

ARRIVEDERCI, CONFETTI

DOSSIER OF THE SHOW

 PREMIO NACIONAL
DE ARTES ESCÉNICAS PARA LA
INFANCIA Y LA JUVENTUD 2020



La Bafdufa

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**ADAPTATION
OF THE SHOW
BYE BYE, CONFETTI
TO A PROSCENIUM
ARCH STAGE**

SYNOPSIS

Three clowns mourn the death of their leader, Confetti: the absence of the father who guided them is notorious; the void he has left seems absolute; the lack of leadership makes them uncomfortable, overwhelms them, mortifies them: desolation!

Should someone replace him?

Once the mourning is over, the hustle and bustle to find a new guide begins. Three extravagant and authentic clowns. Equal parts humor and love. But, above all, surprise and amazement, in a show where half measures have no place.





GENERAL INFORMATION

Adaptation of the show *Bye bye, Confetti to a proscenium arch stage*

Theatrical clown show

No text

Recommended audience: **adults, 8 years and upwards**

Performance running time: **55'**

Actors' number: **3**

Technicians' number: **1**

People on tour: **5**

Indoors show

Approximate assembly time: **3,5h**

Approximate disassembly time: **1,5h**

Minimum stage measures: **11m width x 10m depth x 4m height**

Optimal stage measures: **12m width x 12m depth x 6m height**

Premiere: **28/02/2021 - Laboratorio de las Artes de Valladolid (LAVA). Sala Concha Velasco, Valladolid, Espanya**

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Technical coordination: **Anjos Fernández** | +34 659 050 451
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ARTISTIC SHEET

Authorship and direction: **La Baldufa: Enric Blasi, Emiliano Pardo, Carles Pijuan**
With the collaboration of: **Jokin Oregi**

Music: **Óscar Roig**

Lighting design: **Miki Arbizu**

Set design: **Carles Pijuan**

Costume design and dressmaking: **Rosa Solé**

Set construction: **Juan Manuel Recio, Ferran López, Xevi Planas, Carles Pijuan**

Actors:

Enric Blasi

Emiliano Pardo

Carles Pijuan

Technician: **Anjos Fernández**

Production: **Enric Blasi, Emiliano Pardo, Amàlia Atmetlló, Maria Capell**

Distribution: **Pilar Pàmpols**

Office: **Ester Vicente, Pilar Pàmpols**

Comunication: **Maria Carles**

Photography for graphic material: **David del Val**

Promotional video: **Laia Navarra**

With the support of:

ICEC - Departament de Cultura - Generalitat de Catalunya

INAEM - Instituto Nacional de Artes Escénicas y Música

Institut Ramon Llull

Collaboration:

Mostra Igualada

Teatre Municipal de l'Escorxador de Lleida

Teatre Principal d'Olot

Barakaldo Antzokia







STAGE SPACE

Arrivederci, Confetti is a show conceived for performance on a **theatre stage**.

Another version of the show, designed to be totally autonomous, is also available. In this version the action takes place within a circular space, surrounded by grandstands, where the audience sit, and which form part of the scenery.

See **Bye bye, Confetti**.





TECHNICAL SHEET

What follows is a standard/optimal technical specification which guarantees ideal lighting conditions for the production. From this, the company can adapt and optimise the specification to reflect and benefit from the characteristics of each theatre, or may accept lower specifications as long as the programmer is aware of and accepts the artistic repercussions such a cutback implies

LIGHTING

Spotlights

- 19 pc's
- 4 profile (15°-30° or 18°-34°)
- 1 Par 64. 1000w CP62
- 2 Cyclo 1000w.
- 12 led par (provided by the company)

Other

- Sufficient emergency lighting for the wings and corridor behind the backdrop.
- Provision of ground-laid power cables, regulated and direct ground, as shown on the attached lighting plan.
- Dimmer lighting for the hall, where possible controlled via the lighting console.
- Sufficient power to supply ALL spotlights in the attached lighting plan as well as the ground cables.

Note: The layout of the equipment must be done according to the attached lighting plan.

TECHNICAL COORDINATION: Anjos Fernández
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SOUND

- **PA** adequate and suitable for the characteristics of the hall
- **3 Monitors.** Two of them located in the front of stage, on both sides. The third one in the back, under the grandstand that's part of the scenography
- **SOUND IMPACT: 3 firecrackers - 8 GRS**

STAFF

- 2 people for loading and unloading (can be the same person as for setup) during ALL the scenery assembly and disassembly.
- 2 multi-purpose technicians during during set-up (must be fully familiar with the auditorium's sound equipment).
- Staff which the theatre deems necessary for the setup of the black box.

SPACE AND EQUIPMENT

- Optimal dimensions: 12m width x 12m depth x 6m height, to which must be added at least 1.5m of wings on each side.
- Minimum dimensions: 11m width x 10m depth x 4m height, to which must be added at least 1.5m of wings on each side.
- Black box with regular (wide) wings to ensure its absolute capacity.
- The Backdrop will be preferably arranged in two parts with an opening in the center, placing behind this opening, 1 meter away, another fabric to guarantee the seating capacity.
- Staircase from the house to the stage

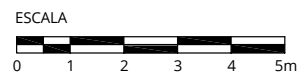
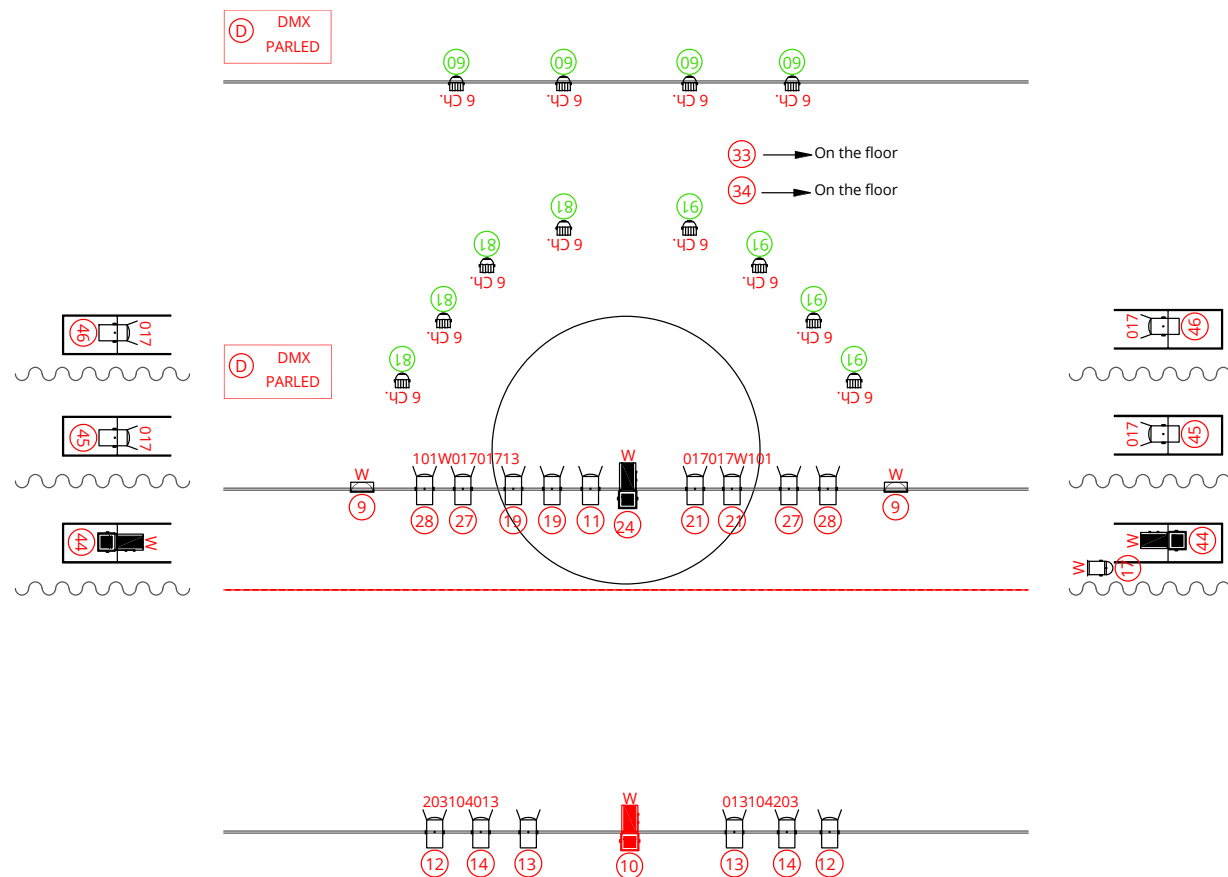
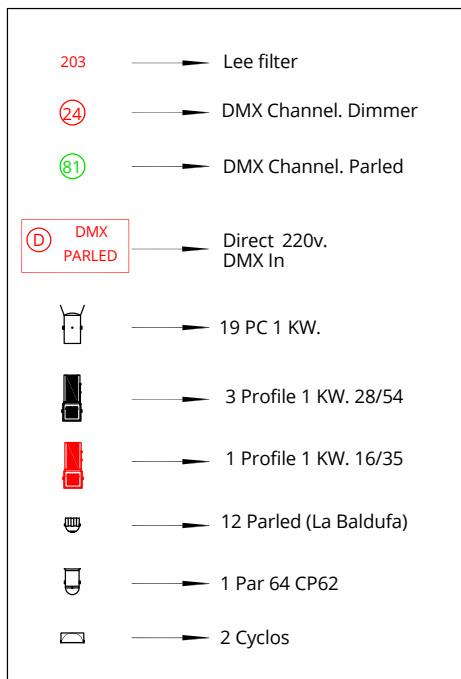
DRESSING ROOMS

- 1 dressing room for three people, equipped with W.C., chairs, clothes hooks, hot showers, at least one two pin 220V Schuko socket/adaptor and at least one mirror.
- Sufficient mineral water for the setup, performance and dismantling.

WORK SCHEDULE

HOUR	ACTIVITY	STAFF
First hour (0:00h a 1:00h)	<ul style="list-style-type: none"> • Unloading • Implementation of lighting plan • Decide on the location of the scenery and the monitors 	<ul style="list-style-type: none"> • 2 people for unloading • 2 multi-purpose technicians
Next half of an hour (1:00h a 1:30h)	<ul style="list-style-type: none"> • Scenery implementation • Set up black box for performance • Set up and test technical equipment on the stage 	<ul style="list-style-type: none"> • 2 multi-purpose technicians
Next hour (1:30 h a 2:30h)	<ul style="list-style-type: none"> • Test and adjust sound equipment • Position props and performance aids • Position Spotlights 	<ul style="list-style-type: none"> • 2 multi-purpose technicians
Next three quarter of an hour (2:30h a 3:15h)	<ul style="list-style-type: none"> • Adjust cues 	<ul style="list-style-type: none"> • 2 multi-purpose technicians
Next quarter of an hour (3:15h a 3:30h)	<ul style="list-style-type: none"> • Audience enters 	<ul style="list-style-type: none"> • 2 multi-purpose technicians
Next hour (3:30 h a 4:30h)	<ul style="list-style-type: none"> • PERFORMANCE 	<ul style="list-style-type: none"> • 2 multi-purpose technicians
Next quarter of an hour (4:30h a 4:45h)	<ul style="list-style-type: none"> • Audience leaves 	<ul style="list-style-type: none"> • 2 multi-purpose technicians
Next hour (4:45h a 5:45h)	<ul style="list-style-type: none"> • Dismantle the set (disassembly) 	<ul style="list-style-type: none"> • 2 multi-purpose technicians
Next half of an hour (5:45h a 6:15h)	<ul style="list-style-type: none"> • Loading 	<ul style="list-style-type: none"> • 2 people for loading

LIGHTING PLOT





LA BALDUFA

Premio Nacional de Artes Escénicas para la Infancia y la Juventud 2020 (National Prize for Performing Arts for Children and Youth)

Companyia de Comediants La Baldufa was founded in Lleida in 1996. Over the past 25 years, we have been committed to creating **high-quality and innovative performing arts shows**, aimed at all audiences, but primarily focusing on families. One defining aspect of La Baldufa's identity is that our entire creation, even the company's day-to-day activities, has a background of **commitment to social causes**, which has accompanied us throughout our existence.

When creating, we mix this social commitment with our distinctive visual world: **"the Baldufa aesthetic"**, which we **put at the service of dramaturgy. Clown and gestural theater** are the styles in which we feel most comfortable, but we also enjoy artistic crossbreeding and **mixing different disciplines**. Our **creative process is extensive and global**. We slow-cook our performances, and during the production process, we try to engage in **residencies and stays in theaters** to fully immerse ourselves in creation and build connections with the welcoming territory. All this, always surrounded by a first-class team, both in management and artistic roles, which allows us to grow day by day as a company.

Undoubtedly, **we advocate for theater for all audiences** and strongly believe in the value that children hold in society. It is during childhood that individuals form their artistic and cultural concepts; thus, creation for children and families should be of high quality, rigorous, and contemporary, at the same level as those aimed at adults. For these reasons and because we also believe in defending cultural rights, we are members of the associations **CIATRE**, **TTP** and **ASSITEJ**.

In 2020, we had the immense honor of receiving the **Premio Nacional de Artes Escénicas para la Infancia y la Juventud 2020** (National Prize for Performing Arts for Children and Youth) granted by the Ministry of Culture and Sport of the Government of Spain. This award recognizes the company's trajectory, highlighting the "conception of the viewer as a capable, critical, and reflective being regardless of age" and the ability to create visually rich poetic universes. Furthermore the company has received several awards with its shows, including the **RECOMMENDED Seal** assigned by Red Española de Teatros, Auditorios y Festivales de Titularidad Pública through its artistic commissions, for most of the company's shows.

Throughout these years, we have been able to perform in many national stages and festivals, such as the **Teatre Nacional de Catalunya**, the **Teatro Español**, the **Gran Teatre del Liceu**, **La Fira del Teatre al Carrer de Tàrraga**, the **Festival Grec de Barcelona** or **la Fira de Titelles de Lleida**, as well as in many **European and international festivals**. We have also carried out several international creative residencies and have been present in most of the Catalan and Spanish **theatrical circuits and networks**.

As a result of the social concern that drives us, for several years now, **we have been carrying out small social and cultural actions in our neighborhood**, an area characterized by a high level of segregation, migration, poverty, and social exclusion. Since the year 2022, we have also been organizing in this area the **Enre9 Live Arts Festival**, with the aim of empowering and revitalizing the area and its inhabitants. Since 2008 and until 2023, we have also organized the **Festival Esbaiola't in Esterri d'Àneu** with the aim of offering quality culture for children and families in the Valls d'Àneu, in the Catalan Pyrenees.



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