
CONTRA TIEMPO

ACTIVIST DANCE THEATER

**“joyUS justUS”
Covid Safe
Technical Rider
US Tour 2022**

“joyUS justUS” is an evening length, dance theater performances for 6 to 8 company members, a COMMUNITY CAST (CAST) of 8-10 local dancers and 30-50 'participant observers' called the COMMUNITY ALTAR (ALTAR), all who will be seated on-stage throughout the duration of the performance . The community CAST and ALTAR are a reflection of "US" and need to reflect diversity in age, size, race, gender, etc. The work onstage is an hour and 15 minutes in length, with a 15 minute intermission, and is followed by an audience 'get down' (dance party) onstage, that should last 30 minutes (production runs 2 hours). The work invites and encourages audience participation and breaks the boundaries between the performers and spectators.

The piece can be performed in traditional proscenium stages, black boxes and non-traditional performance spaces, but this version is specifically designed for Covid safety measures. Since there will be "participant observers" in the community CAST, the technical requirements for this rider will be organized in three parts: technical needs for the venue, technical needs for the stage and details for engaging the local community. All of these items listed are optimal but are subject to change based on venue. Sections below specify the needs of the CONTRA-TIEMPO Company Members, the Community CAST and the Community ALTARS.

The performance aims to use the resources of the venue unless otherwise stated. Substitutions must be pre-approved by the Artistic Director and Technical Director. As this work is highly site-specific in design, a virtual site visit must be conducted at least 12 weeks prior to the engagement and as per the Artistic Director's, Technical Director Designer's, and Tour Manager's schedule to establish seating chart and determine performance play-spaces ideas.

Additionally, time must be scheduled in advance of the focus call for further design and implementation/ blocking rehearsal.

CONTACTS

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DESIGN/CONCEPT

“joyUS justUS” is an evening-length participatory Urban Latin Dance Theater experience that is a living, breathing, evolving embodiment of radical joy and transformational (restorative) justice. Whenever humans have survived immense hardship and injustice, prevailing with their humanity intact, the presence of joy or, the knowingness and celebration of our true beauty and power has always been at the root. “joyUS justUS” reclaims the dominant deficit based narrative of people of color in this country as being underprivileged, voiceless, powerless, and victimized, and flips it on its head by embodying stories of joy and transformation from the performers and community members who have been part of the creative process in Los Angeles and beyond.

The "US" is the collective US and refers to the collective of artists who generated the work, the community members in South LA who were a part of choreographic labs throughout

the creation of this work, our city, your city, the community where we are touring, our country, our world. CONTRA-TIEMPO's new work embodies 'US', through movement, sound, rhythm, words, and song, while inviting audiences locally and nationally to actively participate in what they're experiencing on the stage, and continuing to engage in the telling of their own truths. The work is a celebration of connection, the femininx and the power of community. The work can be performed with Las Cafeteras (who have their own tech rider) or without - either way there are live vocal, instrumental and music elements woven throughout.

"joyUS justUS" brings performers, local participants and audience together in one surrounding space, creating community and a shared experience through exploring the four elements: water, air, earth and fire. As an immersive performance "joyUS justUS" aims to go beyond the limitations of the theatrical environment. Design of this piece aims to embrace the unique space of each venue, responding to architecture and geographical location, by bringing in the cultural and environmental elements. This site-specific approach intends to evoke the 5 senses of audience members and performers through light, sound, vibration, texture, and smell.

The production will tour with 6 large altar quilts and 3 physical altars (made of 3-9 theater cubes and 48 cut flowers, provided by the venue) upstage center, and downstage left and downstage right. In between these two altarpieces and underneath the center altar quilt live the cajon (the performers will need a mics for venues larger than 250 seats). Every theater seat will be individually draped with a strip of material that audience members are free to use during the performance. We encourage each venue to find bright colored material to donate to the work from their local community, collected from gathering donated fabric. We understand that some patrons might take them with them as a memory piece.

SPACE

Pre-performance note: The entire space is 'scrubbed' with sage and palo santo. Ideally this is by burning real sage and palo santo throughout the stage/house, but can also be through an essential oils spray. This happens before the public enters, meaning no open flame during the performance.

1. "joyUS justUS" can be adjusted to various stage types and dimensions. The preferred set up is proscenium with the community CAST & ALTAR completing the circle onstage.
2. Floor: As "joyUS justUS" is a dance performance, stage needs to be sprung-wood. The piece is performed without shoes (except for the last piece/dance party) so black Marley is preferred. Marley will be tightly and professionally laid prior to the company's arrival. Marley will be free of blemishes, bubbles and rips (in order for dancers to safely dance with and without shoes). If there is a high quality, finished wood surface (with out blemishes, splinters, nails or anything that could hurt bare feet), this could also work.

Once the seating chart is defined, the area that needs to be covered will be articulated. Optimal dimensions for marley is 40' x 40' (or 36' x 36'). These dimensions will need to be confirmed and communicated to the company, a month prior for each location.

3. Masking: To be decided and specific decisions to be made for each venue to serve the work in the best way possible. This decision can be made during the production meeting that is following the first virtual site visit. As of September 2022 we are asking all audience members to be masked. Especially those sitting on stage in the community altar, as performers will be unmasked on stage and masked as they move through the house.
4. Performers will need access from the stage to the house. If the stage is at a different height, two stair units will be necessary on DSR and DSL. Also, performers will be entering the stage from USR, USL, DSL, and DSR throughout the performance
5. As a site-specific immersive experience, the seating chart is one of the main design aspects for "joyUS justUS". The seating chart to be created specific to each venue, but needs to include ideally two rows of seats curved around the SL, upstage and SR which gives the illusion of performance in the round. Ideally, the back/outer row is made of chairs and the front/inside row is made of backjacks, meditation chairs or seated cushions. The presenter, venue's House Manager and Technical Director, CONTRA-TIEMPO's Artistic Director, Technical Director and Company Manager will meet via a conference call, to speak specifically about the seating chart at least 12 weeks prior to the engagement. Upon agreement on the seating chart, in the following weeks, light plot and the scenic drawing will be shared by CONTRA-TIEMPO. As this is a site-specific performance, final decision and reviews to be made on site regarding seating chart upon the arrival of the company.
6. On each and every seat in the house, a piece of fabric will be put on by the ushers. This piece of fabric will be used for audience participation.

SEATING

Below are possible seating scenarios to create the illusion of a 'community ALTAR' - a diverse group of people surrounding the work/ holding space:

- Black box theaters and galleries: Audience in the round, leaving several openings for dancer's and audience's entrances/exits USR, USL, DSR, DSL and a opening/gap left for the altar and cajon. Seats can be partially or fully on the risers. The dancers will engage with all sides of the audience throughout.
- Larger houses/proscenium theaters: two rows of 'participant observers'/community ALTAR, on stage. If needed (due to fire code or sight line), the obstructed seats in the house can be marked off. These participants will be asked to mask.

Note: Seating can be reconfigured for any conventional and unconventional venue, including schools, museums, art galleries, lobbies, parks, amphitheaters etc. Our interest is not to limit the number of audience members - but to have the audience members locate themselves in the

work as participant observers and to see one another.

SET/PROPS

Presenter will provide 48 or more cut flowers (multi-colored Gerber Daisies) for the altar in addition to 1 flower for every 10 audience member/seat sold (ex: 40 additional flowers for a venue selling 400 seats) - these flowers will be used on the altars and stay for the whole run as well as used in the piece / left for the audience and some will need to be replenished for each full length show (if there are multiple engagements in the venue) - flowers are not needed for school/student shows.

The company will travel with 6 large fabric sculptures (quilt) that will set the space as an altar. Each altar quilt has been fire proofed and certified. Each quilt is approximately 6'x 17' (the exact dimensions vary from quilt to quilt) and have 10 grommets, each quilt to be hung with tie lines via these grommets. Depending on the height of the venue, 6' black pipes and necessary hardware for each quilt might be required in order to tail down the quilts to create the floating effect with a black background. The quilts are also capable of being hung on trees with proper ladders and ideally encircle the stage and audience with three closer to upstage, with one on house left and one on house right.

The height of the quilts are TBD in each venue. The exact location of the quilts will be plotted is subject to adjustment on site, but generally are hung US on stage. In an outdoor venue, we may need to strike the quilts in between shows if the wind is above an acceptable level. Sandbags and tieline might be needed in order to help keep the lower portion of the quilts in place.

Colorful fabric stashes to be placed on each seat in the house and on the ALTARS. These stashes are approximately 5"x2'.

- 3 Large rehearsal cubes and 6 medium rehearsal cubes for the Altar along with enough black fabric / curtain to cover.
- The most important aspect of the surrounding/ site specific design is the venue and the crew to be open to create new applications for the core ideas of the design within the constraints of the venue.

LIGHTS (1)

- Uniting the performance and spectator areas and creating one surrounding experience is the lighting concept. Therefore highlighting the architecture of the theater, lighting the audience in certain scenes is important. There is a "stars" gobo system dedicated to this idea. The system covers the stage, the apron, the house and the architecture and it is

adjusted to the venue and to the resources in collaboration with technical crew. Contra Tiempo provides 12 of the star gobos in this system and depending on the size of the venue and the rest of the gobos to be provided by the venue.

- Two hazers to be used to create a consistent environment throughout the stage and the house. This hazer needs to be water based due to the health conditions of the performers. Atmosphere is an essential aspect of the work and cannot be compromised
- Playing area includes the stage, the apron, the orchestra pit, the orchestra, the aisles, the balconies. Some sections of the work to be fit to the space choreographically by the artistic director or rehearsal manager on site. When performers are in these unconventional areas, house lights, and lighting systems that are dedicated to the orchestra, and some specials are to be used.
- The most important aspect of the surrounding/ site specific design is the venue and the crew to be open to create new applications for the core ideas of the design within the constraints of the venue and the agreement. The crew is kindly asked to be collaborative in this unconventional process.
- Light Plot specific to the venue to be provided by the technical director one month prior to the load in following the production meeting.

LIGHTS (2)

To be provided by the technical director of the venue to the company 12 weeks prior to the engagement:

- An accurate, scaled theater ground plan and section (Vectorworks and PDF)
- Electrics, Audio, Audio-Visual Inventor
- Tech rider of the venue
- Rep plot, if applicable
- Any restrictions/guidelines for any potential performance area.
- Photographs and/or video of the venue including the stage and the house.
- The most important aspect of the surrounding/ site specific design is the venue and the crew to be open to create new applications for the core ideas of the design within the constraints of the venue and the agreement. The crew is kindly asked to be collaborative in this unconventional process.
- Tech Table to be provided in the required location of the house prior to Technical Director's arrival. Tech Table to include, Di Box usb input for computer, 2 Clear com, and at least 4 feet of extra space.

Light Board and show files

- For the lighting console, ETC EOS family is strongly preferred. The local board operator must be proficient with the control board of the venue.
- The show file for "joyUS justUS" main show and student show will be provided prior to tech. This file to be used for only cue structure and timing.

Light Systems

- joyUS justUS uses 4 booms on stage located USR, USL, DSR and DSL in a diagonal manner. Each boom has 5 fixtures. The location of the booms to be specified on the light plot and subject to adjustment/change on site.
- joyUS justUS uses strip lights (preferably Altman zip strips) as footlights; 2 6' or 8' zip strips on DS, SR and SL. @ 6' or 8' zip strips are used to uplight the fabric quilts on US location of these units to be specified on the light plot and is subject to adjustment on site.
- Preferably PAR 64 (WFL) backlight system; 3 row minimum, two color (R 80 and no color)
- Lighting design for joyUS justUS includes multiple template systems listed below. CONTRA-TIEMPO tours with some of the gobos, However depending on the size of the venue, systems are subject to expand and the extra gobos are to be provided by the venue. All the gobos are size B.
 - Star system: (6) R79005, (6) R77884, (3) R77896
 - Fire system: (8) R77274, (1) R77277
 - Water system: (5) R77906, (5) 77958, (3) R77761
 - Grid system: (2) R 77090 , (2) GAM 249, (2) GAM 739, (4) R77756
- The time needed to focus gobos systems ONLY, is minimum 4 - 6 hours.
- Color filters to be provided by the venue.
- If the venue is a fly house and the dance party takes place on stage, a 12" mirror ball to be provided by the venue.
- Front of house fixtures to be refocused and repurposed in order to support dance party lighting in the house.

SOUND

- “joyUS justUS” performances use both recorded and live music.
- For the performances with the band Las Cafeteras, a separate tech rider for the band to be provided by Las Cafeteras directly.
- An Apple Mac computer with QLab to run sound files to be provided by the venue.
- The main show file, student show file, and pre-show file to be provided by the company. The edits to Qlab depending on needs at the venue to be made by Audio1/Sound Engineer.
- A dedicated sound technician who is experienced in mixing live music to be available during all tech rehearsals and performances. This cannot be a job for a student.
- A minimum of two monitors to be placed on stage for the dancers.
- For the joyUS justUS dance party at the end of the performance, a local DJ will be performing for 30-45 minutes each night. The sound needs for the DJ to be determined upon a meeting with the DJ. DJ booth to be set off stage and ideally rolled on stage at the end of the performance.
- 7 wireless lavalier countryman style mic to be used during the show by the performers - for certain black boxes these might not be needed, due to the acoustics.
- These mics are used for singing, speaking, and beatboxing and ideally match the skin tone of the performers (1 cream/peach, 2 light brown/cafe, 2 dark brown/chocolate)
- Belt packs/velcro pieces for mics to be provided (performers dance with mics on)
- Performers will be putting their mics on and off throughout the performance due to

choreographic needs. Therefore, A2 to be provided by the venue, located on SR.

- 3 floor mics (PCC) along the audience seating on deck, to be set up during load in. Mics to be used to enhance stomping and clapping during the last movement sequence
- Wired headsets to be provided backstage left, at the lighting console, sound console, and SM calling area. One wireless headset to be provided for the tour manager who plays the role of assistant stage manager during performances.
- Two god mics to be provided at the tech table to be used by the Technical Director and the Artistic Director or Rehearsal Director, to be used during rehearsal.

COSTUMES/WARDROBE

1. Presenter will provide a wardrobe supervisor for the duration of the Company's residency in the space.
2. joyUS justUS costumes to be dry cleaned only at the end of the performance week, immediately following the last performance. Costume to be vodka sprayed, air dried and steamed between the shows. Under garments will be machine washed on gentle and hung dry between shows.
3. Basic mending might be needed as well. The Rehearsal Director will make requests to the wardrobe supervisor within the time given.

DRESSING ROOMS

-Artists need at least 2 private changing areas to accommodate 4-5 dancers each, immediately adjacent to the performance area.

-Dressing rooms shall be locked or guarded when artists are on stage.

-Dressing rooms shall have mirrors and running water, soap, a minimum of five chairs and fourteen clean towels.

-Private gender neutral bathrooms backstage for performer use only.

-2-4 Hepa air filters in dressing and green rooms.

-Filtered water Access

-masks and hand sanitizer available at all times

REHEARSAL SPACE

1. Artists will have access to stage a minimum of 4 hours prior to show time for each performance. If the stage is not accessible, the artists will have access to a rehearsal space with a sprung dance floor within the building. No other space is acceptable at this time.
2. During off stage rehearsals, the venue will provide a boombox with 1/8" audio jack input or sound person to help with running sound.

HOSPITALITY

Dancers will bring their own reusable water bottles, and the presenter should provide pitchers or other access to filtered water. (NO plastic water bottles please.)

Presenter will provide Kombucha, green juices, hot coffee, hot water boiler and tea whenever the Company is in the theater. Fruit, granola bars, salad, hummus, yogurt, granola, crackers and veggies, dried kale, kale chips, nuts, seeds and assorted deli platters with meats/fruits/vegetables. Snacks to be provided every day company is in the venue. Fresh food is preferred with minimal packaging/plastic. Please provide metal/reusable cutlery.

Two daily warm catered meals will be provided during the meal breaks prior to performances and rehearsal, 3-4 hours before the show begins (to allow for digestion) with vegetarian & vegan options. Please provide metal/reusable cutlery. Menu to be worked out with the tour/production manager. Breakfast should be provided if we are in the venue before 11am.

CONTRA-TIEMPO is an environmentally friendly company and requests no usage of plastic items like bottles, cups and utensils for catering purposes. Please provide paper plates and reusable cutlery. **PLEASE NO PLASTIC WATER BOTTLES.**

Presenter will supply towels on stage for dress rehearsal and performance.
Company will have access to working and reliably fast WiFi in the venue.

COVID Protocol

- Each company member requires access to a rapid/PCR test upon arrival & required to test again every 3 days.
- All tech crew are required to test upon company's arrival and every 3 days.
- All tests are provided by the venue.
- Masked and hand sanitizer are available
- All crew are required to be masked
- Performers will be masked when off stage and unmasked while performing

- Audience members are requested to wear masks. We understand that it isn't legal in some places to require masks, but it is strongly recommended.
- During the dance party at the end masks are required to enter into the performance space, from the audience.
- After the 3rd day if someone tests positive and travel is delayed due to the positive test, the venue will provide up to 5 days of extra housing for the infected person.

Housing

- Company requires access to 50mbps upload and download minimum internet accessible by ethernet and wifi.
- Two houses/townhouses (Airbnb or local company) are preferred with a total of 8-9 bedrooms with 4-5 bathrooms. for company covid precautions with Kitchen and laundry.
- If private housing isn't available and a hotel is the only option, 8-9 rooms are needed. Each cast/crew member will need their own room for covid precaution.

Transportation

- Air travel should only be booked on airlines whose policies comply with federal and international COVID-19 regulations. The aircraft must also be equipped with HEPA filtration systems.
- Rental Car: Presenter will arrange 2 private minivans for company and equipment.. Company cannot travel in a shared car with other passengers outside of the company pod. Rental cars are needed unless accommodations are within a 5 minute walk to the theater.
- If the venue is 5 minutes or less from accommodations and no rental cars are needed, a grocery run will be provided by the presenter.

TECH SCHEDULE

Final production schedule to be made by the TD of the venue and the TD of the company following the submission of the site specific audio plot and seating/stage chart. The more time the company has in space the better.

Following is the optimal production schedule. If a school show is part of the schedule, a full day of tech is required before the school show additionally.

While finalizing the tech schedule, community engagement activities and teaching schedule of company members should be taken into consideration.

On days where the company is teching, there will be no community engagement activities other than working with the community CAST.

SAMPLE TECH SCHEDULE

DAY 1 (two days before the show)	DAY 2 (the day before the show)
<p>Visit 1 day prior to this day 4-6 hours— Site specific choreographic and design decisions made (dancers can be off site, but technical director and Artistic Director/Rehearsal Director are in the space)</p> <ul style="list-style-type: none"> ● 9 am - 1 pm: fabric quilt, altar, seats, booms, deck units, sound set up. ● 1 pm - 2pm: crew lunch ● 2pm - 6pm Dancers arrive begin cue to cue ● 6pm - 7pm Crew dinner break 	<ul style="list-style-type: none"> ● 10 am - 12 pm: work notes and dry tech ● 11:00am: Dancers called ● 11:30 am - 12:30 pm: Warm up ● 12:00pm Community Cast Called ● 12:30pm-2:30pm: Run Through (w/ community CAST) ● 2:30 pm - 3:30 pm lunch break ● 3:30 pm - 5 pm Tech notes, Personal Thirty Minute Warm Up, Notes from Earlier Run Through, Preset for Dress Rehearsal, Everyone Gets into Costume. ● 5 pm - 7:00 pm Dress Rehearsal (w/ community CAST)

PERFORMANCE DAY (Ideal)

10 am - 1 pm	Tech Notes/ Technical Director in Space (if needed)
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11:30am - 12:30pm	Dancers warm up onstage. 11am dancer call
12pm	Community Cast Called
12:20 -12:50pm	Warm up with community Cast
1:00 pm - 2:30 pm	Run (dancers mark) through with Dancers/Community CAST/ALTAR Full Tech
2:30 pm - 4:30pm	Final notes, fixes and preset
<i>If Las Cafeteras is a part of the the performance:</i> 3:30 pm - 4:30 pm sound check	
4:30 pm - 6:00 pm	Dinner break & hair/makeup
6:00pm - 7:30pm	Dancers Warm Up on stage & Preset for show and full cast Circle UP
7:30 pm	House Opens Full Cast in Costume, hair and makeup retouch. Dancers get in Mics
8:00 - 9:30 pm	Performance & Get down

*** school performances and teaching schedule to be negotiated around the tech schedule.

*** As joyUS justUS is a site specific performance, the venue is required to have the technical director/the artistic director one day earlier than the rest of the company to be able to finalize any site specific design and choreographic decisions. This call can be without the full crew, but is helpful to have tech support that day as well.

PHOTO/VIDEO Archival Video

At least 1 performance should be recorded with a 2+ camera shoot and edited. Copies of all archival footage (raw/edited videos & photos), should be provided to the company upon completion of engagement (not for commercial use, but for promotional and funding purposes). Company will be asked for consent to be recorded in any way.

ENGAGEMENT (1)

COMMUNITY CAST:

- We want to connect to 8 to 10 dancers/movers/capoeiristas/martial artists/performers who can be anywhere on the gender spectrum, and at least one dancer to be a Caucasian male.
- Dancers must be masked at all rehearsals and tested at first rehearsal and before performing (tests provided by venue)
- The CAST needs to be strong movers.
- They must be willing to come to at least one solid rehearsal before CONTRA-TIEMPO arrives, attend one rehearsal with the company during show week, attend tech/dress and attend all performances.
- Ana Maria, Artistic Director or Jannet Galdamez, Rehearsal Director will be happy to skype/FaceTime in for an intro, for the first rehearsal.
- This is usually a volunteer commitment, but several presenters have given these participants a small stipend. It's helpful if the presenter can give these volunteers comps for the show and feed them as well during the tech/dress and performance so they feel like part of the cast. The company will also give all of the performers CONTRA-TIEMPO joggers/swag.
- Since it is a quick engagement we can only have people participate who are there 100%. Reliability and commitment are crucial. Students at local universities are a good fit for this role, especially student dance groups who know each other and have worked together before.

DRESS/COSTUMES:

- We ask all of the performers to bring several outfits that are bright colors/patterns/prints on our first day together - that reflect your own personal style. Preferred - jewel tones (purple, fuchsia, turquoise, teal, gold, bright green) and primary colors (yellow, red, blue) - **no** fluorescent and **no** muted tones. See our costumes for ideas. There can be mixes of white but the idea is that it is a bold bright, unapologetic costume for each dancer! It shouldn't look like you are going to a dance class but more like you are going to a celebration/carnival/party and wanting to be seen!

ENGAGEMENT (2)

SECTION 1 - the water creation story, Root Roll: Dancers laying on their backs and with legs/feet in the air - they are crowd surfing another dancer across the stage, leaving their position once the dancer is not longer making contact and running to the front of the line to catch the dancer next.

Root Roll Videos:

- The Sarasota Contemporary Dance co in rehearsal: <https://vimeo.com/287854331/b2c90e0a00>
- CONTRA-TIEMPO in rehearsal: <https://vimeo.com/287856992/1272de6cc5>
- Just watch the first two min to see how it will look lit / in a performance- this was a work in progress with the company at Lincoln Center last year: <https://vimeo.com/251894012/fb2a2aad61>

SECTION 2 - the justice run: It is 10 seconds of fast running into, a super slow motion run across the floor, that moves into a slow motion fall, into lifting one another up - this part would be performed with the dancers in the company - the sound score is a mash up of my writing about justice and a speech that Angela Davis just delivered May 2018 as a commencement address - and d. sabela grimes' masterful sound archiving/sound creating.

The Justice Run videos:

- The Sarasota Contemporary Dance co in rehearsal:
<https://vimeo.com/user1522268/review/287855441/d30b384bb8>
- CONTRA-TIEMPO in performance w/ a community CAST:
<https://vimeo.com/315280289/6e5706c01f>

50:20 - 53:40 your cue to gather upstage right would be Toledo & Samad are in a duet and the voices of children begin -the dancers slowly start walking on stage - they (the duet) will eventually sit facing one another- in the midst of the slow motion the walk there will be a blackout and an intermission - and then after intermission you will pick up with this piece

SECTION 3 - clave piece / decolonize the clave: This section we will be taught when the company arrives, but it is helpful for CAST to familiarize themselves with it. They can watch the end of the work - to see the rhythm - but they will learn the four rhythms to clap along with us, and then jump up and dance at the curtain call and after the bows.

Clave piece videos:

- CONTRA-TIEMPO in performance-- cue "our ancestors used their hands to clap the first clave" 1:18:30 until the end of the body rhythm section:
<https://vimeo.com/315280289/6e5706c01f>

PRE-/POST-SHOW ACTIVITIES

If the Artistic Director is on tour with the company, she can lead a pre-show talk about the creation process and the work's themes. If not the company will be available for a question answer session post performance.

After every performance the audience will join the performers on stage for a 30 minute Sabor Session/Community Get down. If the performance has not been booked with live music **the Presenter will need to arrange for a local band or DJ (to be pre-approved by the company) to play/spin during the Get Down/Sabor Session.**

The safety regulations regarding this party, and any constraints regarding the number of the audience on stage is to be discussed with the Artistic Director and Technical Director of the company 3 months ahead to load in. All participants in the dance party are required to be masked and ushers will be ready to hand out and assure that participants are masked.

During dance party, lighting rig is used to support the party environment both on stage and in the house through effects and party light cues. Lighting for the party to be created in collaboration with light board operator.

These activities are essential to the community engagement aspect of presenting “joyUS justUS” and are not optional. The performance can not be presented without the Sabor Session/ Get Down.

AGREEMENT OF TERMS

The details of this tech rider have been agreed upon by the Presenter, and Lotus Arts Management.

Any changes to the rider are subject to discussion between the Artist and the Presenter and will be agreed upon writing.

Agreed and accepted:

Representative, CONTRA-TIEMPO	Printed Name	Date
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Local Production Manager	Printed Name	Date
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Presenter	Printed Name	Date
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