



## THE HAPPY PRINCE DOSSIER OF THE SHOW

**Multidisciplinary theatre**

**Available in Catalan, Spanish, Basque, French, German, English, Norwegian**

Recommended audience age for family performances: **6 years and upwards**

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

Performance running time: **50'**

Actors' number: **2**

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

Optimal assembly time: **4h45'**

Optimal disassembly time: **2h45'**

Minimal stage measures: **7m width (+1.5 of wings on each side) x 5m depth x 4m height**

Optimal stage measures: **9m width (+1.5 of wings on each side) x 8m depth x 4m height**

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

Premiere: **15/01/2011 - Teatre Bartrina, Reus, Catalonia**

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THE HAPPY PRINCE  
AWARDS

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- **Prize for the Best Adapted Theatre-Play**, FETEN, Gijón, Spain, 2012
- **Prize for the Best Show**, Amigos de Titeremurcia, Murcia, Spain, 2012



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**Technical coordination:** Anjos Fernández | +34 659 050 451 | [anjos@vtechnics.com](mailto:anjos@vtechnics.com)



**The Happy Prince** starts with a wall that doesn't allow the Prince to see what happens in the other side of the city. This will lead the audience to reflect on the 'walls' we have inside, which hide part of the reality. This will become a guided trip to the inner side of us.

This is also the story of a man who is 'late'. No sooner has he died and being turned into a statue, than he realises how many things he could have done and he hasn't. Right now, when the wall no longer exists, he realises that he is not in time to do anything since he cannot move himself. And that is the reason why, similar to other great stories, the figure of a heroine: the Swallow, is involved. Thanks to her and to her own sacrifice, they make important deeds which changes the life of lots of people.

This is a show that makes audience think of their own 'walls' and limits. What can we do out of love?! It is also a reflection on poverty, generosity and love, where emotions are extremely vital elements to be offered and felt from the performance. We believe nobody will remain indifferent to this story.

**The Happy Prince** is a really attractive visual show in which light is the most important element. We work from a stark set which, little by little, is in constant transformation, so as to surprise the audience with multitude means of presentation methods and techniques.

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**THE HAPPY PRINCE  
SYNOPSIS**

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La Baldufa celebrated 15 years with a new production: **The Happy Prince**, a story by Oscar Wilde, which the company has started from the conceptual worldview that characterises us and which, under the direction of Jorge Picó, will not leave anyone indifferent.

**The Happy Prince** is the story of a majestic statue that looks down over a city. The statue is of a Prince who had had an easy, luxurious life, completely unconcerned by what was happening beyond the walls of his castle. Now, he is tied to that immobile, sumptuous statue, bathed in gold and with precious stones. However, he is not happy now. From his privileged hill, he can observe the misery of most of the inhabitants of the city; the poverty of which he was previously unaware now becomes his pain and every night he cries from the impotence of not being able to help them.

One day, a Swallow who was flying over the city on his way to Africa, took refuge at the feet of the statute to spend the night there. When she saw the statue's sadness she felt sorry for him and agreed to help him despite the fact that she did not have long; winter was on its way and she had to emigrate to warmer lands where her fellows swallows were waiting for her.

The swallow, guided by the Prince, took out all the precious materials that covered him to give them to the people who needed them.

A lesson of love and generosity

Author: **Oscar Wilde**

Adaptation: **Jorge Picó & La Baldufa: Enric Blasi, Emiliano Pardo, Carles Pijuan**

Direction: **Jorge Picó**

Music: **Óscar Roig**

Lighting design: **Anjos Fernández**

Sequence design: **Sergio Sisqués**

Set & costume design: **Carles Pijuan**

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

Wardrobe: **Teresa Ortega**

Voice Over, English version: **Lola Casals Sadlier, Jofre Caraben Van Der Meer, Núria Casado**

Voice Over, Norwegian version: **Frida Solheim Hansen, Harald Nødtvedt, Monika Solheim**

Actors:

- **Enric Blasi** or **Emiliano Pardo**
- **Carles Pijuan** or **Ferran López**

Technician in scene: **Anjos Fernández**

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

Office: **Ester Vicente, Pilar Pàmpols**

Distribution: **Pilar Pàmpols**

Comunication: **Maria Carles**

Co-production:

**CAER - Centre d'Arts Escèniques Reus**

**IMAC - Ajuntament de Lleida**

**La Grande Ourse, Scène Conventionnée Jeune Public en Languedoc - Roussillon | Théâtre de Villeneuve les Maguelone**

**Centre Culturel Pablo Picasso | Scène Conventionnée pour le Jeune Public d'Homécourt**

Collaborators:

**ICIC - Generalitat de Catalunya**

**Fundació Xarxa d'Espectacle Infantil i Juvenil de Catalunya - La Xarxa**

**JES - Junges Ensemble Stuttgart**

**INAEM - Ministerio de Cultura**

**Institut Ramon Llull**

Photography for diffusion: **David del Val**







# **THE HAPPY PRINCE STANDARD TECHNICAL DOSSIER**

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Preliminary note: **The Happy Prince** is a show meant to be represented on a theatre stage. Technically, the most outstanding feature of the show concerns the technical situation in the scene, on the right side of the stage (as seen from the public). This technical situation leads to needing a DMX signal cable, and the two sound signal cables (line L and line R), so as to reach the position where the control console will be. The company has its own light and sound consoles, so we only need the signal cables to reach the place where they are located.

The following corresponds to the standard technical sheet (48 channels for light regulation) that guarantees showing the performance in ideal conditions. From there, the company can take advantage of and optimise the space's technical sheet, applying it to the show for its benefit and also accepting other proposals that lower the standards of the technical sheet as long as the programmer is aware and accepts the artistic impact that the changes could mean. If proposing a lower technical standard, the staff and the minimum dimensions of the space cannot be reduced.

<b>LIGHTING</b>
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|---------------|--|
| Focus:        | <ul style="list-style-type: none"><li>• 21 1 kW PC, complete (all with visors and filter holders)</li><li>• 4 half-angle profile spots (ex 15°-30° or 18°-34° etc)</li><li>• 2 IRIS each spotlight</li><li>• 10 PAR 64 CP62 (lamp no. 5)</li><li>• 2 PAR 64 CP61 (lamp no. 2)</li><li>• 6 1000w asymmetric panorama projectors</li></ul>   |
| Scene control | <ul style="list-style-type: none"><li>• 48 dimmer channels</li><li>• Company lighting control console (ETC SMARTFADE)</li></ul>  |
| Other:        | <ul style="list-style-type: none"><li>• Sufficient emergency lighting for the wings and passing behind the backdrop.</li><li>• Distribution of regulated lines and direct to ground as indicated in the attached map</li><li>• Regulated hall lighting -if it can be controlled- for the lighting console</li><li>• Sufficient material for powering all the spotlights arranged in the attached lighting map as well as for the ground lines.</li></ul> |

**Note:** The distribution of the equipment must be according to the attached lighting map.

**Important:** Light infrastructure orders previously mentioned for the theatre, were subject to the provisions and number of lines described in the accompanying drawings.



## SOUND

- PA:
- Sufficient and suitable for the characteristics of the hall
- Control:
- **Option A** - The company has its own sound console and lines L + R will reach the stage.
  - **Option B** - The company brings the sound console and from this signal it is transmitted to the theatre console.
- Reproduction:
- The sound is played through a computer.
- Monitors:
- At 2 points of 300w emission minimum the company will decide its location in the space).
- Microphones:
- 2 wireless microphones (company will bring them).

## SPACE AND MACHINERY

- **Optimal** dimension: 9m width (+1'5 of wings on each side) x 8m depth x 4m height  
**Minimum** dimension: 7m wide (+1'5 of wings on each side) x 5m depth x 4m height.
- Black box available for wide, regular streets, ensuring its absolute capacity.
- 1 staircase to the stage from the auditorium during the performance because two actors go down into the audience.

**Important:** The machinery orders previously mentioned for the theatre were subject to the availability and installation described in the accompanying drawings.

## STAFF (ACCORDING TO THE NEEDS SPECIFIED IN THE WORK PLAN)

- 1 person for loading and unloading, (it can be the same person as for setting up) 30 minutes on company arrival and 30 minutes after finishing the disassembly.
- 2 electricians during the entire assembly.
- One sound technician for the assembly, the operation and disassembly (must perfectly know the sound equipment in the scenic room).
- The staff that the theatre deems necessary for the implementation of the black box.

## DRESSING ROOMS

- One dressing room for three people, equipped with a toilet, chairs, hooks, showers with hot water, 220V Schuko outlet, at least one mirror, and three litres of mineral water.

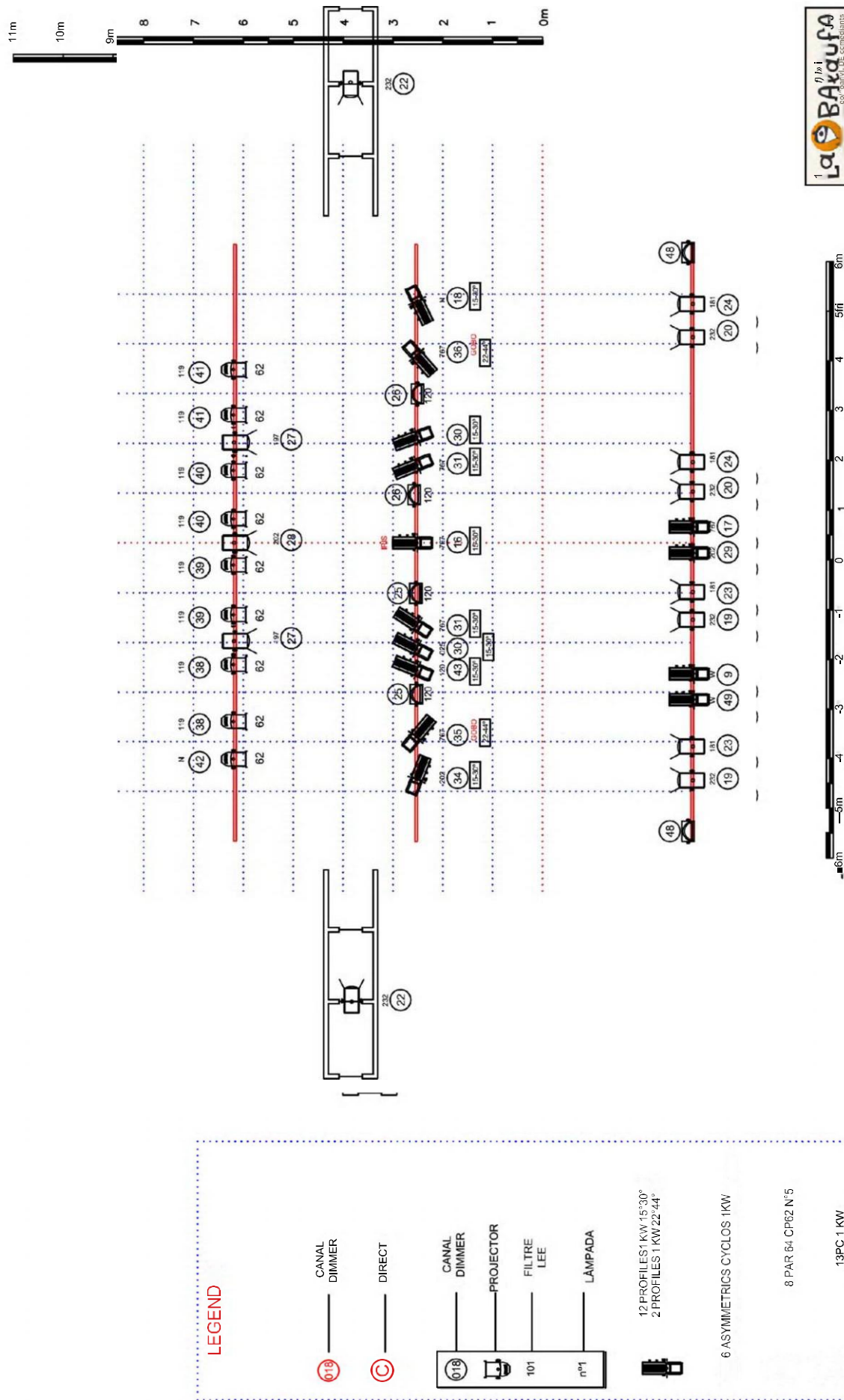
## OTHERS

- Bottled mineral water sufficient for the assembly, performance, and disassembly.

**THE HAPPY PRINCE  
WORK SCHEDULE**

TIME	ACTIVITY	STAFF
First half hour (0:00 to 0:30)	<ul style="list-style-type: none"> <li>• Unloading</li> </ul>	<ul style="list-style-type: none"> <li>• 1 person (can be the same as the assembly staff)</li> </ul>
Next hour and a half (0:30 to 2:00)	<ul style="list-style-type: none"> <li>• Decide on the position of the props on stage and monitors</li> <li>• Lighting set-up plan</li> <li>• Black box set-up</li> <li>• Assembly and set-up of the sound equipment and its testing</li> </ul>	<ul style="list-style-type: none"> <li>• 1 electrician</li> <li>• 1 stage hand</li> <li>• 1 sound technician</li> </ul>
Next hour (2:00 to 3:00)	<ul style="list-style-type: none"> <li>• Stage set up</li> <li>• Test sound equipment and make adjustments before sound tests</li> </ul>	<ul style="list-style-type: none"> <li>• 1 electrician</li> <li>• 1 stage hand</li> <li>• 1 sound technician</li> </ul>
Next hour (3:00 to 4:00)	<ul style="list-style-type: none"> <li>• Spotlights</li> <li>• Distribution of props and tools</li> <li>• Sound tests with the actors</li> </ul>	
Next half hour (4:00 to 4:30)	<ul style="list-style-type: none"> <li>• Memory adjustments</li> <li>• Final adjustments for sound, video and stage</li> </ul>	
Next quarter of an hour (4:30 to 4:45)	<ul style="list-style-type: none"> <li>• Actors warm up</li> <li>• Final lighting adjustments</li> </ul>	<ul style="list-style-type: none"> <li>• 1 electrician</li> <li>• 1 stage hand</li> <li>• 1 sound technician</li> </ul>
Next quarter of an hour (4:45 to 5:00)	<ul style="list-style-type: none"> <li>• Audience enters</li> </ul>	<ul style="list-style-type: none"> <li>• 1 electrician</li> <li>• 1 stage hand</li> <li>• 1 sound technician</li> </ul>
Next hour (5:00 to 6:00)	<ul style="list-style-type: none"> <li>• <b>PERFORMANCE</b></li> </ul>	
Next quarter of an hour (6:00 to 6:15)	<ul style="list-style-type: none"> <li>• Audience leaves</li> </ul>	
Next two hours (6:15 to 8:15)	<ul style="list-style-type: none"> <li>• Dismantling</li> </ul>	
Next half hour (8:15 to 8:45)	<ul style="list-style-type: none"> <li>• Loading</li> </ul>	<ul style="list-style-type: none"> <li>• 1 person (can be the same as the assembly staff)</li> </ul>

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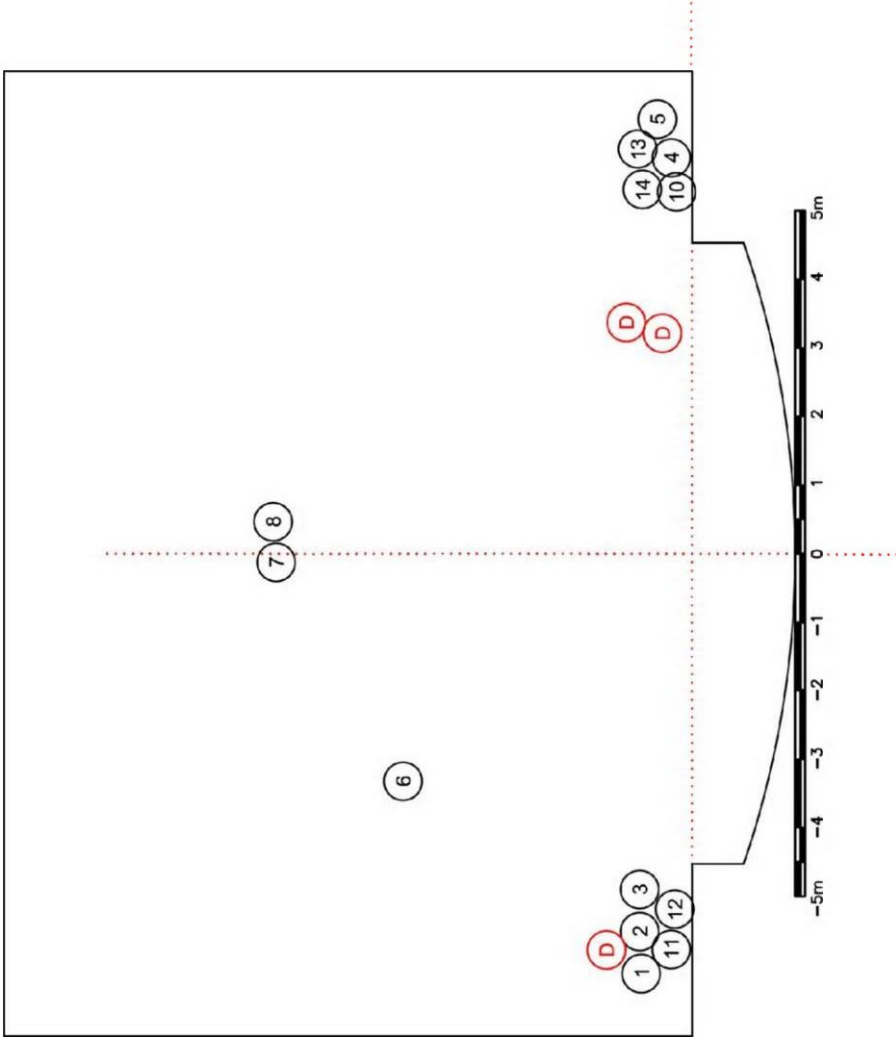




LEGEND

canal  
dimer

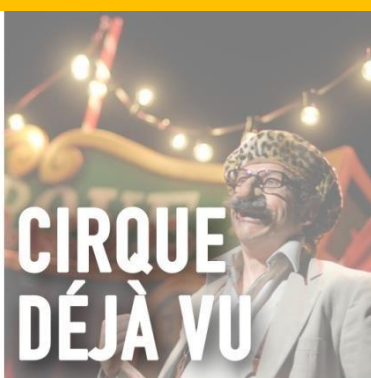
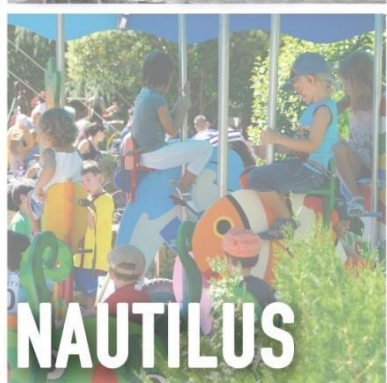
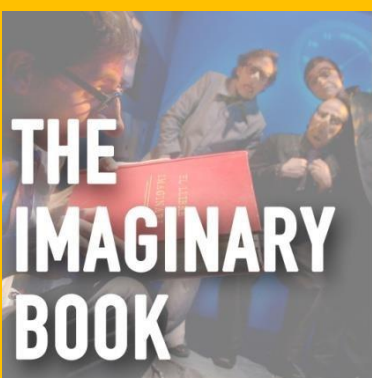
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FLOOR LIGHTING PLAN  
LA BALDUFA  
THE HAPPY PRINCE



# PINOCCHIO

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