

La BALDUFA
companyia DE comedians

MY FATHER IS AN OGRE



Coproduction



GR&C

Collaboració



Generalitat de Catalunya
Institut Català
de les Indústries Culturals



Institut
ramon llull
llengua i cultura catalanes

www.laibaldufaedrecom



DOSSIER OF THE SHOW

Multidisciplinary theatre

Recommended audience age for family performances: **8 years and upwards**

Recommended audience age for school performances: **10 years and upwards**

Performance running time: **50'**

Actors' number: **2**

Technicians' number: **1, in scene**

Optimal assembly time: **4h**

Optimal disassembly time: **2h**

Optimal stage measures:

9m width [+1,5m of wings on each side] x 8m depth x 7m height

Minimal stage measures:

7m width x 6m depth x 3,5m height

We could make a technical sheet implementation to your scenic space to start from its characteristics.

Premiere: **23/05/2017 – Teatre Municipal de l'Escorxador, Lleida, Catalonia**

**MY FATHER IS AN OGRE
AWARDS**



- **Prize for the Best Male Performance, Ex Aequo, FETEN, Gijón, Spain, 2019**

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Technical coordination: La Baldufa | +34 973 281 457 | tecnic@labaldufateatre.com

My Father is an Ogre is a show that talks about the wickedness of the good and the virtue of the villains, as well as punishment, guilt, solidarity and justice. It's a journey to the country of Ogres, a song of hope and a story of redemption.

It's a show that will move you, make you feel other people's emotions as if you were feeling them yourselves, and it will enable you to feel empathy towards situations which are mostly unlike those we are going through.

Jokin Oregi

Michael grew up not knowing his father, a man whom everyone called "the Ogre". He has heard nothing from him for many years. Now grown up, he is visited by a man who shared a prison cell with his father and who has a letter from him. Thus, Michael discovers the previously unknown story of a solitary Ogre with a dark past, who has always kept a place for his beloved son in his heart. He finds out that thanks to that love, his father never stopped being human.

Author: **Jokin Oregi, La Baldufa: Enric Blasi, Emiliano Pardo, Carles Pijuan**

Direction: **Jokin Oregi**

Music: **Óscar Roig**

Lighting design: **Anjos Fernández**

Set & costume design: **Carles Pijuan**

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

Dressmaking: **Olga Cuito**

Actors:

- Ogre and Michael: **Carles Pijuan or Emiliano Pardo**
- John: **Emiliano Pardo or Enric Blasi**

Production and Distribution: **La Baldufa**

Coproduction:

Théâtre de l'Archipel, Scène Nationale de Perpignan

Grec – Festival de Barcelona

Collaborators:

Forum Nice Nord

Teatre Municipal de l'Escorxador de Lleida

ICEC – Generalitat de Catalunya

INAEM – Ministerio de Cultura

Institut Ramon Llull













MY FATHER IS AN OGRE
STANDARD TECHNICAL DOSSIER

Preliminary remarks: the show conceived for performance on a theatre stage.

Production-wise, the most notable feature is that the technician is situated on the stage, as is the control console, though this is located in the wings (as seen from the audience). This requires that the DMX cable, as well as the two sound cables (Left and Right), reach the position in which the control console will be installed. The company brings its own lighting console and only requires that the sound and light cables reach said production positions.

What follows is a standard/optimal technical specification (with 48 lighting channels) 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:

- 21 half-angle profile spots ROBERT JULIAT 614 S - 13°42°
- 8 wide angle GRAN ROBERT JULIAT 713 SX 29°50°
- 6 1000w asymmetric panorama projectors

Stage control

- 48 dimmer channels (THE CHANNELS INDICATED ON THE ATTACHED LIGHTING PLAN CORRESPOND TO THE CHANNELS ON THE LIGHTING CONSOLE)
- Company lighting console (ETC SMARTFADE WITH 5 DMX PORTS)

Other:

- Sufficient emergency lighting for the wings and corridor behind the backdrop
- Provision of ground-laid power cables (2 regulated lines. see attached lighting plan) and direct (1 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 (the spotlights connected to the dimmer cables will be provided by the company).

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

Important: The above lighting infrastructure requirements for the theatre are subject to the provisions and number of cables in the attached plans.

SOUND

- PA: Adequate and suitable for the characteristics of the hall
- Mixing console: The company uses the theatre's mixing console (wherever it is located, it does not require moving) and sends the L and R signal to the theatre's patch panel. The company's control console is located on the stage, in the wings, to the audience's right. It would be ideal to have a console on the stage. You do not have to put the main theatre console on the stage, but if you have two consoles it would be perfect to have one on stage.
- Playback: Sound is played via a computer.
- Monitors: Via 2 emission points of 300W minimum (the company will decide on their location on arrival at the theatre).

SPACE AND EQUIPMENT

- Optimal dimensions: 9m width x 8m depth x 7m height to which must be added at least 1.5m of wings on each side.
- Minimum dimensions: 7m width x 6m depth x 3,5m height.
- Black box with regular (wide) wings to ensure its absolute capacity.
- Staircase from the house to the stage

Important: The above equipment to be supplied by the theatre is subject to the requirements of the attached plans.

STAFF (DEPENDING ON THE REQUIREMENTS OF THE WORK PLAN)

- 1 person for loading and unloading (can be the same person as for setup) for 30 minutes on arrival of the company and 30 minutes after disassembly.
- 2 electricians for the entire setup.
- 1 sound technician during setup, performance and disassembly (must be completely familiar with the sound equipment of the auditorium).
- Staff which the theatre deems necessary for the setup of the house.

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/adapter and at least one mirror.

OTHER

- Sufficient mineral water for the setup, performance and dismantling.

WORK SCHEDULE

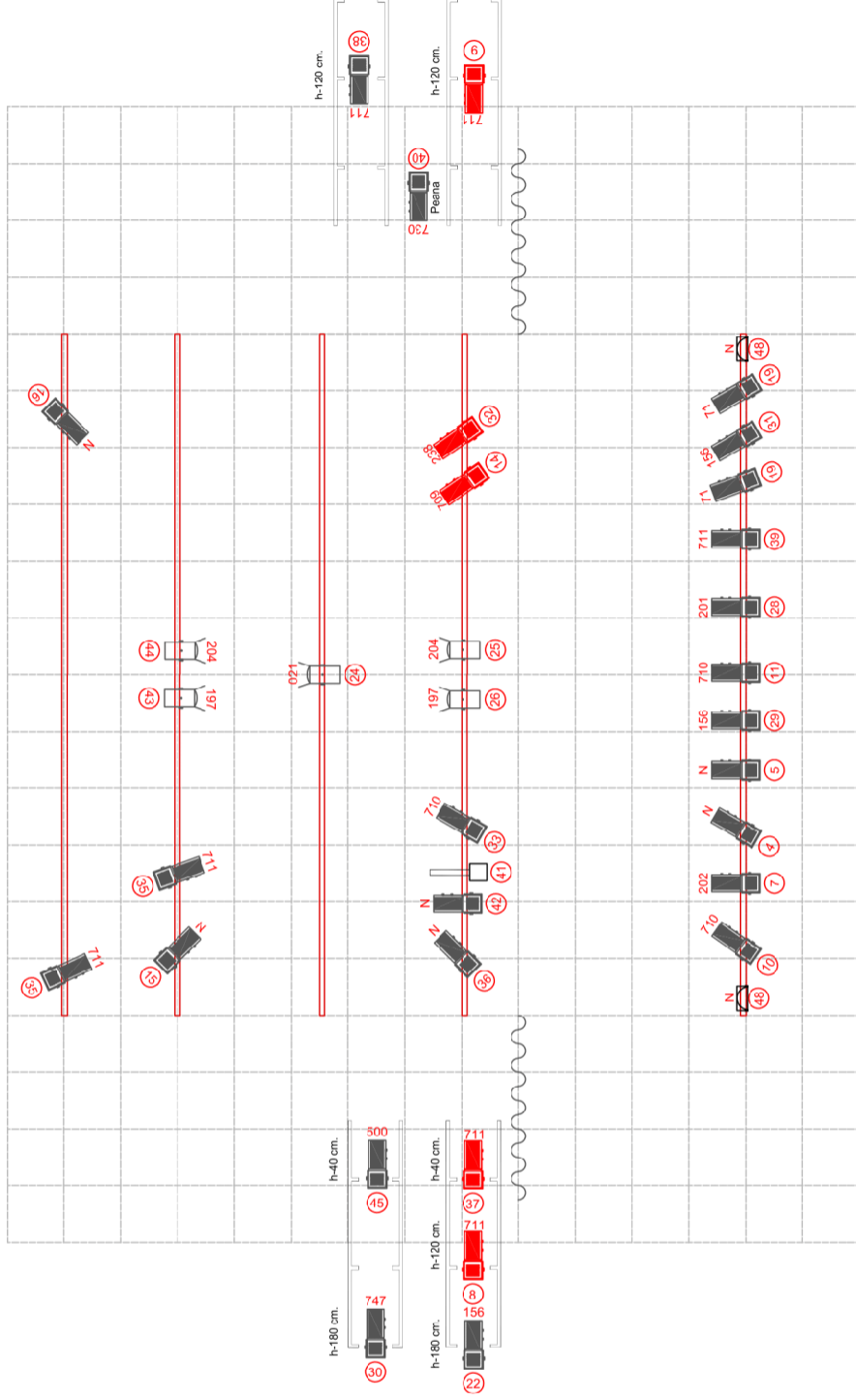
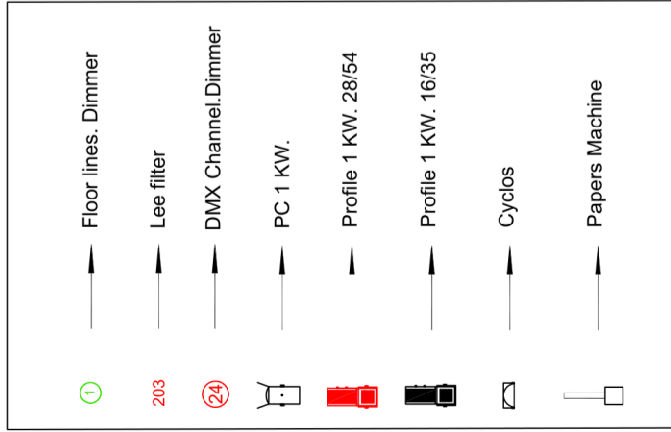
HOUR	ACTIVITY	STAFF
First hour (0:00 to 1:00)	<ul style="list-style-type: none"> <input type="checkbox"/> Unloading. <input type="checkbox"/> Implementation of lighting plan. 	<ul style="list-style-type: none"> <input type="checkbox"/> 1 person (can be the same as for setup) <input type="checkbox"/> 2 electricians
Next hour (1:00 to 2:00)	<ul style="list-style-type: none"> <input type="checkbox"/> Decide on the location of the scenery and the monitors. <input type="checkbox"/> Set up black box for performance. <input type="checkbox"/> Set up and test technical equipment on the stage. 	<ul style="list-style-type: none"> <input type="checkbox"/> 1 sound technician <input type="checkbox"/> 2 electricians
Next hour and a half (2:00 to 3:30)	<ul style="list-style-type: none"> <input type="checkbox"/> Dress the set. <input type="checkbox"/> Test and adjust sound equipment. <input type="checkbox"/> Position props and performance aids. <input type="checkbox"/> Position Spotlights. 	<ul style="list-style-type: none"> <input type="checkbox"/> 1 sound technician <input type="checkbox"/> 2 electricians
Next hour (3:30 to 4:30)	<ul style="list-style-type: none"> <input type="checkbox"/> Sound check with actors. <input type="checkbox"/> Adjust cues. 	
Next quarter of an hour (4:30 to 4:45)	<ul style="list-style-type: none"> <input type="checkbox"/> Audience enters. 	<ul style="list-style-type: none"> <input type="checkbox"/> 2 electricians <input type="checkbox"/> 1 operator <input type="checkbox"/> 1 sound technician
Next hour (4:45 to 5:35)	<ul style="list-style-type: none"> <input type="checkbox"/> PERFORMANCE 	
Next quarter of an hour (5:35h to 5:50h)	<ul style="list-style-type: none"> <input type="checkbox"/> Audience leaves. 	
Next two hours (5:50h to 7:50h)	<ul style="list-style-type: none"> <input type="checkbox"/> Dismantle the set (disassembly) 	
Next half of an hour (7:50h to 8:20h)	<ul style="list-style-type: none"> <input type="checkbox"/> Loading 	

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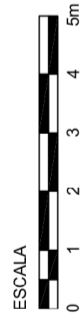


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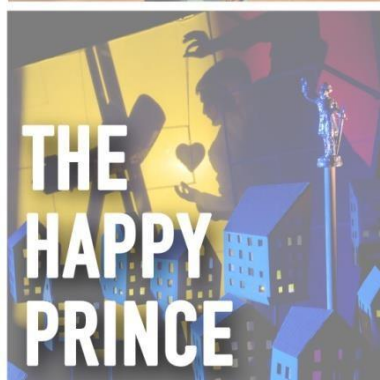
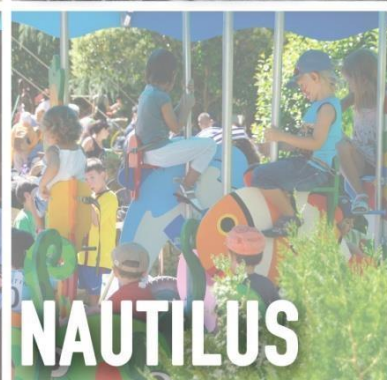
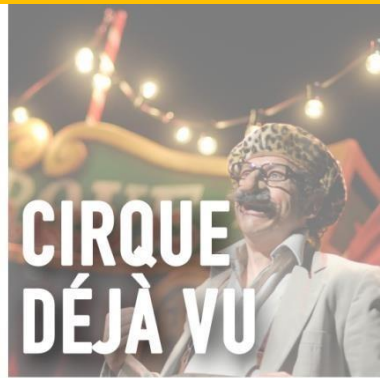
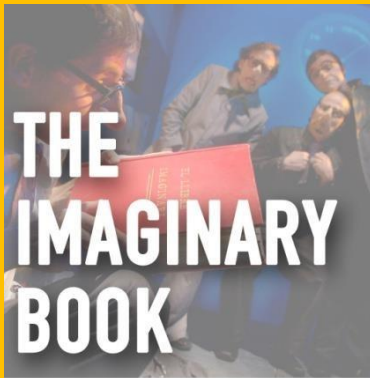
26/02/2024



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"My father is an ogre" La Baldufa



PINOCCHIO

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