**11" inch Conga**). We suggest **LP, Meinl, Pearl or similar.**
- **01** Conga (**11.75" inch Conga**). We suggest **LP, Meinl, Pearl or similar.**
- **01** Tumba (**12.5" inch Conga**). We suggest **LP, Meinl, Pearl or similar.**
- **01** Double Bass calibrated with good condition strings, with bow
- **02** Ipad stands.
- **03** Music Stands
- **02** Acoustic Guitar Stand

PROJECTIONS

- Lundú ensemble travels with videos and photos that can be projected during their performances but requires a projector and screens. Please let us know if this equipment is available.
- We will have a laptop for projections (01 HP Laptop) using a HDMI connection with 1080p resolution.
- Projection on stage will be behind the performers on ECRAN (*trans: projection screen*).
- If we don't have an ECRAN on stage, can be on screens in the performance area so long as they do not obstruct audience viewing.
- The bassist operates the projections during the performance from on stage.

SOUND CHECK

During the sound check, the doors for public access must be closed.

SOUND EQUIPMENT

ENERGY SUPPLY

- According to the instrumentation of the ensemble, **every platform requires at least 2 or more electrical outlets.**

FRONT OF HOUSE

- For FOH, we suggest the following brands:
 - L-Acoustics
 - JBL VTX
 - Adamson
 - D&B Audiotechnik
 - Meyer Sound
 - Nexo STM

CONSOLE

- The console must have 40 input channels. We advise the following brands:
 - DIGICO (SD SERIES)
 - AVID
 - YAMAHA CL SERIES – QL SERIES - M7CL - LS9
 - SOUNDRAFT (VI SERIES – SI SERIES) *
 - BEHRINGER X SERIES

MONITOR

If Presenter provides Monitor console with operator, the console should have 7+ mixes, dynamic processing and effects.

All the members, except the lead voice, have their own headphones and wired in-ear monitor amplifiers. Each member requires an XLR/TRS cable. The lead voice travels with a wireless in-ear system.

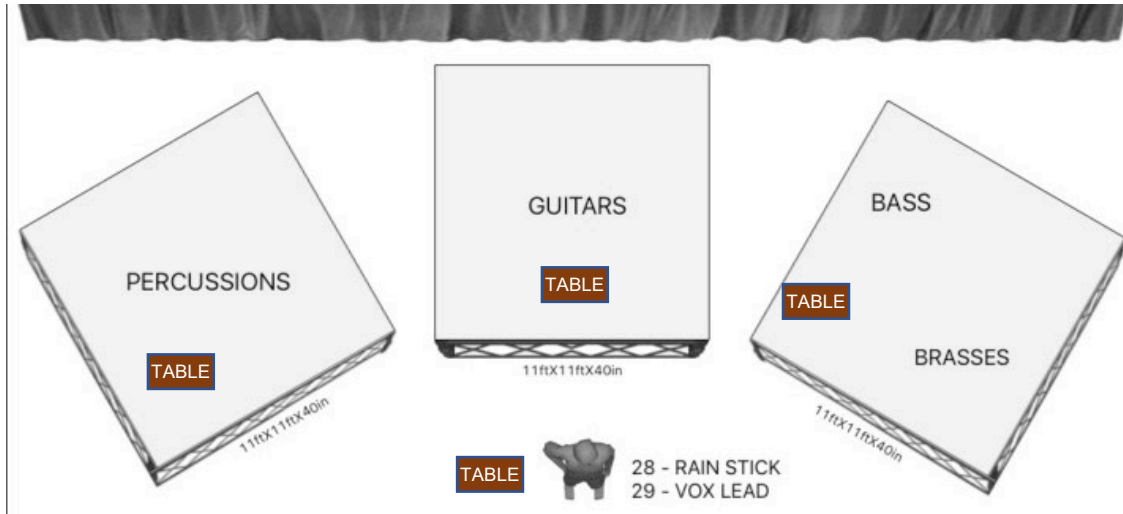
| MONITOR LIST FULL | | | |
|--------------------------|--------------------------------------|--|-----------|
| | DESCRIPTION | MONITOR | EQ |
| 1 | KANKO CÁRDENAS (PERCUSSION 1) | IN EAR (IN EAR MONITOR AMP) | OK |
| 2 | DIEGO MANRIQUE (PERCUSSION 2) | IN EAR (IN EAR MONITOR AMP) | OK |
| 3 | FERNANDO SALAZAR (GTR 01) | IN EAR (IN EAR MONITOR AMP) | OK |
| 4 | DIEGO CARDENAS (GTR 02) | IN EAR (IN EAR MONITOR AMP) | OK |
| 5 | SEBASTIAN VEGA (BASS) | IN EAR (IN EAR MONITOR AMP) | OK |
| 6 | ROBERT SÁNCHEZ (WIND INSTRUMENTS) | IN EAR (IN EAR MONITOR AMP) | OK |
| 7 | MARIKATIA CAMPOS (LEAD VOICE) | IN EAR – SHURE PSM 900 or equivalent Company travels with one wireless in-ear system. | OK |

INPUT LIST FULL

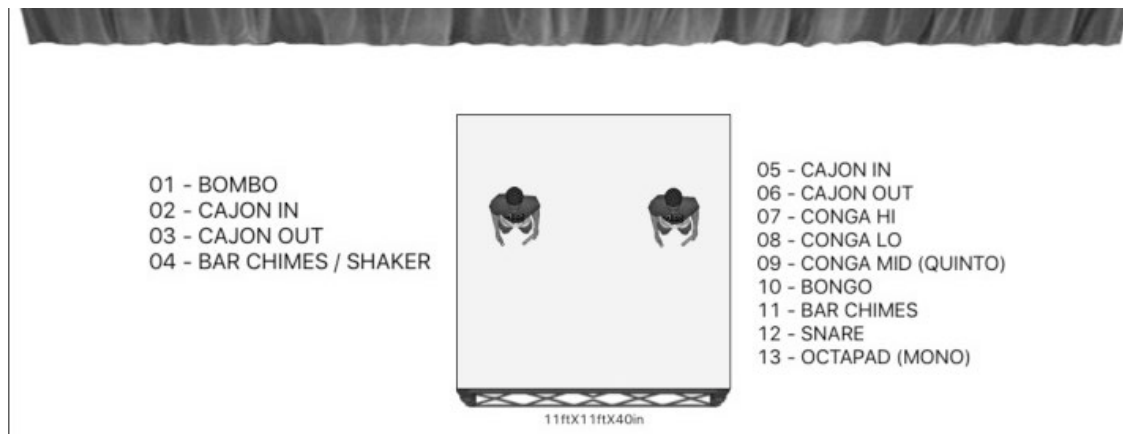
| MIX | INSTRUMENT | PLAYER | MIC / D.I. | STAND |
|-----|--|------------------------|-----------------------------------|------------|
| 1 | BOMBO (ANDEAN KICK) | KANKO | SHURE BETA 57 | BOOM |
| 2 | CAJON (1) IN | KANKO | SHURE BETA 91 | SHORT |
| 3 | CAJON (1) OUT | KANKO | SHURE SM 57 | SHORT |
| 4 | BAR CHIMES - SHAKER | KANKO | SHURE BETA 57 | BOOM |
| 5 | CAJON (2) IN | DIEGO M. | SHURE BETA 91 | SHORT |
| 6 | CAJON (2) OUT | DIEGO M. | SHURE SM 57 | SHORT |
| 7 | CONGA HI | DIEGO M. | SHURE SM 57 / BETA 56 | CLAMP |
| 8 | CONGA LO | DIEGO M. | SHURE SM 57/ BETA 56 | CLAMP |
| 9 | CONGA MID | DIEGO M. | SHURE SM 57/ BETA 56 | CLAMP |
| 10 | BONGO 1 | DIEGO M. | SHURE SM 57/ BETA 56 | BOOM |
| 11 | BAR CHIMES - SHAKER - CYMBALS (PERCUSSION FX) | DIEGO M. | SHURE SM 81 | BOOM |
| 12 | SNARE UP | DIEGO M. | SHURE BETA 57 | CLAMP/BOOM |
| 13 | OCTAPAD (MONO) | DIEGO M. | D.I ACTIVE RADIAL | |
| 14 | WOOD BONGO 2 | ROBERT | SHURE BETA 57 | BOOM |
| 15 | QUIJADA 1 – COW BELL | ROBERT | AKG C - 414 | BOOM |
| 16 | TENOR SAX 1 | ROBERT | SHURE BETA 98A - DPA 4099 | CLIP |
| 17 | SOPRANO SAX 2 | ROBERT | SHURE BETA 57 | BOOM |
| 18 | QUENA / TRAVERSE FLUTE / PAN FLUTE | ROBERT | SHURE BETA 57 | BOOM |
| 19 | EWI – ELECTRONIC WIND INSTRUMENT | ROBERT | D.I ACTIVE RADIAL | |
| 20 | ELECTRIC BASS | SABASTIÁN | D.I ACTIVE RADIAL | |
| 21 | DOUBLE BASS | SABASTIÁN | DPA 4099 O SIMILAR | CLIP |
| 22 | ACOUSTIC GTR 1 | FERNANDO | DPA 4099 O SIMILAR | CLIP |
| 23 | QUIJADA 2 (PERCUSSION FX) | | AKG C – 414 | BOOM |
| 24 | ACOUSTIC GTR 2 | DIEGO C. | DPA 4099 OR D.I. ACTIVE RADIAL | |
| 25 | CHARANGO | DIEGO C. | D.I ACTIVE RADIAL | |
| 26 | ELECTRIC GTR | FERNANDO & DIEGO C. | GUITAR AMP, WITH SHURE SM57 | |
| 27 | COW BELL / CAJITA (PERUVIAN PERCUSSION) | | SHURE BETA 57 | BOOM |
| 28 | RAIN STICK | MARIKATIA | AKG C-414 | BOOM |
| 29 | LEAD VOICE | MARIKATIA | NEUMMAN KMS105 | BOOM |
| 30 | CHORUS VOICE 1 | ROBERT | SHURE BETA 58A | BOOM |
| 31 | CHORUS VOICE 2 | FERNANDO | SHURE BETA 58A | BOOM |
| 32 | CHORUS VOICE 3 | DIEGO C. | SHURE BETA 58A | BOOM |
| 33 | AUDIENCE MIC FOR AUDIO MONITORING | | CONDENSADOR MIC OR SHOTGUN MIC | SHORT |
| 34 | SPARE VOCAL | | SHURE KSM 9 WIRELESS | |

STAGE PLOT FULL

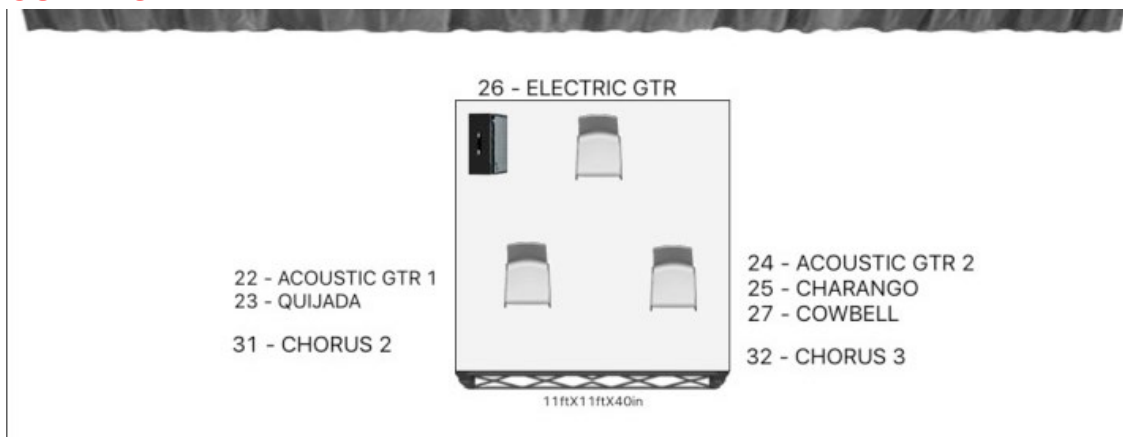
MAIN



PERCUSSIONS

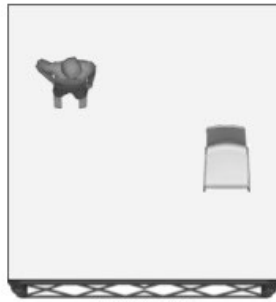


GUITARS



BASS & WINDS

20 - ELECTRIC BASS
21 - DOUBLE BASS



14 - BONGO
15 - QUIJADA 1
16 - TENOR SAX
17 - SOPRANO SAX
18 - QUENA/FLUTE
19 - EWI

30 - CHORUS 1

11ftX11ftX40in

INPUT LIST REDUCED

| | INSTRUMENT | PLAYER | MIC / D.I. | STAND |
|----|----------------------------------|---------------------|----------------------------------|---------------|
| 1 | CAJÓN (1) | KANKO | SHURE SM 57 | SHORT |
| 2 | BOMBO (ANDEAN KICK) | KANKO | SHURE BETA 57 | BOOM |
| 3 | BAR CHIMES / SHAKER | KANKO | SHURE BETA 57 | BOOM |
| 4 | CAJÓN (2) | DIEGO M. | SHURE SM 57 | SHORT |
| 5 | CONGA HI | DIEGO M. | SHURE SM 57 / BETA 56 | CLAMP |
| 6 | CONGA LO | DIEGO M. | SHURE SM 57/ BETA 56 | CLAMP |
| 7 | BONGO / SHAKER / CYMBALS | DIEGO M. | SHURE SM 57 / BETA 56 | CLAMP / BOOM |
| 8 | SNARE | DIEGO M. | SHURE BETA 57 | CLAMP |
| 9 | OCTAPAD | DIEGO M. | D.I ACTIVE RADIAL | OCTAPAD STAND |
| 10 | ACOUSTIC GUITAR (1) | FERNANDO | DPA 4099 OR SIMILAR | CLIP |
| 11 | ACOUSTIC GUITAR (2) | DIEGO C. | DPA 4099 OR D.I ACTIVE RADIAL | |
| 12 | ELECTRIC GUITAR | FERNANDO & DIEGO C. | GUITAR AMP, WITH SHURE SM57 | SHORT/BOOM |
| 13 | CHARANGO | DIEGO C. | D.I ACTIVE RADIAL | |
| 14 | ELECTRIC BASS | SABASTIÁN | BASS AMP, WITH D.I ACTIVE RADIAL | SHORT/BOOM |
| 15 | CAJITA / QUIJADA / JAMBLOCK | ROBERT | SHURE BETA 57 | BOOM |
| 16 | SAX (1) | ROBERT | SHURE BETA 57 | BOOM |
| 17 | SAX (2) | ROBERT | SHURE BETA 57 | BOOM |
| 18 | QUENA / FLUTE / PAN FLUTE | ROBERT | SHURE BETA 57 | BOOM |
| 19 | EWI – ELECTRONIC WIND INSTRUMENT | ROBERT | D.I ACTIVE RADIAL | |
| 20 | LEAD VOICE / RAIN STICK | MARIKATIA | NEUMMAN KMS105 | BOOM |
| 21 | CHORUS VOICE 3 | ROBERT | SHURE BETA 58A | BOOM |
| 22 | CHORUS VOICE 1 / JAMBLOCK | DIEGO C. | SHURE BETA 58A | BOOM |
| 23 | CHORUS VOICE 2 | FERNANDO | SHURE BETA 58A | BOOM |

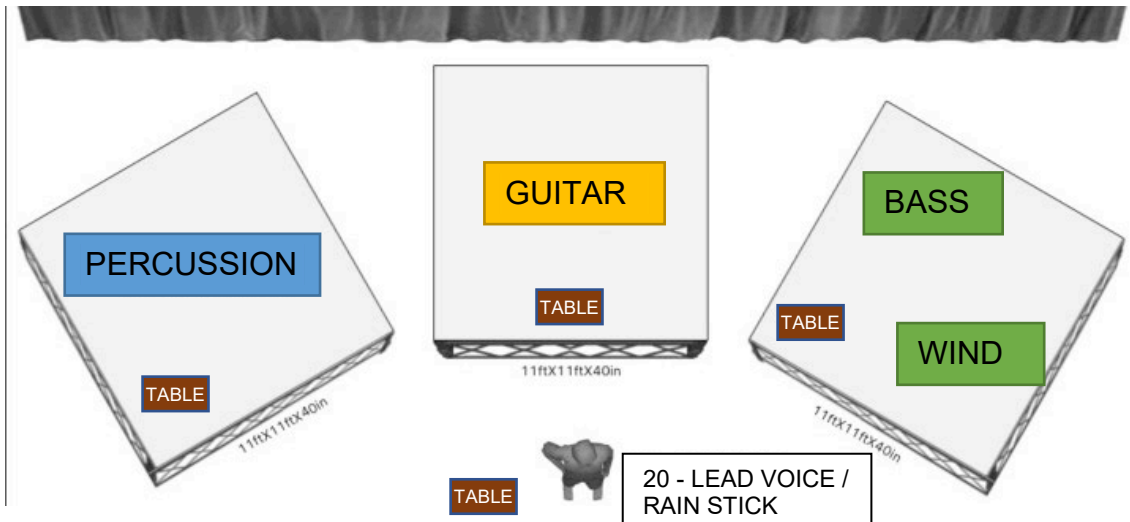
MONITOR LIST REDUCED

| | DESCRIPTION | MONITOR | EQ |
|----------|--|--------------------------------|----|
| 1 | KANKO y DIEGO M. (PERCUSSION 1 & 2) | IN EAR (IN EAR MONITOR AMP) | OK |
| 2 | DIEGO C. Y FERNANDO (GUITARS 1 & 2) | IN EAR (IN EAR MONITOR AMP) | OK |
| 3 | ROBERT Y SEBASTIAN (WINDS & BASS) | IN EAR (IN EAR MONITOR AMP) | OK |
| 4 | MARIKATIA (VOCALS) | IN EAR (IN EAR MONITOR AMP) | OK |

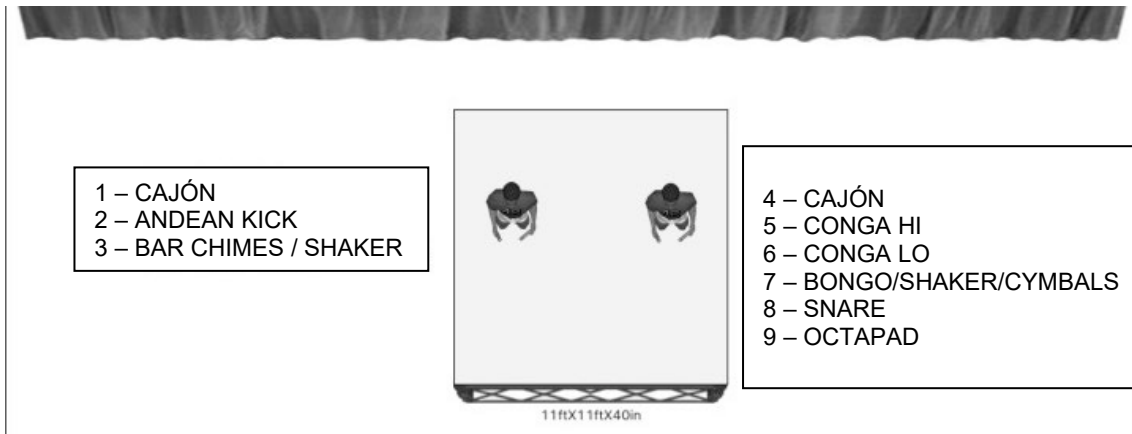
STAGE PLOT REDUCED

For this format, platforms are not required, but location of the musicians is the same.

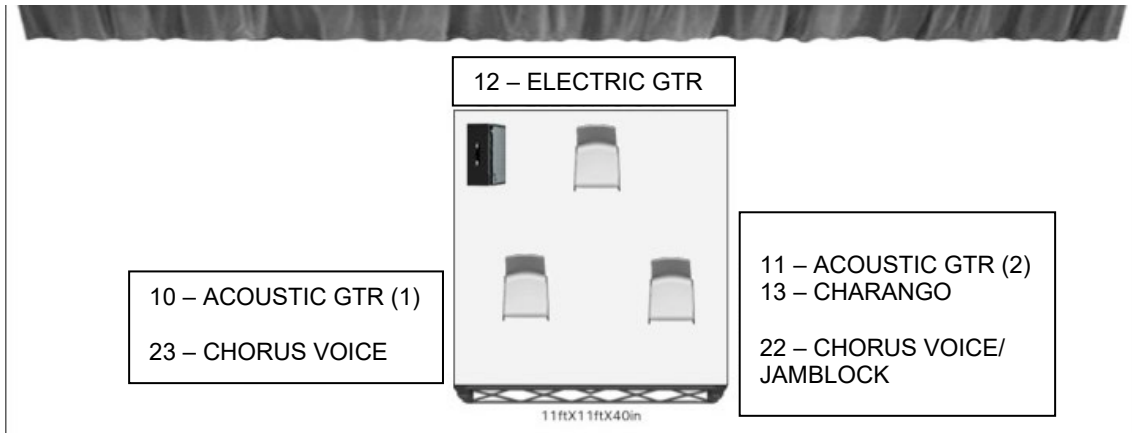
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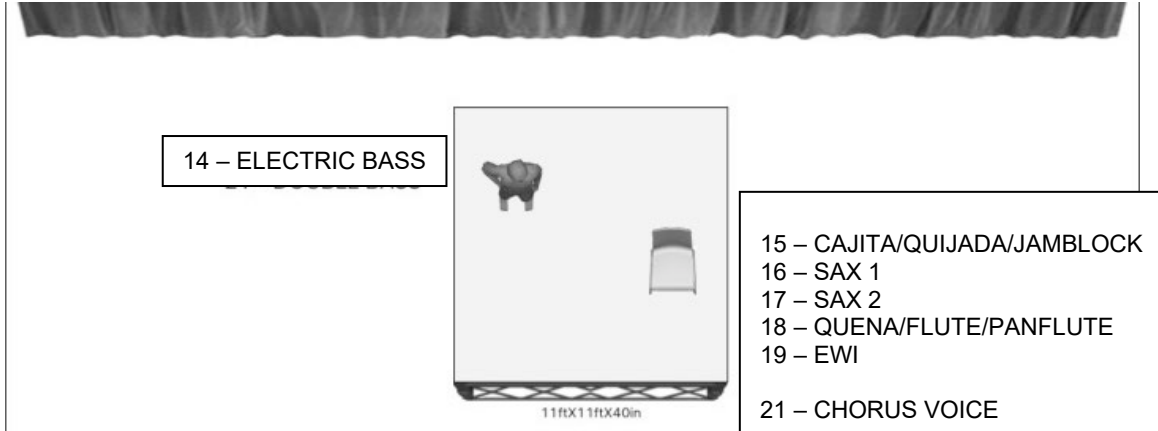
PERCUSSION



GUITARS



BASS & WINDS





COMPANY TRAVELS WITH THE FOLLOWING:

PERCUSSION

- 01 Andean Kick
- 02 Peruvian Cajón
- 01 Bongos
- 01 Wood Bongo
- 02 Quijada de burro (Peruvian Percussion)
- 02 Cymbals
- 04 Shakers
- 01 Rain stick
- 02 Bar chimes
- 01 Octapad
- 02 Cajitas (Peruvian Little Percussion)
- 03 Jamblock
- 01 Güiro
- 01 Chakchas (Andean percussion)

WINDS

- 01 Tenor Sax
- 01 Soprano Sax
- 01 Transverse Flute
- 02 Quenas (Andean Flute)
- 02 Harmonicas
- 01 EWI (Electric Wind Instrument)

GUITARS AND BASS

- 02 Acoustic Guitars
- 01 Electric Guitar
- 01 Electric Bass
- 01 Charango

AUDIO AND FX PROCESSORS

- 06 Guitar Pedal Effects
- 01 Voice Pedal Effect
- 07 In Ear Headphones for personal monitoring
- 07 Wired Monitor Amps
- 02 Audio Interfaces

STANDS

- 02 Guitar Stands
- 02 Sax Stands
- 01 Transverse Flute Stand