

KILL ME



TECHNICAL RIDER 2024

ENGLISH VERSION

July 2024 / V13

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A woman with dark hair and red lipstick is the central figure, looking upwards with her mouth open. She is wearing black gloves and holding a handgun in her right hand. Several other hands, also in black gloves and holding handguns, are positioned around her, pointing towards her. The background is a plain, light-colored wall.

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KILL ME

SYNOPSIS

Kill me (2024) is the continuation of *Love me* (2022) and *Fuck me* (2020), in turn it is part of the “*Remember to live*” project, in which I intend to present different versions of plays until the day I die.

Going into the cliché of the midlife crisis, I began to film everything I did: with my heart open 24 hours a day, I recorded everything.

Until one day I collapsed, got a psychiatric diagnosis and decided to make it my next work. I summoned four dancers with mental disorders and Nijinsky to create a spectacle about the madness for love.

But we are going to say that the topic is mental health to enter within the inclusive agenda of the art market.

Because that is my curse, having to create shows that sell and thus stay alive in the world (of theater).

M. Otero

TEAM



Text and direction Marina Otero

With Ana Cotoré - Josefina Gorostiza - Natalia Lopéz Godoy - Myriam Henne-Adda - Marina Otero - Tomás Pozzi

Live music Myriam Henne-Adda

Assistant director Lucrecia Pierpaoli

Lighting and space design Victor Longás Vicente - David Seldes

Sound design Antonio Navarro

Costumes design Andy Piffer

Tailor Guadalupe Blanco Galé

Technical direction and lighting on tour Victor Longás Vicente

Dramaturgy Martín Flores Cárdenas

Photography Sofia Alazraki

Video Florencia de Mugica

General and executive production Mariano de Mendonça

Production assistant Kysy Fischer

Distribution: Otto Productions (Nicolas Roux - Lucila Piffer) - Tecuatro (Jonathan Zak - Maxime Seugé) - PTC Teatro (Olvido Orovio)

Co-production Teatros del Canal (Madrid) - HAU Hebbel am Ufer (Berlin) - Cité européenne du théâtre, Domaine d'O, Montpellier/ PCM2024 - Théâtre du Rond-Point (Paris) - Célestins Théâtre de Lyon - FITEI Festival Internacional de Teatro de expressão Iberica (Porto)

With the support of Artistic residency of the Casa Velázquez du Ministère d'Education Supérieur - FITLO Ibero-American Theater Festival of La Rioja

Thanks to: Jorge Tesone - María Velasco - Andres Manrique - Juan Ignacio Bustos - Hugo Lacroix - Cala Zavaleta - Toma Café - Santiago Rigoni - Patricia Alda - Augusto Chiappe - Juanfra López Bubica - Fred Raposo - Matías Rebossio - Miguel Valdivieso - Cristian Vega - Ruslan Alastair Silva.

This project has been selected and benefited from the grant **IBERESCENA 2024**

Premiere June 4, 2024 at Printemps des Comédiens, Montpellier, France

Duration: 90 minutes.

This show is recommended for ages 16 and up

Sensitive content warning: mention of suicide

The show includes full nudity of the performers, strobe lights and incense

No photographic or video records are allowed

STAGE &

SET



I STAGE

- **Stage Measures**

Ideal: 13m width x 14m depth

Minimum: 10m width x 10m depth

- **Dance floor**

White, gray or cream linoleum (size proportional to stage size)

Large 10m width 9m depth

Medium 7m width 8m depth

(The size of the linoleum will be discussed with each venue)

- **1 Panorama** white, gray or cream as backdrop.
(Height and width proportional to the dance floor size)
- **1 Panorama** white, cream or gray, on the first bar from the front stage edge as main curtain (as close to the audience as possible)
- **1 Front screen** in front of the frontal paronara
- **German black side masking** with two doors in each side (positions and measures will be decided specifically for each venue)
- **Masking borders** required according to the theatre
- **2 legs** in front of the panorama in the background to adjust its size to the size of the linoleum
- **Steps** to the right side of the stage looking from the audience (always necessary)
- **2 hidden quick-change dressing rooms** on both sides of the stage, each with 2 chairs, mirror and blue light.

NOTES

- *The colours of the 2 requested panoramas and the linoleum will be checked and approved by the company before installation, depending on what is proposed by the venue.*
- *The ideal measurements are for reference, subject to adaptation according to the venue available.*
- *We request to receive 3D and 2D file in CAD format of the theater + technical Rider + Images of the venue and rigging positions.*

I STAGE

- We request to arrange an initial call (google meet, zoom) with the people in charge of the area of set up in each venue upon confirming the hiring and programming of the show.

- **Movements of bars during the show:**

A minimum of 6 bars with live movement during the show will be required:

- 1 bar with the panorama in the front of the stage working as the main screen at the beginning of the show.
- 1 bar with the panorama as the backdrop of the stage that goes up and down.
- 3 lighting bars with 4 HMI Fresnels each.
- 1 bar with legs
- 1 bar with a masking border
- Opening of the front screen at the beginning of the show

NOTES

- *The movements will be defined directly in the venue.*
- *It is necessary to block a seat in the front rows, to be defined at each venue. The director-protagonist sits there during the show.*
- *Roller Skates (Quad): with white rubber wheels will be used on the dance floor / linoleum. It has been tested repeatedly and the use applied during the show does not mark or stain the mat.*

II LIGHTING

[LINK TO TECHNICAL INFOS](#)

(DWG PLAN, PHOTOS OF THE SPACE, PHOTOS OF THE "PAR WALL", VIDEO OF THE SHOW)

FIXTURES

- 1 followspot 2,000kw HMI or similar with tripod at FOH. (The support of a technician from the venue will be necessary to perform a simple operation of the followspot over two scenes during rehearsals + performances). It is be a simple 15-minute operation. See the sequence in the [video](#): 00:57:35 - 01:08:15
- 1 Fresnel HMI 2.500kw + shutter (indispensable)
- 2 Fresnels ARRI HMI 1.200kw + barndoors. (example [ref](#))
- 4 Fresnels ARRI HMI 575w + barndoors. (example [ref](#))

(These 6 HMI fresnels with 1.200kw and 575kw with barndoors can be a different model, brand and power. We will check with each venue and decide on the number of devices and model according to the possibilities)

- 7 LDDE NANOPIXSLIM FR1440 RGB footlight ([ref](#)) enough to cover the linoleum width, usually 9m. The LDDE number will be specified for each venue depending on the width of the linoleum used. (indispensable)
- 8 PAR, WAHS or PC - LED RGBW. (Minimum quantity. These fixtures must be able to illuminate the whole linoleum. The number of lights required will be decided according to the model available).
- Enough RGBW panoramas to cover the entire background (+/- 10m).
Examples: Ovation, dalis or similar.
- 5 robotic spots with LED lamp, with blades and RGBW/CMY 7°/56°.

(Some of these mobiles can be exchanged for RGBW cut-outs if required).

II LIGHTING

- 48 PAR 64 - CP60 - N°1
- 8 PAR 64 - CP61 - N°2
- 1 PAR 16
- 16 cuts 25°/50
- 2 cut-outs 15°/30°
- 12 PC 1kw with visors

NOTES

- *The use of other devices similar to those suggested directly with each venue may be considered, depending on its rider or rental possibilities.*
- *The quantity and type of fixtures may change depending on the venue.*

II LIGHTING

LIGHTING DESK

- Desk model: MA3 (other models may be considered).
- The venue will provide a console programmer technician, with extensive knowledge of the console model, for set-up + recording/retouching of cues during the time the room is in operation. (*The show will be operated by the company's technician*)
- Light desk must be located in the stalls for assembly + rehearsals.
- Management table in the stalls next to the console.

RIGGING

- The lighting plan will be adapted according to venue's rigging positions.
- 8 booms for sidelights (2 fixtures at H: 0.85 and 1.10 m. Heights to be defined)
- The venue will do a pre-rigging of lighting before the start of set up.

FX

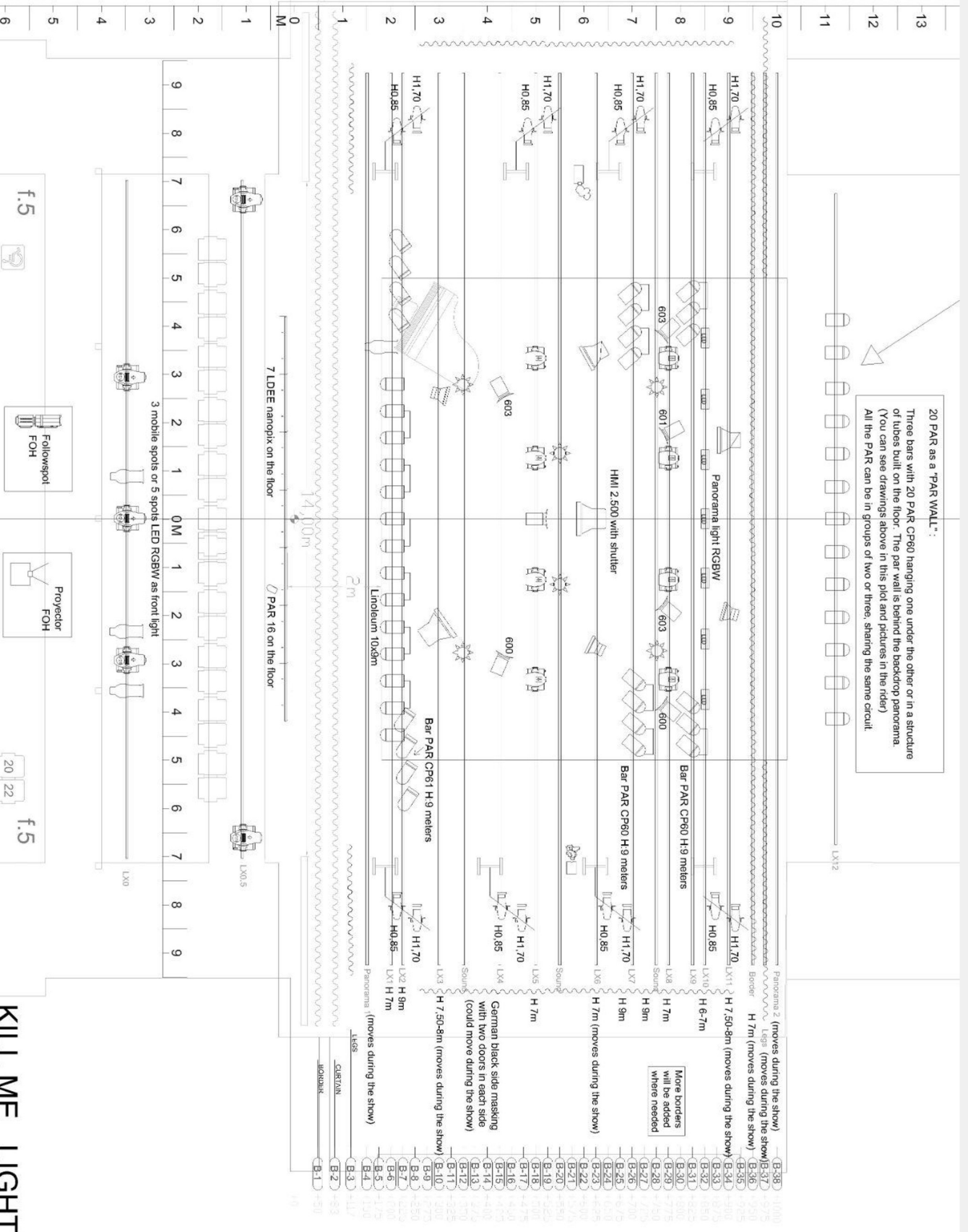
- 1 Haze machine
- 1 Fog machine
- 1 Silent DMX turbine ([ref.](#))

GELS

- Color filters provided by the venue

III LIGHT PLOT

20 PAR as a 'PAR WALL':
 Three bars with 20 PAR CP60 hanging one under the other or in a structure of tubes built on the floor. The par wall is behind the backdrop panorama.
 (You can see drawings above in this plot and pictures in the rider)
 All the PAR can be in groups of two or three, sharing the same circuit.



Drawing	FIXTURE	N°
	Fresnel HMI 2500, 1200, 800 and for 575 Kw with barndoors	7
	Fresnel HMI - 2300 KW, WITH SHUTTER	1
	Pc 1 Kw	14
	SPOT 15-30°	2
	SPOT 25 50°	16
	PAR CP61 (N°2)	8
	PAR CP60 (N°1)	48
	PAR 16	1
	L0DE NANO PIX SLIM FR44	7
	Profile moving head with LED RGBW/CMY 7795g°	5
	PAR LED RGBW / Wash RGBW (Number of fixtures depends on the fixture used)	7
	Ovation CYC 1 FC	1
	RJ Armi 2,5W HMI	1
	Smoke	1
	HAZER	1
	Booms	8
	Projector 30.000 (20.000 minimum) ANSI lumens, Laser. FullHD - 16:9	1
	Ambient microphone (See the rider sound section for more information)	6

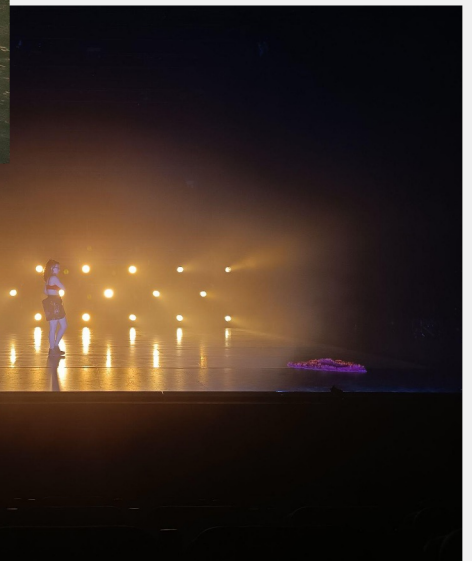
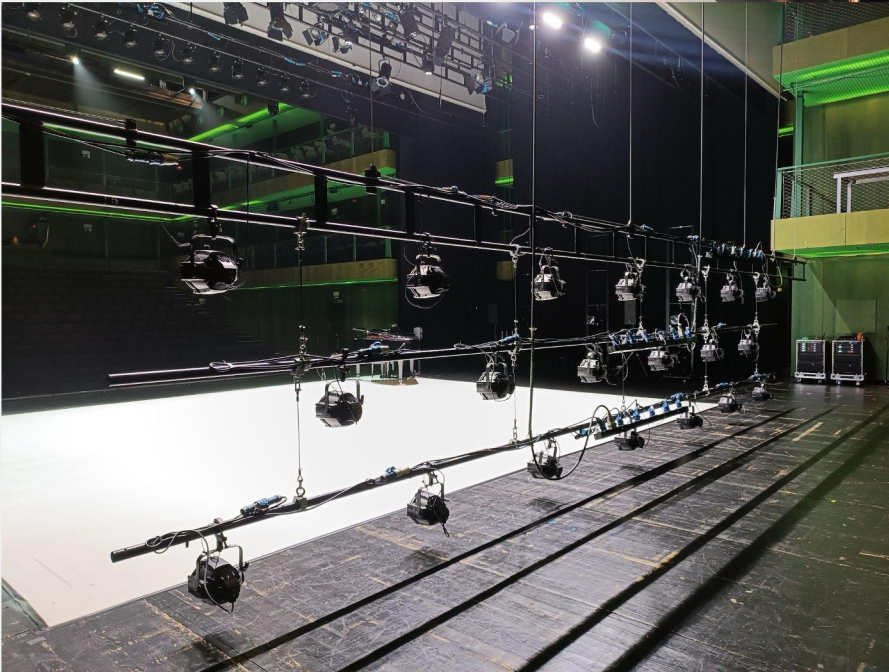
[Link to the video of the FULL SHOW](#)



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PAR WALL



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PROPS

IV

SET FURNITURE & PROPS / SET DESIGN

By the organizer

TO BE SUPPLIED BY THE VENUE 1 TIME PER SETUP

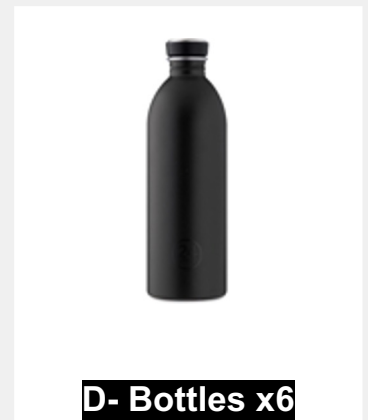
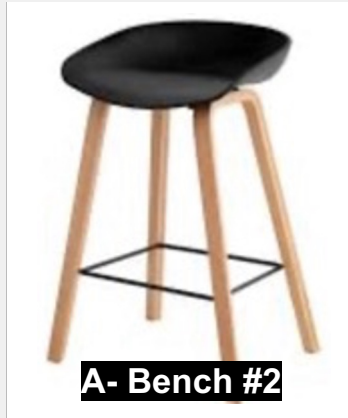
- **A** x3 small black seats or benches of different models and sizes (max sizes: H 40 x L 30 x D 30 / min H 30 x L 20 x D 20)
- **B** x9 Plastic toy guns without mechanism. All of them must be entirely black, they can be painted black if necessary. It is important that they are light as they are used in the choreography ([link ref](#)).
- **C** x1 flower: Narcissus ([Link Ikea](#)) with a height from approximately 30cm onwards (PLEASE CONFIRM THE PURCHASE)
- **D** x6 matte black steel water bottle ([link ref](#))
- **E** x4 black boxes 20x20x20, approximate dimensions ([link ref](#))

TO BE PROVIDED BY THE VENUE 1 TIME EACH SHOW + DRESS REHEARSAL

- **x6 Towelling gowns/robes** (for transit of performers to dressing rooms or waiting at legs..)

TO BE PROVIDED BY THE ORGANIZER - VENUE

REFERENCE IMAGES



KILL ME

VIDEO & SOUND



V

VIDEO & SURTITLES

In charge of the organizer / venue

- **1X LASER VIDEO PROJECTOR 16:9 30.000 LUMS IN PERFECT CONDITION** and the necessary **rigging system** if needed.

CHRISTIE CRIMSON OR HS SERIES. PANASONIC PT-RZ34KU. EPSON PRO L30000UNL. BARCO UDX 4K32.

- If the projector is situated above the audience and the noise produced by it can disturb the public, a closed box with acoustic insulation must be provided to reduce this annoyance which can distract the public.
- **NOTE:** *The video is projected over a white PVC cyclorama on front stage, covering the stage opening. This projector is also used for surtitling projections on the back PVC cyclorama used as a backdrop. A powerful laser projector is very important for both purposes.*

The video signal from video computers and surtitling computer is mixed with the company's video mixer BLACKMAGIC ATEM MINI PRO.

- **1X ADAPTED LENS** for selected projector, we need to project over the entire stage opening and at the white pvc backdrop. **We will decide for each venue where projectors will be placed. normally 1.67:2.41 or 2.4:4.7 depending throw distance.**
- **1X HDMI TO SDI CONVERTER**
- **1X SDI CONNECTION FROM FOH TO PROJECTOR.**
- **4X HDMI CABLE 1.5m or longer.**
- **1X CAT 5 RJ45 CONNECTION FOH – PROJECTOR**, our video technician must be able to access the projectors and all its settings for the performance needs, **MAKE SURE NO PASSWORD IS PROTECTING ANY SETTINGS OF THE PROJECTOR.**
- **1X PROJECTOR REMOTE CONTROLLER ON FOH with wired connection.**
- **1X COMPUTER USED AS VIDEO AND SOUND BACK UP FOR THE SHOW:**
 - MacBook Pro M1/M2 16gb RAM.
 - Adapter for HDMI and 2 Ethernet 1GB.
 - QLAB 4.7 with audio and video license. License for set-up and show days.
 - Dante Virtual Soundcard 4.4.1 or newer license installed. License for set-up and show days.

V

VIDEO & SURTITLES

THE COMPANY PROVIDES

- 1X BLACKMAGIC ATEM MINI PRO video mixer HDMI OUTPUT.
- 1X ETHERNET SWITCH for video mixer and projector control.
- 1X MACBOOK PRO LAPTOP for sound & video.

SURTITLING

The surtitles are projected with the same projector as the main video on the white pvc cyclorama used as a backdrop.

In charge of the organizer / venue

- **1X SUBTITLES OPERATOR** with availability to view the full video of the show before the dress rehearsal + be present during the dress rehearsal + each show
- **1X COMPUTER OR LAPTOP WITH GLYPHEO SOFTWARE.** The video signal has to arrive as a HDMI input on the company's video mixer.
- The venue has to provide the translation of the text to local language(s) [french is already available] and the adaptation of the translation to a **glypheo** and **srt** file to be used by the subtitles operator and the video editing.

IMPORTANT NOTE

*Each venue will have to generate two files: a **glypheo** and **srt** and use it during editing, dress rehearsals and performances. The translated text must be sent to our production for a final check before technical set-up.*

PLEASE MAKE SURE TO CONTACT THE PRODUCTION/TOUR MANAGER IN TIME CONCERNING THE REALIZATION OF THE SUBTITLES IN THE LANGUAGE(S) THAT THE ORGANIZER WANTS TO HAVE DISPLAYED.

VI SOUND

BACKLINE IMPORTANT

- 1 1/4 grand piano – tuned and ready to play.

References (to be defined in agreement between venue and company)

option 1 (ideal) Colin 1.51 - YAMAHA C3.

option 2 vertical plane less than 1.13 in height. Examples: B2 Yamaha 1.13 or B1 Yamaha 1.09 Upright Piano.

option 3 tail-style electronic piano, example: Yamaha CLP-795GP

- Piano bench with **adjustable height**

PA SYSTEM

- Must be composed of L+C+R+SUB+FRONTFILL+SURROUND (D&B, L-ACOUSTICS, ADAMSON) detailed below.
- The complete system must reproduce 110 dBA without any distortion at any place in the audience. The sound equipment must be well adjusted and in good working order as well as ensure good sound distribution for all audience members; a sound manager from the venue with complete knowledge of the equipment and its settings is required.
- L & R FULL RANGE ARRAY with at least 6 elements per side.
- CENTRAL CLUSTER ARRAY with at least 4 elements, should not interfere with the video projection.
- 4X SUBS (D&B J- INFRA SUB OR L ACOUSTICS KS28 SUB) They should be able to reproduce 30Hz without any problem. In the case of big venues, the company will decide if it is necessary to add more Subs.
- If Subs are close and in the same level of the audience an extra DOWNFILLS 2X (D&B MAX12, L-ACOUSTICS X12) on top of the Subs will be needed.
- 6X FRONT FILLS (D&B E6, L-ACOUSTICS X8) They should be placed in the front stage but never above stage or interfering with the audience's vision.

VI SOUND

- 6X SURROUND POINTS (D&B MAX12, L-ACOUSTICS X12) Position will be decided for each venue. Normally 2 each side audience and 2 back audience.
- 2X FRONT STAGE SIDEFILLS MONITORS 12" (D&B MAX12, L-ACOUSTICS X12). Please provide black wooden boxes or similar to rise them between 80 and 100 cms from the floor.
- 2X BACK STAGE SIDEFILLS MONITORS 12" (D&B MAX12, L-ACOUSTICS X12). Please provide black wooden boxes or similar to rise them between 80 and 100 cms from the floor.

NOTES

- *This is only for PARTERRE audience, if the venue has more than one level for the audience like balcony, more surround points will be needed.*
- Extra sound fills like delay lines for under balcony audiences are always welcome.
- Any sound limitations must be reported in advance.
- ANNOUNCEMENTS for the audience must be independent of the company's sound system, either by a CD or a computer, but must not interfere with the audio programming of the show and **organize it one day before the show.**
- In case of needing to give an extra or emergency notice, it must be carried out by the theater stage manager using a handheld microphone.

FOH

- The FOH control will be located in front and on the same level of the stage, centered, in the audience. **IT IS NOT ACCEPTABLE TO HAVE THE FOH CONTROL IN A CLOSED ROOM, EVEN IF WINDOWS CAN BE OPENED.**
- 1X DIGITAL MIXER YAMAHA CL5 **FOR EXCLUSIVE USE OF THE COMPANY.**
- 1X CISCO sg-300-10 or another yamaha recommended switch to connect 3 laptops with dante network on FOH.
- 4X RJ45 CAT6 3M CABLES.
- 2X CAT6 CONNECTION from FOH TO STAGE.

VI SOUND

MICROPHONES

- 1X YAMAHA RIO3216 D2 on stage for sound system outputs and stage mics.
- 12X WIRELESS SYSTEM SHURE AD4D/Q (not others) with antenna amplifier and 2 directional antennas. THEY SHOULD BE CONNECTED ON DANTE NETWORK.
- 6X SHURE ADX1M BELTPACKS
- 6X SHURE ADX2 BETA58 CAPSULE
- 2X DPA 4062 BLACK color with the necessary adapters for the ADXM1. These will be placed on the piano.
- 4X DPA 4061 (not others) BEIGE color with the necessary adapters for the ADXM1.
- 6X SENNHEISER MKH 416 SHOTGUN MICS. These will be placed in 3 fly-bars or from the venue grill. See attached plan.
- 2X CROWN PCC160 FLOOR MICS. These will be placed in the front stage. See attached plan.
- 6X BLACK Mic Stand

By the company

1 Computer for audio playback with "QLab":
(Same MacBook Pro that will be used for videos)

VI SOUND

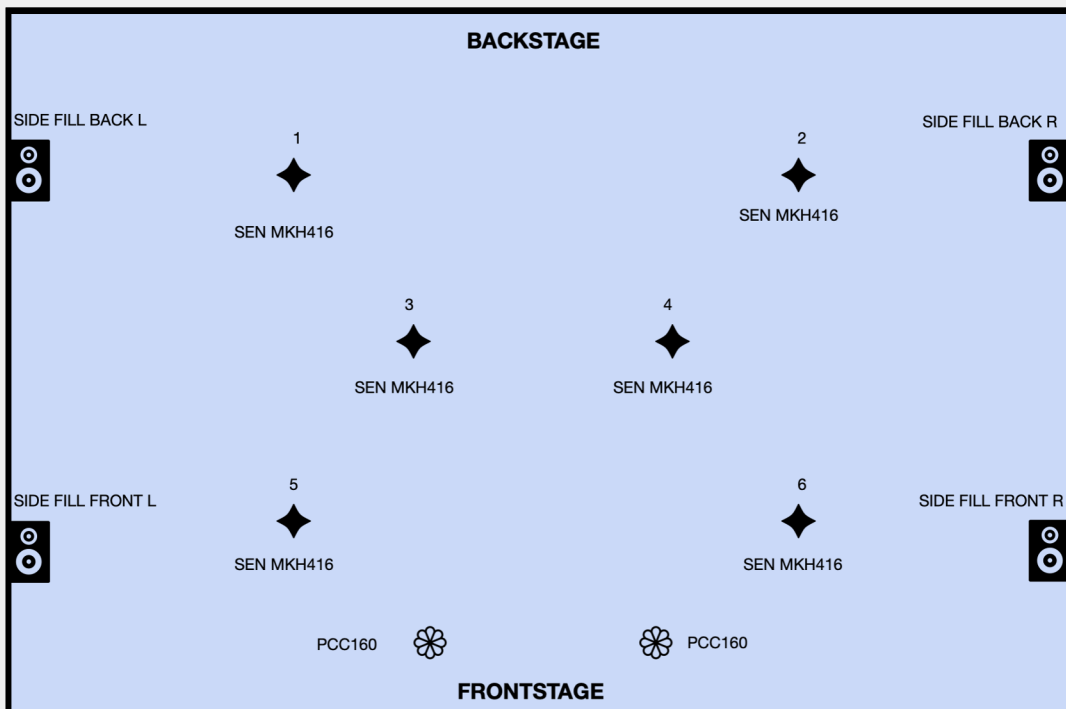
INPUT PATCH

INPUT	TARGET	MIC	WIRELESS
1	NANÁ	DPA 4061 BEIGE	ADX1M 1
2	TOMI	DPA 4061 BEIGE	ADX1M 2
3	PEPA	DPA 4061 BEIGE	ADX1M 3
4	PIANO L	DPA 4062 BLACK	ADX1M 4
5	PIANO H	DPA 4062 BLACK	ADX1M 5
6	MARINA HH 1	SHURE BETA58	AD2 1
7	MARINA HH 2	SHURE BETA58	AD2 2
8	NANA HH 3	SHURE BETA58	AD2 3
9	NATI HH 4	SHURE BETA58	AD2 4
10	ANA HH 5	SHURE BETA58	AD2 5
11			
12			
13	AMBIENT FLOWN 1	SEN. MKH 416	
14	AMBIENT FLOWN 2	SEN. MKH 416	
15	AMBIENT FLOWN 3	SEN. MKH 416	
16	AMBIENT FLOWN 4	SEN. MKH 416	
17	AMBIENT FLOWN 5	SEN. MKH 416	
18	AMBIENT FLOWN 6	SEN. MKH 416	
19	AMBIENT FRONT L	CROWN PCC160	
20	AMBIENT FRONT R	CROWN PCC160	
21	SPARE BELTPACK	DPA 4061 BEIGE	ADX1M 6
22	SPARE HH	SHURE BETA58	AD2 6
23			
24			
25 - 40	QLAB 1 DANTE		
41 - 56	QLAB 2 DANTE		

VI SOUND

OUTPUT PATCH

OUTPUT	TARGET		
MATRIX 1	MAIN L		
MATRIX 2	MAIN R		
MATRIX 3	SUBS		
MATRIX 4	CENTRAL CLUSTER		
MATRIX 5	FRONT FILL IN		
MATRIX 6	FRONT FILL OUT		
MATRIX 7	DOWN FILL L / DELAY LINE L		
MATRIX 8	DOWN FILL R / DELAY LINE R		
AUX 1	SIDEFILL BACK L		
AUX 2	SIDEFILL BACK R		
AUX 3	SIDEFILL FRONT L		
AUX 4	SIDEFILL FRONT R		
AUX 5	SURROUND SIDE L		
AUX 6	SURROUND SIDE R		
AUX 7	SURROUND BACK L		
AUX 8	SURROUND BACK R		



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SET UP



VII STAFF REQUIRED FOR SET UP & SHOWS

"KILL ME" STAFF (ON TOUR)

- 1 Producer - general coordinator
- 1 Assistant director
- 1 Sound technician
- 1 Technical director & lighting

BY THE ORGANIZER / VENUE

- It must provide the technical personnel (machinery, sound, lighting, video, etc.) necessary to achieve start-up in a timely manner.

Indispensable:

- 1 Sound operator to assist the company's sound engineer / Required in staging, rehearsals and shows to follow the instructions of the company's sound engineer.
- 1 Light control desk operator for recording cues/corrections during set up and rehearsals .
- 1 technician from the venue will be necessary to perform a simple operation of the followspot over two scenes during rehearsals + performance
- 1 Subtitle operator. Who should be present at rehearsals and shows.
- 1 wardrobe assistant.

SET UP

VIII GENERAL SET UP SCHEDULE

- Total set up time: 30 hours aprox.
- (1st day: 1 day of set up + 2nd day: set up and show)
- * **Please take into account the requested technical pre-rigging prior to the company's arrival at the theater/venue**
- (Disassembly: 30 minutes approx.)



SET UP

VIII TASK SCHEDULE

As far as possible: 2 full days of set up (separate from the show) would be the ideal to achieve. If this is not possible, the following is the minimum schedule:

DAY #	TIME	TASKS	REQUIRED TECHNICIANS
DAY 0 / PRE-RIGGING	09 - 13 h	Pre-rigging lights, video proyectos and sound	1 stage hand, 2 lx tech, 1 video, 1 sound
	13 - 14 h	Lunch	
	14 - 19 h	Pre-rigging lights, video proyectos and sound	1 stage hand, 2 lx tech, 1 video, 1 sound
(pre-rigging without company present)			
DAY 1 + SET UP	10 - 13 h	Lx Focusing + Video Projector mapping + Sound set up - Trabajo en mesa	2 stage hands, 3 lxtech, 2 sound, 1 sound
	13 - 14 h	Lunch all areas except sound + Sound check	1 sound
	14 - 15 h	Lunch only sound staff	
	14 - 17 h	Lx Focusing + Qlab Setting + Sound set up	2 stage hands, 3 lxtech, 2 sound, 1 video
	17 - 20 h	Lx Programming / Lights Programming + Sound Check	2 stage hands, 3 lxtech, 1 sound, 1 video
DAY 2 + SET UP + SHOW	10 - 13 h	Lx Programming / Lights Programming + Sound Check	2 lxtech, 1 sound, 1 video / Performers
	13 - 14 h	Lunch	
	14 - 16 h	Lx + Sound Technical Rehearsal - Technical pass (pre-dress rehearsal) of lights and sound + subtitles	2 lxtech, 1 sound, 1 video / Performers
	16 - 18 h	Dress Rehearsal	2 lxtech, 1 sound, 1 video / Performers
	18 - 19 h	Dinner Break	
	19 - 21h	Pre-show Set up	2 lxtech, 1 sound, 1 video / Performers
	21h	Show	2 lxtech, 1 sound, 1 video / Performers

NOTES

A venue technician will be necessary to operate the cannon during the performance + rehearsals.

5 microphone stands or any type of tripod will be needed to simulate human bodies when directing lights

ONCE THE CONTRACT IS CONFIRMED WITH EACH VENUE AND REVIEW CALL IS MADE: THE FINAL SCHEDULE WILL BE DEFINED.

IX

DRESSING ROOM AND ANNEXED SPACES

- 2 dressing rooms for 6 performers including tables, chairs, mirrors, hangers, air conditioning and good lighting.

- 1 dressing room for production and technical staff.

- Additional space, ideally: dance studio or similar - for performers - 2 hours before the general rehearsal and each presentation (for stretching and warming up before entering the scene).

- 6 Mannequin head for wigs.

- Healthy catering during assembly and shows: includes nuts/fruit/energy bars/cereals/coffee/tea/drinking water/juice for all staff (artistic & technical).

- The stage, dressing rooms and pre-warm-up space must be heated if it is winter or in low temperatures (for reference: it must be between 22-24 °C since most of the time the performers prepare and perform completely naked).

- Wi-Fi connection on stage, cabin and dressing rooms.

X

COSTUMES: MAINTENANCE

During dress rehearsal + show

1 person to assist with general costumes and quick changes. *(it is not necessary to be someone specialized in costumes).*

Dirty clothes. Before the first show and between shows

Washing with washing machine (delicate mode)

- x6 Hudis
- x6 White stockings
- x2 Small black towels
- x1 Fuchsia mat, which can be wet with urine drops from the performer/director.
- x2 boxing bandages
- x1 Bourdeaux velvet leggings
- x3 microphone harnesses (cream color with velcro)
- x1 painted top
- x2 harness for Mic headband
- x1 Mic straps
- x1 underwear with fake hair
- x1 White cloth

Ironing. Before the first show and between shows

- x1 Green Robe
- x2 boxing bandages
- x1 White cloth

Washed every two shows

Hand wash (for item care):

- x6 Cream colored kneepads
- x1 Black Glove
- x1 dance shoes

Dry cleaning. Every 3 shows

- x1 Shabot costume
- x2 Vintage Jackets
- x1 Green Robe (minimum wash)
- x6 Black Gloves (minimum wash, leather)
- x1 Boxing Gloves

Every 5 shows

- x6 Wigs
- x1 Maintenance of the white feather wings accessory: *in case a feather comes off.*

KILL ME

NOTES

ABOUT THE SHOW

- Before starting the performance, announce to the audience that filming or any kind of recording is forbidden.
- Before the entrance of the audience, incense is lit to create a special sensory atmosphere. Between 8 and 12 incenses are lit per show. They are lit between 15 and 30 minutes before the entrance of the audience, depending on the venue and its dimensions. They are switched off before the audience enters.
- During the show the protagonist will be seated in a seat in the front rows. For this reason it is necessary to block a seat, to be defined in each venue.
- In one of the scenes a palo santo (a kind of natural incense) will be used, which is lit with a normal lighter, in the blocked seat (not on stage) and extinguished on stage in a ceramic container / keep in mind if it is necessary to manage firemen or any particular prevention measure.
- One of the performers skates on the linoleum, with clean, smooth, white wheels: they do not cause any damage to the surface and we guarantee care and responsibility for any unforeseen events.
- Strobe lights are used at one point during the show.
- 4 intercoms/handies are required for dress rehearsal and shows.
- In the middle of the show the protagonist and director urinates on the flower pot of daffodils requested by the venue, which is on top of a container provided by the company to avoid spillage of the liquid. At the same time, both objects are resting on a fuchsia carpet, also provided by the company. After each show, she removes and cleans her own urine and delivers the carpet to where the venue informs us so that it can be washed in a normal washing machine, in case any drops of urine have been splashed on it (clarified in the previous section).

CONTACT

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