

CONTRACT

"STUNNING" AKA "ADDICTED TO GLAMOUR" AKA "GOOB's THESIS" AKA "THE BIG SHOW" AKA "GAYS WITH GUNS" AKA "GOOBYS LOOPDEY LOOP"

Gabriel Bruno Eng Gonzalez | ms. Goob & friends co.

Date: October 14th 2024

Duration: October 14th 2024 - February 1st, 2025

Position: Activator & Performer for STUNNING (a Graduate Dance Thesis)

WATCH THIS! LOL (a video recording of my thesis presentation)

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★ Scope of the work

★ Roles

★ Schedule

★ Payment

★ Consensual Agreements

★ Termination! (LOL DONT GET FIRED!)

SCOPE OF THE WORK:

- You are an activator, performer, co-investigator of the choreographic frame for STUNNING, which means being present, attending scheduled rehearsals, and contributing to the extent that you feel comfortable with in our discussion and movement sessions. There will be moments when you will be asked to become a witness for the space, in which case your role will shift into more of a dramaturgical supporter.

- The rehearsal process will always include check-in moments and will now include a check-in specifically around ownership / authorship feelings that may arise as the process unfolds. These have not been scheduled yet, but will happen either once a month or once every two months. Anyone can request this conversation happen with more frequency as needed.

- We will rehearse Monday - Thursday 3-5pm in Nevada A,
This will be our Google Drive [link](#), our Are.na [Link](#), and our Miro [Link](#)

Roles

- **Choreographer**, "Gabriel Bruno Eng Gonzalez" <gbg4@illinois.edu (925) 400-3166>

- **Lead Dramaturg**, TBD (Announced Monday 10/21) roles include: co-attending or helping to prepare for production meetings, taking rehearsal notes, running group sections while i work on other sections,

- **Performers / Creatures / Digital Avatars / FREAKS,**

"Assougdam, **Nawal**" <nawala2@illinois.edu>; "Doniff, **Marlee**" <mndoniff2@illinois.edu>; "Lutz, **Brooklyn**" <bmlutz2@illinois.edu>; "Olson, **Tessa**" <tessalo2@illinois.edu>; "Pellegrinetti, **Avi**" <avianap2@illinois.edu>; "Quaresima, **Gabriella**" <ggq5@illinois.edu>; "Kunz, **Emma** Elizabeth" <eekunz2@illinois.edu>; "Kimura, **Yuno**" <yunok2@illinois.edu>; "Smith, **Cheyenne** Laeh" <cs123@illinois.edu>; "Everett, **Kai**" <kevere5@illinois.edu>; "Bo, **Jenny**" <ybo2@illinois.edu>

- **Concert Director for February Dance**, Paige Cunningham Caldarella

- **Faculty/Grad Student Dramaturgy**, Tere O'Connor, Cynthia Oliver, Jennifer Monson, Deke Weaver, Jennifer Allen, Roxane D'Orleans Juste, Betsy Brandt, Betty Allen, Serouj Aprahamian, Maryam Kashani, Junaid Rana, Eli Velasquez, Alexadra, Sojung, Rachel, Juli, Maggie, Nik, eg, Ethan, Chelsea, Aleksander, Banafsheh, Adanya, Dare, Joe Bowie,

- **Musician**, Cody Jensen

- **Venue**, (Krannert Center for The Performing Arts, Colwell Playhouse) & (NEVADA A)

- **Videographer / Photographer**, TBD (most likely Chyenne, Yuno, Tessa or some combo of all three)

- **Production Stage Manager**, Hadas Goldberg

- **Stage Managers**, Dominic Bradburn, Francessca Butera, Allyson Imig

- **Assistant Stag Manager**, Lulu Llewellyn

- **Costume Dance Coordinators**, Khetag Tsabolov khetagt2@illinois.edu and Robyn Farley robynef2@illinois.edu

- **Staff and Faculty Hair and Makeup Supervisor for all Lyric/Theater/Dance works**, Paige Stewart-Rankins: prankins@illinois.edu

- **Costume Director**, Andrea Bouck: abouck2@illinois.edu

- **Sound Designer**, Erica Feagin: efeagin2@illinois.edu

Schedule

27 Rehearsals until Designer Run- Oct

15,16,17,21,22,23,24,28,29,30,31,Nov

4,5,6,7,11,12,13,14,18,19,20,21,DEC 2,3,4,5

First week Plan: Oct 14 - 17 - Ppt. Party, Costume Finalizations, Tech introductions/
Clear Plan for what to ask for on the 25th

Week 2&3: Oct 25th - production meeting, Have Tech needs Finalized, Set movement
before music comes in, have a showing, Big chunk of work load

Week 4: **Election Week**

Week 4-6: Finalize movement with music, Finalize tech/ roles, Run with costume
manipulation, Final CHunk of MAKING/SETTING/REHEARSING

Week 7: recover from fall break, prepare for winter break, prepare for designer run, Set
everything, run, run, run, run, run, everyone should know what theyre doing and what
the show looks like, feels like

Feb Dance Production meeting is Friday, October 25 from 3:30-5 in DRK. (cast is not
required to attend, but I'd like to ask whoever is my co-director to join)

Designer Run is Monday, December 9 [56 DAYS AWAY] from 7-10pm in DRK. (all required)

Note on Costume Timelines (from Andrea): Once October Dance closes we have just 6 short
weeks to collect all of your costumes for Spring/January Dance! This **WILL** be enough time to
make these decisions, and our amazing teams will work together with you to make sure you
know what to expect from us.

The production Department has done a great job getting Production meeting scheduled for Oct
25th, but we in costumes would like to meet with you earlier (Friday Oct 18 or Monday Oct 21) so
we can get a week jump on researching costumes for your work!

Your Coordinator will come to a rehearsal the week of Oct 21-28 if that is an appropriate
timeline, to make sure that they understand some of the requirements of your piece! We
understand it might not be complete!

MFA THESIS FEEDBACK (session 1): 10/21 (cast is not required to attend but i wanted to let
you know about this because It will generate a lot of ideas which might totally change the
performance, from this I will also have clearer dates of rehearsal showings)

Rehearsal Showings Pending dates right now:

Oklahoma Performances: 11/12-11/16 (Nawal)

MFA Third Year Review: 11/15 (again not required for cast attendance but I might be

acting bonkers around here. Should not interfere with the work)

Fall Break: 11/23 - 12/1

Student Works Concert: 12/6-12/7 (Emma, Kai (choreo and dancing), Avi (filming))

Dress and tech rehearsals: All Cast Members are expected to attend all of the following rehearsals:

Designer Run - December 9th 2024, 7-10pm (19:00-22:00)

Invited Dress - December 29th 2024, (19:30 - 22:00)

All casts are given on-stage rehearsal time. **It is not clear which time will be ours** but it will be within this range:

January 22nd 2025 (18:00 - 22:00)

January 23rd 2025 (18:00 - 22:00)

January 24th 2025 (18:00 - 22:00)

January 25th (18:00 - 22:00)

On-stage rehearsal time slots are usually about 1 hour for choreographers. This time is used to make sure movement fits on stage and to work out lighting and sound details with the crew.

Tech and dress rehearsals: this involves the entire cast of the show, everyone from all four choreographers. We do an entire run of the show in-costume with light and sound cues. Dancers are expected to be free the entire time.

January 27th 28th and 29th 2025 10am-6pm (10:00 - 18:00)

Th Jan 30, 2025 - 6:00pm - 10:00pm CT (18:00-20:00)

Fr Jan 31, 2025 - 6:00pm - 10:00pm CT (18:00-20:00)

Sa Feb 01, 2025 - 6:00pm - 10:00pm CT (18:00-20:00)

Payment

This performance offers no monetary payment, however, I want to compensate my dancers through offering ways they can be better prepared to apply for festivals through local grants like the Urbana Arts Grant and Danceworks Chicago, as well as larger grants I've previously been awarded through Fulbright, Humanities Research Institute, and The Mellon foundation. We will share and build makeup skills, video editing, website design, and grant writing which is all a part of the 'payment'. I believe I have had a great success at being able to level with undergrads and operate in a way that respect the huge life/world changes that they have gone through in adolescence that has made them wary of institutions and policy that they see no value in. It is my belief that the level of accommodations is a direct correlation to the level of hurt and confusion. And I can directly interfere with this disillusion.

"Breaking out of dominant global systems of exchange and value to bring into focus narratives related to alt-systems.

Money as a “universal” system for expressing value has long prioritized speculative views of the world based on antiquated methods of measuring and storing information. Types of exchange and value creation between people and communities become increasingly complex as people express themselves across networks that blur the boundaries of what a “community” is. What do we collectively value that escapes the traditional marketplace?

As our current notion of individual ownership and intellectual property becomes overwhelmingly challenged by modern technologies, how do we begin to negotiate new forms of trust and value-creation on both local and global scales?

What are our new modes of survival?" - [from Rhizome Microgrant Money as Medium call](#)

Consensual Agreements

- You hereby assign Gabriel Bruno Eng Gonzalez all rights, titles and interests in the work produced or developed under this agreement, [specifically the choreographic frameworks, driving questions, improvisational scores, title of the work, design & dramaturgical elements, sonic choices]; if you wish to use or implement any of these elements directly for your own work or for your own portfolio, please set up a conversation with Gabriel to discuss / ask for consent and give credit where credit is due.

- All material that is generated through the improvisational scores that is coming directly from your body as an performer, these belong to you. If Gabriel will use any of your material in future iterations of their work, they will also commit to asking for your consent and giving credit where credit is due. Let's all do our best to practice naming where things come from especially if what inspires us is coming from BIQTPOC/BIPOC folks.

- All performers will be credited in all marketing materials as well as will be credited verbally in any virtual talks that arise as part of the programming or future of this work. In printed / internet materials, I will say something along the lines of, “STUNNING was created w/ the time, energy, support, love, & input of [xyz]”

- Upon request and pending the approval of other performers, performers can access video recordings / footage of rehearsals which will be stored in a shared Google Drive. If needed urgently for an application or something like this, please give Gabriel at least two weeks notice! Gabriel/Lead Dramaturg will also find a way to share excerpts of notes they are taking that feel relevant to share with the group so stay tuned for this.

- Virtual Rehearsals will most likely be recorded for the purposes of sharing with Lead Dramaturg when they cannot attend our collective rehearsals. Gabriel agrees to ask for consent prior to the beginning of these rehearsals. Along these lines, Gabriel will also ask for your consent to use any footage or photographs for marketing and/or fundraising purposes (via social media, my website or the venue's website).

- **Regarding Rehearsal Visitors:** Gabriel agrees to asking for performers consent / approval for any rehearsal visitors listed outside the "ROLES" assignments to be able to attend collective sessions including, but not limited to my students, out of department graduate students, visiting artists, etc.

- Everything we discuss or share within the collective and smaller group spaces is confidential. Please ALWAYS ask for permission / consent from any one in the process if you wish to share a story or something that deeply moved or impacted you. Confidentiality obligations survive termination of this agreement. Moral of the Story: ASK FOR CONSENT.

- Anything Else?

Termination

- If you wish to opt-out of the rehearsal process, please set up a conversation with Gabriel as soon as possible so that the group has time to adjust. You will be compensated for the sessions you attended and were present for.

- From this Document:

"The Department of Dance believes strongly that preparing for performance is integral to the life of a developing artist. Improper preparation can lead to exhaustion and mental duress, overuse and traumatic injuries, and extended healing time. In an effort to reduce these unfortunate side-effects, the Department of Dance requires consistent class participation in order to qualify for performance opportunities.

The Department of Dance has a universal attendance policy for each of our classes. Students who observe this policy are eligible to rehearse and perform in any concert during the year.

If a student becomes delinquent (exceeds their allotted unexcused absence quota) in their attendance in any Dance Department course, regardless of situation, the instructor will inform the Director of the Undergraduate or Graduate program and the student. The Directors will notify the choreographer and student, and the student will immediately be removed from ALL department performances. During this time, the student should attend all of their other classes, but should drop their performance credits. An understudy should step in as the primary performer.

This exclusionary period lasts for all works rehearsing for the duration of the semester in question. In the proceeding semester, the student *may* rejoin any works in which they were cast in as a full cast member. If the student exceeds their absences in 3 or more dance department courses in a given semester, they will be ineligible to audition for performance opportunities in the following semester.

There will be no exceptions to this policy."

Sign me! I am agreeing to this! I am signing knowing what this says and what is expected of me! I am prepared to follow this by what is written and to change what i do not want to agree to!

X _____

Gabriel Gonazlez

X _____