

MARIAN LIEBOWITZ ARTIST MANAGEMENT

Mariachi Garibaldi de Jaime Cuéllar & Ballet Folklórico del Rio Grande

Campana Sobre Campana: Christmas in México

Technical & Hospitality Rider

PLEASE NOTE:
Every attempt will be made to work with the equipment your venue already has. Most everything on this rider is negotiable in order to save your venue production money.

Items for presenter to initial:

Initials

Artists require a virtual tech meeting with the presenter's production staff and the hospitality coordinator no less than one month ahead of the program date.

Initials

The technical components of this rider provide the best scenario for show production. Included you will find our Sound and Lighting Plots, video projection requirements, and fly rail drops. We are happy to work out substitutions with you if you cannot provide all of the technical requests.

Initials

I understand this rider must be shared with the presenter's production staff, the hospitality coordinator, and the person organising lodging and transportation for the program date.

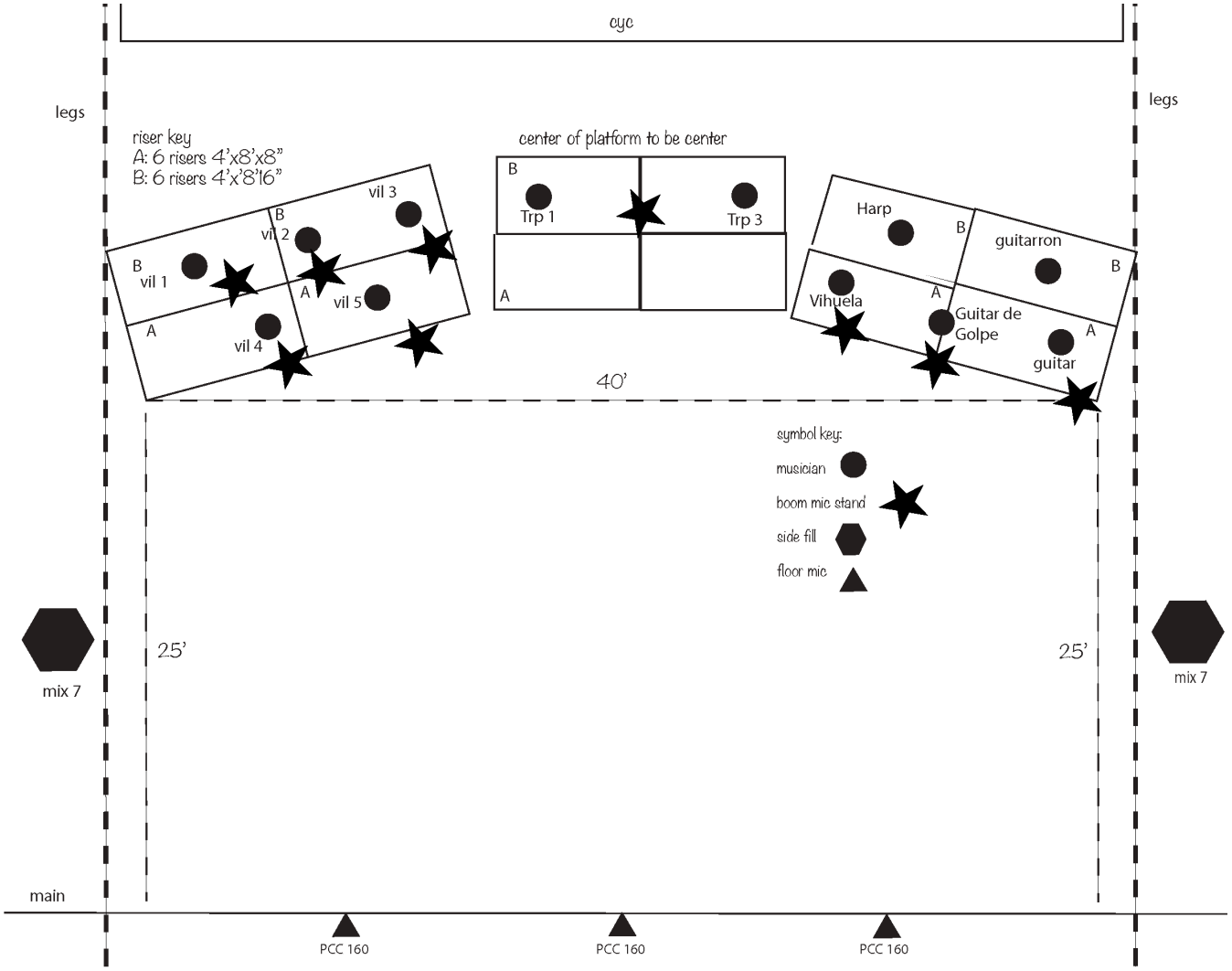
Cast List

Number of Artists/Staff	Ensemble/Role
12	Mariachi Garibaldi de Jaime Cuéllar
16	Ballet Folklórico del Rio Grande
2	Assistants
30	**TOTAL**

Initials

Purchaser agrees to accommodate Cast as listed above.

Stage Plot



Initials

Purchaser agrees to provide Stage Plot as detailed above.

Stage Requirements:

1 - RISERS: Ideally 12 (Twelve) PLATFORM Risers Carpeted in Black or Gray: SEE STAGE PLOT ABOVE

A: 6 risers 4'x8'x8"
B: 6 risers 4'x'8'x16"

2 - Stage Dimensions: Ideally a minimum of 50ft wide x 40ft deep; however, smaller stages can be accommodated.

3 - Stage Type: Our optimum flooring is a sprung dance floor with smooth, clean dancing surface, suitable for both bare feet and hard shoes. A hardwood or Marley dance floor is preferred. We are unable to perform on carpeting of any kind. The type of flooring impacts the choice of repertoire. The stage/performance area must be even. (For classes and/or workshops, an uncarpeted even area of large enough size for participants to move freely must be provided.)

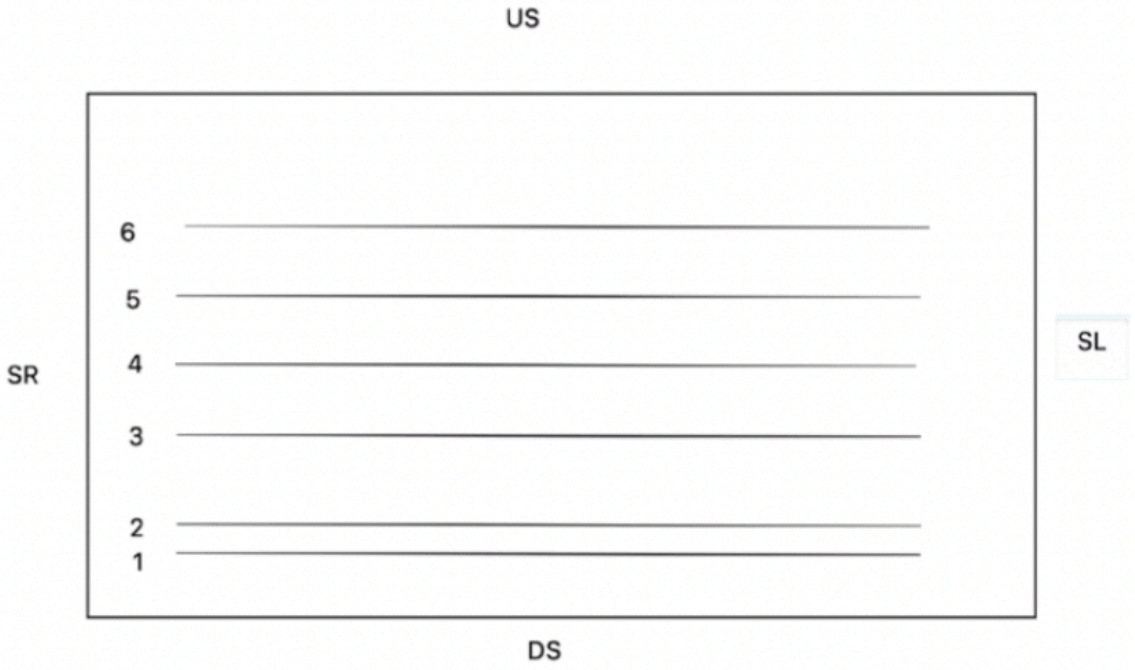
4 - Christmas Trees: Please let us know if your venue has Christmas Trees in their prop storage

Initials

Purchaser agrees to provide Stage Requirements as detailed above.

DROPS

We travel with our own drops
and prefer to hang them ourselves.
Six (6) pipes are ideal, however we can work with less.



1 and 2 for Balloon net, they must be next to each other since both pipes will be tied by net. Need an operator, if not possible our crew can operate it.

3 For piñatas somewhere downstage

4 For papel picado somewhere down/center stage

5 For piñatas somewhere up/center stage

6 For papel picado somewhere upstage

Preferably pipes 3-4-5-6 equidistant to each other with at least 6 feet of distance between each other

Please note any changes discussed in advancing meetings are not attached but will still be followed, and we are more than willing to work with what you are able to provide.

We request 200 standard 12-inch white balloons, blown to 10 inches, if possible.

You can purchase them here: https://a.co/d/aYpAcqh (https://a.co/d/aYpAcqh)

Initials — Purchaser agrees to provide Fly Drops as detailed above.

Initials — Purchaser does not have the ability to hang Fly Drops as detailed above.

Initials — Purchaser agrees to provide Balloons as detailed above.

Lighting Requirements

Upon signing the contract, purchaser to provide venue lighting specs to artists.

Every attempt will be made to work with the lighting equipment your venue already has.

Light Cues will be provided during/after the advancing meeting.

CW Profile HP	39
Robin Spiider	24
SixPar 300	24
MAC Quantum Profile	20
Colour Corus 72	8
Follow Spot DTS-1500 or equivalent (with Operators)	2
White Cyclorama	
Booms: -Upper head (dark pink) -Head (light pink) -Waist (amber) -Floor (blue)	6

Venue Staffing:

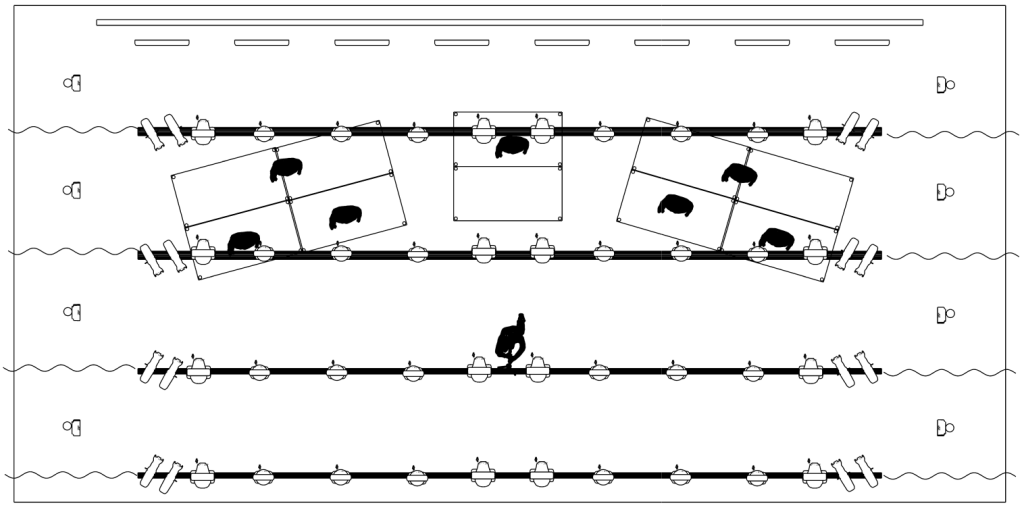
- **Two (2) Follow Spot Operators**
- **House Lighting Designer, who must be available during load-in, sound check, and performance**

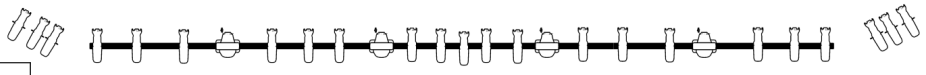
Additional Notes:

- **Channel numbers and filter color locations are on our lighting plot**
- **If you cannot supply all lighting equipment requested above, please let us know, and we will adapt our lighting plot to your equipment**
- **Lighting equipment must be set up prior to our arrival**
- **Venue must supply a list of equipment that will be provided**
- **We will supply three (3) Gobos to be projected on the main curtain during pre-show**

Lighting Plot

*Please note the plots are for reference, as there will actually be 12 Mariachi on the stage:

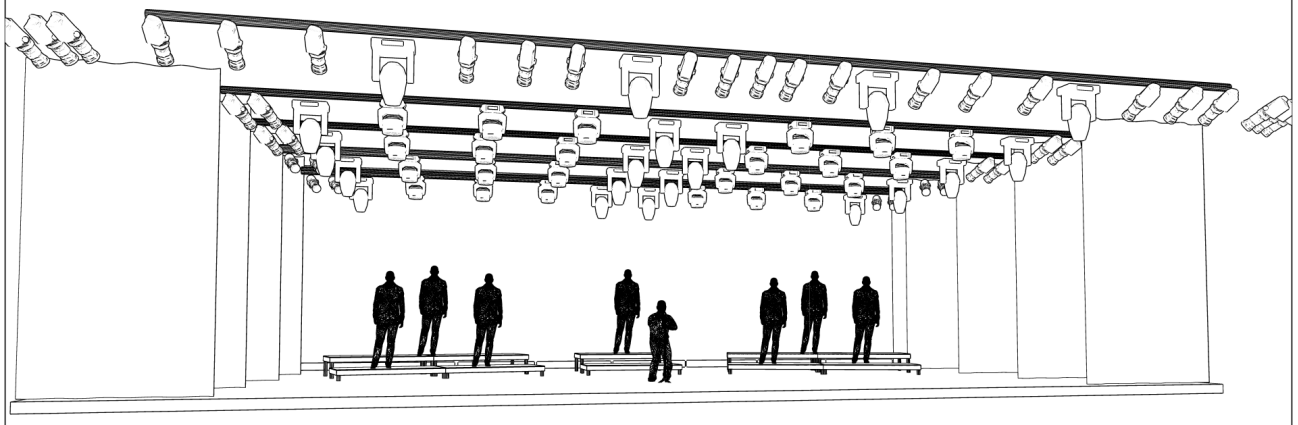




Symbol key

- CW Profile HP (39)
- Robin Spiider (24)
- SixPar 300 (24)
- MAC Quantum Profile (20)
- Colour Chorus 72 (8)

Project	Jimmy Plot
Project location	
Drawing author	Hunter K.



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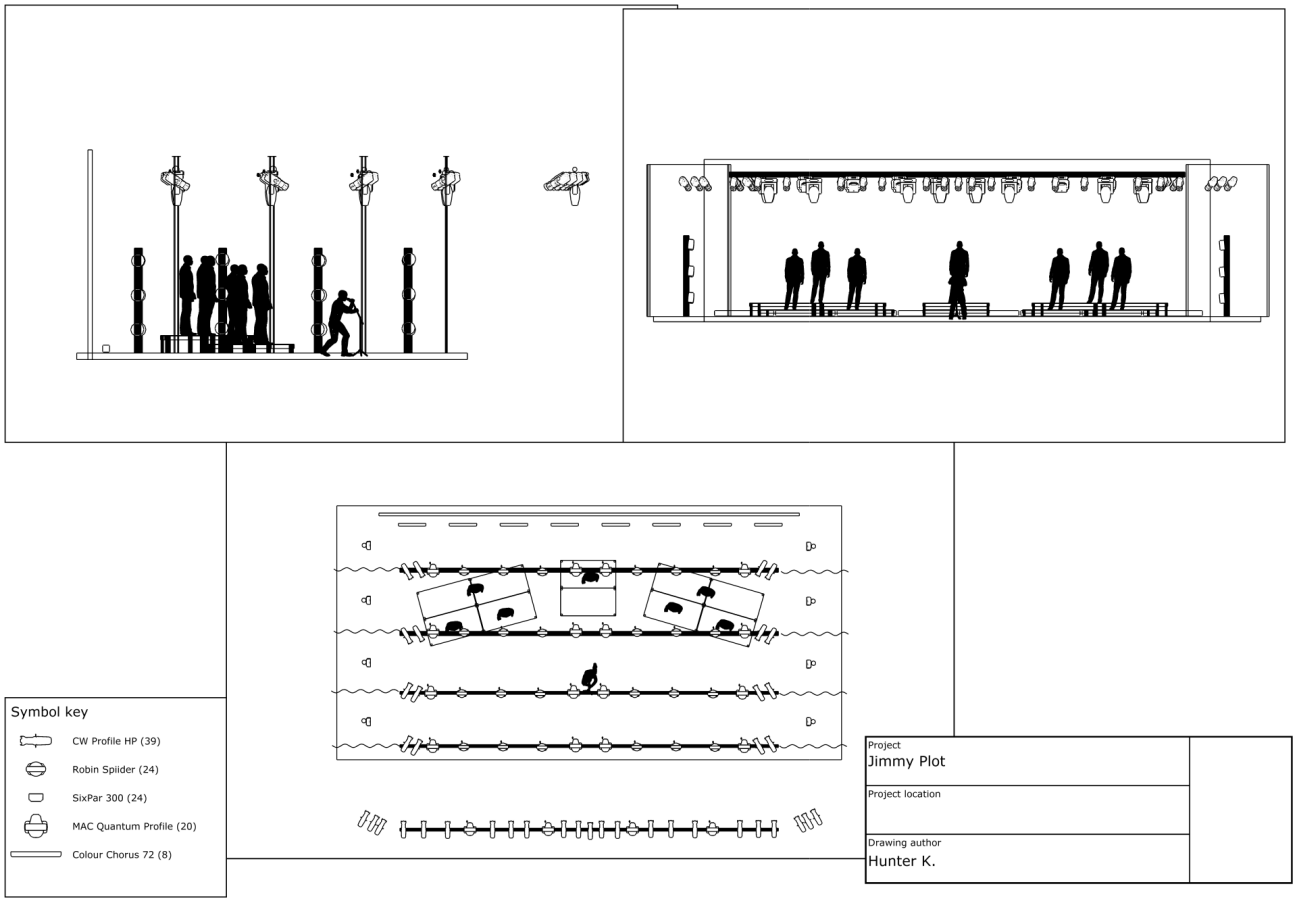

Initials

Purchaser agrees to provide Lighting as detailed above.

Sound Requirements

7.1 PA

A) **Console**

01 48 channels

DigiCo D5

B) **PA**

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

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

7.2 Monitor

A) **01 48 channels**

DigiCo D5

B) **Monitors and Side fills:**

1. We travel with our own IEM, but if you have them we'd be happy to use them.
   If you have them, 5-6 **PSM 1000**
   If you have them, 10-12 **body packs** (2 packs are for reserve)
2. 02 Side fills (Flying when possible)

C) **Extras:** Talk-back and intercom to the House Mix and Lighting.

Initials

Purchaser agrees to provide Sound Requirements as detailed above.

Input List

**The following input list is designed for the full ensemble and will be used as the standard configuration, regardless of any reduction in the number of musicians.*

Console Input	**Instrument**	**Mic**	**Type**
1	Lead Vocal 1	A	e.g. ADX2 HH SM 58
2	Lead Vocal 2	A	e.g. ADX2 HH SM 58
3	Lead Vocal 3	A	e.g. ADX2 HH SM 58
4	Lead Vocal 4	A	e.g. ADX2 HH SM 58
5	Lead Vocal 5	A	e.g. ADX2 HH SM 58
6	Lead Vocal 6	A	e.g. ADX2 HH SM 58
7	Lead Vocal 7	A	e.g. ADX2 HH SM 58
8	Lead Vocal 8	A	e.g. ADX2 HH SM 58
9	Lead Vocal 9	A	e.g. ADX2 HH SM 58
10	Violin 1	B	e.g. DPA 4061/Countryman B3
11	Violin 2	B	e.g. DPA 4061/Countryman B3
12	Violin 3	B	e.g. DPA 4061/Countryman B3
13	Violin 4	B	e.g. DPA 4061/Countryman B3
14	Violin 5	B	e.g. DPA 4061/Countryman B3
15	Trumpet 1	C	e.g. E609/DPA 4099
16	Trumpet 2	C	e.g. E609/DPA 4099
17	Harp	D	e.g. SM81/KM 184/DPA 4099
18	Guitarron	E	e.g. KMS 105MT/KSM 32/M88/DPA 4099
19	Vihuela	F	e.g. SM81/KM 184/DPA4061
20	Guitarra de Golpe	G	e.g. SM81/KM 184/DPA 4099
21	Guitar	H	e.g. SM81/KM 184/DPA 4099
22	Dancer Floor	I	e.g. PCC-160
23	Dancer Floor	I	e.g. PCC-160
24	Dancer Floor	I	e.g. PCC-160
Console Output AUX	**Mix**		
Mix 1	1-2 left to right (IEM)		
Mix 2	3-4 left to right (IEM)		
Mix 3	5-6 left to right (IEM)		
Mix 4	7-8 left to right (IEM)		
Mix 5	9-10 left to right (IEM)		
Mix 6	11-12 left to right (IEM)		
Mix 7	Side Fills		

Microphone option breakdown and options

A For Vocals: 9 vocal wireless microphones, Cardioid Dynamic, 8 Boom stands(e.g. ADX2 HH SM 58)

B For Violin: 5 - Omni-directional wireless lavalier mics with belt pack and clip for violin (e.g. DPA 4061/Countryman B3 or B6/DPA 4099)

C For Trumpets: 2 - Supercardioid on straight stands (e.g. E609/DPA 4099). *If wireless is a possibility: DPA 4099s with horn clips and belt packs*

D For Harp: Cardioid Condenser on boom stand (e.g. SM81/KM 184/DPA 4099). *If wireless is a possibility: DPA 4099*

E For Guitarron (performer does travel with own 4099): Supercardioid Condenser or Cardioid Condenser (e.g. KMS 105MT/KSM 32/M88/DPA 4099). *If wireless is a possibility: DPA 4099 to be taped to the instrument and belt pack*

F For Vihuela: Cardioid Condenser on the boom stand (e.g., SM81/KM 184/DPA4061). *If wireless is a possibility, an omnidirectional wireless Lavaliere mic (e.g., DPA 4061/ Countryman B3 or B6) should be taped to the instrument and belt pack.*

G For the Guitarra de Golpe: Cardioid Condenser on boom stand (e.g., SM81/KM 184). *If wireless is a possibility: DPA 4099 with guitar clip and belt pack*

H For the Guitar: Cardioid Condenser on boom stand (e.g. SM81/KM 184/DPA 4099). *If wireless is a possibility: DPA 4099 with guitar clip and belt pack*

I - 3 floor mics for dancer footwork (e.g. PCC-160) {for ballet folklorico}

Side fills to be on sticks/or flown, with at least a 12” woofer
If PSM system available: 12 body packs and 5 - 14 mixes (if not available, we will take our own)

Initials _____ Purchaser agrees to provide Input and Microphones as detailed above.

Load In Schedule: May be adjusted as part of the advancing meeting.

In order to give you the best possible show, we need adequate load-in, blocking, sound check, and lighting time. This show may contain props that we will be transporting to your venue. These props may require additional set-up time for your crew. Load-in takes place the day of the show for an evening show, and the night before the show and the morning of the show day for matinees. Below are our desired Load-In Schedules. Please let us know as soon as possible of any adjustments you will need. We will meet with you one month before the show to discuss any further adjustments that may be required.

Sample Load In Schedule for the day of an evening show:

- Venue Staff Load In TBA
- 8:00am - 11:00am - Dancers arrive
    - Involves: Costume Delivery and Lighting
    - Hanging drops
    - Blocking for Dancers

    - Lighting, risers, hazer, monitors, mics taped to floor, and props, etc must be ready no later than 11:00am
- 12:00pm - Lunch (please see "Hospitality - Meals" portion of this rider)
- 1:00pm - Sound Check for Mariachi
- 2:00-5:00pm - Rehearsal
- 5:00pm - Dinner (please see "Hospitality - Meals" portion of this rider)

If load in can commence the day before the show, load in schedule will be customized with the venue.

Load In Schedule for a matinee:

- Day Before Show (If possible):
    - Afternoon/evening - Load In
        - Involves: Costume Delivery, Lighting, Risers, and Blocking
    - Dinner (please see "Hospitality - Meals" portion of this rider)
- Day of Show: (Only if arrival time prevents previous load-in)
    - 9:00am
        - Sound Check
        - Dress Rehearsal
    - 12:00pm - Lunch (please see "Hospitality - Meals" portion of this rider)
    - Afternoon matinee occurs
    - After show - Dinner (please see "Hospitality - Meals" portion of this rider)
- Day of Show: (Only if load-in occurred the previous night)
    - 11:00am
        - Sound Check
        - Rehearsal
    - 12:00pm - Lunch (please see "Hospitality - Meals" portion of this rider)
    - Afternoon matinee occurs
    - After show - Dinner (please see "Hospitality - Meals" portion of this rider)

Initials

Purchaser agrees to provide Load In Schedule as detailed above.

Dressing Rooms: Stationary

1. Three (03) - Dressing rooms (minimum size 20 feet x 20 feet) suggested.
    - All dressing rooms must be clean and available for sound check.

Dressing Room for Ensemble	Number of Artists per Room
Mariachi Band Dressing Room	12 Members
Female Dancers Dressing Room	8 Members
Male Dancers Dressing Room	8 Members

2. We suggest each dressing room should have:
    - appropriate lighting
    - air conditioners and/or heaters
    - tables
    - chairs
    - hangers
    - private toilets with:
        - showers with hot water available*
        - soap
        - toilet paper
        - paper towels
        - at least (1) ONE hand towel per artist*
        - at least (1) ONE bath towel per artist

- AMPLE drinking water for each artist with refill station for water bottles.
- full size mirror
- A minimum of 2 steamers would be appreciated.

*If you do not have showers with hot water available, please contact Artistic Director and Agent.

3. Quick Change dressing rooms: The dancers would appreciate 2-3 large quick change dressing areas located stage right, stage left, and back of stage, if possible. Quick change areas can be created with pipe and drape. Please do not block entrances and exits to and from stage.

Initials _____ Purchaser agrees to provide Dressing Rooms as detailed above.

Initials _____ Purchaser agrees to provide one wardrobe assistant to support the costuming of the dancers. Wardrobe assistants to be on duty during load-in and through the performance.

Green Room

Refreshments for thirty (30) people should be chilled/placed on ice as needed and available from beginning of sound check until end of show.

Please have available before sound check/rehearsal:

1. - The following refreshments to be placed (on ice if needed): An adequate amount of water, soda, mineral water, soft drink (regular & diet), and 2 or 3 options of herbal teas & coffee.

2. - We suggest whole breads and toasts, whole salt crackers, cheese & cold-cut meats platter, cashew nuts, seasonal fresh fruits and dried fruits and veggie plater (carrots, broccoli, cauliflower, and dip)

All should be available during sound check until end of show if possible.

Initials _____ Purchaser agrees to provide Green Room as detailed above.

Hospitality - Meals

Breakfast

- Lodging to include breakfast OR if the company is arriving directly from the road, and/or the hotel doesn't provide breakfast, please provide breakfast.

Lunch

- Thirty (30) lunches to be provided on show days.
    - Time and location TBD.

Dinner:

- Thirty (30) hot meals including salad and dessert to be provided on show days.
    - Time and location TBD.

Time and location for meals to be confirmed in the advancing meeting.

Lodging - as per contract:

1. PLEASE KEEP OUR GROUP IN THE SAME HOTEL

2. Please have all rooms ready and keys available at front desk upon our arrival
3. 16-17 Doubles needed for cast, staff, and bus driver. (bus driver requires early check-in)

Local Transportation: Please see contract

Merchandise: If venue permits, and only sold at venues within driving distance of Los Angeles.

1. We will provide our own merch seller.
2. Merch seller will come with their own payment software and bank.
3. Venue to provide merch table.

Initials

Purchaser agrees to provide Hospitality as detailed above.

First and Last Name: *

Title: *

Phone: *

Email Address: *

Purchaser:

Contact Information

Mariachi Garibaldi de Jaime Cuéllar & Ballet Folklórico del Rio Grande:

Title	Name	Email	Phone
Agent	Marian Liebowitz	marian@marianliebowitz.com	(619) 988-0751
Artistic Director	Miguel Pena	miguel.pena.caballero@gmail.com	(956)-777-8113
Musical Director	Jimmy Cuellar	mariachigjc@gmail.com	(626) 297-1451

Presenter:
I agree to the terms and conditions of this rider.

First Name

Last Name

Signature

