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# CONTRA TIEMPO

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ACTIVIST DANCE THEATER

## CONTACTS

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## ABOUT ¡AZÚCAR!

“Harkening back to my Salsa roots, this work will be an embodiment of our complicated truths and a re-framing of our relationship to sugar as a way to confront

harmful systems of oppression. Our cultural organizing work with Black and Brown communities in South and East LA in conversation with Celia Cruz's music re-interpreted woven together with multiple personal narratives, Azucar will be a tapestry of truth-telling, a call for liberation and an affirmation of our future as a people." **-Ana Maria Alvarez, Founding Artistic Director**

"¡Azúcar!" is a courageous naming/confrontation of and intentional obliteration of the undercurrent and often unspoken anti-Blackness in latinidad. This framework is embodied through the practice and sharing of our Afro-Latine ancestral movement and vibrational technologies. Questions are continuing to drive the process as we begin to understand the complicated history of sugar and the messages from our ancestors. What would it look like to exist in a world that centered nourishment, care and rooted in the body? How does Celia's belting out "¡Azúcar!" set us all a little more free? Can we reckon with our past without losing ourselves in the fight? Does it have to be a fight? Is there space for grace? What does it feel like to individually and collectively heal, what does it move like?

Together we journey through Celia Cruz's vibrations and unearth information embedded in our bodies. Through "¡Azúcar!", we explore ancestral wisdoms about a plant that once aided in our healing, used as a way to sweeten medicinal concoctions, now extracted, refined and used as weaponized poison. The cast and creative team of brilliant collaborators, rooted in and inspired by the sacred feminine, are building the work from personal narratives of food, labor, community and explorations of 'familying' and healing as practices and brave choices.

"¡Azúcar!" is conceived and directed by Ana María Álvarez and is created with a village of brilliant artists. Alvarez works closely with long-time CONTRA-TIEMPO company members, Jannet Galdamez, Ruby Morales and Jasmine Stanley as choreographic and content collaborators. Master Artist and Afro-Cuban practitioner, Kati Hernandez, is a core collaborator and performer in the work. Additionally Anais Maviel and Rashaan Carter are collaboratively sound designing and composing; Meena Murugesan is designing video and projection vibrations; David Reynoso is

costume designing; Maximiliano Urruzmendi is lighting designing and Emily Orling is visually consulting. Farah Sosa is the photographer of the work and shared her images in the live exhibition at Helms Bakery in November 2022. Five apprentice artists are also a part of the creative team, Alek Gabriella Lopez, Ariela Conde, Edgar Aguirre Jose Jose Arrieta Cuesta, and Maria Garcia. In each new city we visit, a community cast of 8-10 Salseras will be invited to perform as part of the work. As the piece evolves new artists and collaborators will be added to the team.

## 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. ¡AZÚCAR! can be adjusted to various stage types and dimensions. The preferred set up is proscenium with the easy accessible access for audience to the stage.
2. Floor: As ¡AZÚCAR! is a dance performance, stage needs to be sprung-wood. The piece is performed without shoes 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.
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. 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.

## **SEATING**

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**

At least 25-50 full caña (sugar cane) Staff needed for the show and should be provided fresh by the venue. The company will travel with 3-6 large blue tarps that are our scenic elements. The drops will be rigged with tie line except for 1 of the tarps which will have 3" binder clips attached to tie line to the grid. The tarp with the clips will be pulled down during the show.

## **Lighting ¡Azucar!**

**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, Video Specs
- 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 necessary. The local board operator must be proficient with the control board of the venue.
- The show file for ¡AZÚCAR! main show and student show will be provided prior to tech. This file to be used for only cue structure and timing.

## **Light Systems**

- 3-4 Rows of
  - Back lights (leds)
  - Top lights
  - Pipe ends
- Floor Units
  - Side light boom and floor units
  - Led Floor units. (full coverage)
- Specials
  - 20-30 Specials

## **Sound**

- ¡AZÚCAR! performances uses recorded music from a qlab computer.
- A full immersive audio system of medium to high quality is needed.
- 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 minimum of two monitors to be placed on stage for the dancers.
- 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.

## **Video**

- ¡AZÚCAR! Requires at least 2 projectors of about 10-30k.
  - 1 projector is focused on all the tarps (configured as backdrops)
  - 2nd projector is focused on the ground and should cover at least half or 2/3rds of the staging area (prioritizing the DS area)

- Appropriate lenses might be need for rental according to the space and rigging height.

## **COSTUMES/WARDROBE**

1. Presenter will provide a wardrobe supervisor for the duration of the Company's residency in the space.
2. ¡AZÚCAR! 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><b>Visit 1 day prior to this day</b> 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"> <li>● <b>9 am - 1 pm:</b> Tarps, booms, deck units, sound set up.</li> <li>● <b>1 pm - 2pm:</b> crew lunch</li> <li>● <b>2pm - 6pm</b> Dancers arrive begin cue to cue</li> <li>● <b>6pm - 7pm</b> Crew dinner break</li> </ul>	<ul style="list-style-type: none"> <li>● <b>10 am - 12 pm:</b> work notes and dry tech</li> <li>● <b>11:00am:</b> Dancers called</li> <li>● <b>11:30 am - 12:30 pm:</b> Warm up</li> <li>● <b>12:00pm</b> Community Cast Called</li> <li>● <b>12:30pm-2:30pm:</b> Run Through (w/ community CAST)</li> <li>● <b>2:30 pm - 3:30 pm</b> lunch break</li> <li>● <b>3:30 pm - 5 pm</b> Tech notes, Personal Thirty Minute Warm Up, Notes from Earlier Run Through, Preset for Dress Rehearsal, Everyone Gets into Costume.</li> <li>● <b>5 pm - 7:00 pm Dress Rehearsal</b> (w/ community CAST)</li> </ul>

## PERFORMANCE DAY (Ideal)

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

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

\*\*\* As ¡AZÚCAR! 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/VIDEOGRAPHY 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:**

**DRESS/COSTUMES:**

## **ENGAGEMENT (2)**

## **PRE-/POST-SHOW ACTIVITIES**

### **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:

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Representative, CONTRA-TIEMPO

Printed Name

Date

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Local Production Manager

Printed Name

Date

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Presenter

Printed Name

Date