



DOSSIER

NO ONE WRITES TO THE COLONEL

GABRIEL GARCIA MARQUEZ
DIRECTED BY: JORGE ALI TRIANA
ADAPTED BY: VERONICA AND JORGE ALI TRIANA





SYNOPSIS

Three major figures of Colombia, Teatro Colon de Bogotá, Jorge Ali Triana and Gabriel Garcia Marquez.

An adaptation of one of the most important books of the Nobel Prize of Literature, Gabriel Garcia Marquez. A co-production of “Teatro Colon de Bogotá” and “Fabrica de Teatro Popular”.

The story of a Colonel who is obsessed with the payment of his retirement pension, that hasn't been paid in 15 years because of a bureaucratic process without solution. Poorless, the only contact he's going to have with the outside world will be to visit the post office every and each Friday with the hope to find a letter for him.

DURATION: 1 Hour and 30 minutes

MINIMUM AGE: 14 years old

TEATRO COLÓN DE BOGOTÁ – COLOMBIA

The “Teatro Colon de Bogotá” is the most emblematic cultural scenario from Colombia. It was built between 1885 and 1895 by the Italian architect Pietro Cantini. Since then, it has been a reference not only for its architecture but for its style. More than 128 years of history have made the “Teatro Colon” the principal arts center of the country.

Among its objectives, is to promote the creation, formation, and movement of the different artistic languages through theatre, dance, children shows, circus, urban and traditional music, opera, and symphonic music among other genres. It is also the known for being the house of the Colombian National Symphony Orchestra.

Coming soon, “Teatro Colon de Bogotá” will be leading the projects: National Opera of Colombia, National theatre network and scenography workshop and show affairs and the Sabana workshop.

Teatro Colon de Bogotá – Colombia belongs to the Ministry of Culture of Colombia and the Vice-ministry of creativity and the Orange Economy.



CAST REVIEWS

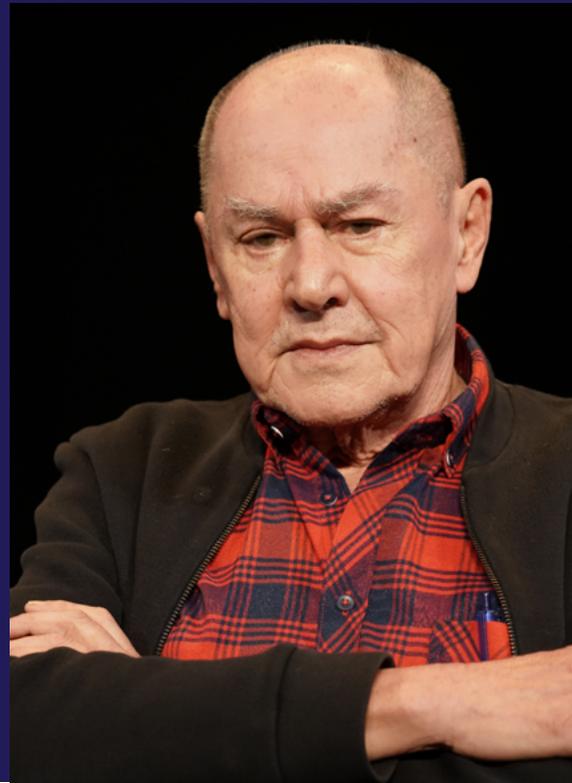
JORGE ALÍ TRIANA DIRECTION AND THEATRICAL ADAPTATION

Pioneer in the industry as film, TV and theatre director in Colombia. Member of The Academy of Motion Picture Arts and Sciences and National Award Life and Work given by the Ministry of Culture.

With more than 55 years of experience, he has directed more than 30 theatrical plays, four films: *“Tiempo de Morir”* (Plot by the Nobel, Gabriel Garcia Marquez), *“Edipo Alcalde”*, *“Bolivar, soy yo”* and *“Esto Huele Mal”*. He was the founder and director of *“Teatro Popular de Bogotá”* (TPB), as well as the TV producer, *“Tevecine”*.

Actually, he is founding partner of Dramax, where he has directed successful projects of the Colombian Television as: *“Comando Elite”* (2019), *“Todo es prestao”* (2016), *“La luz de mis ojos”* (2015), and *“Verdad Oculta”* (2013) for RCN Television.

With Mystique and dedication, he has brought dramatic arts to



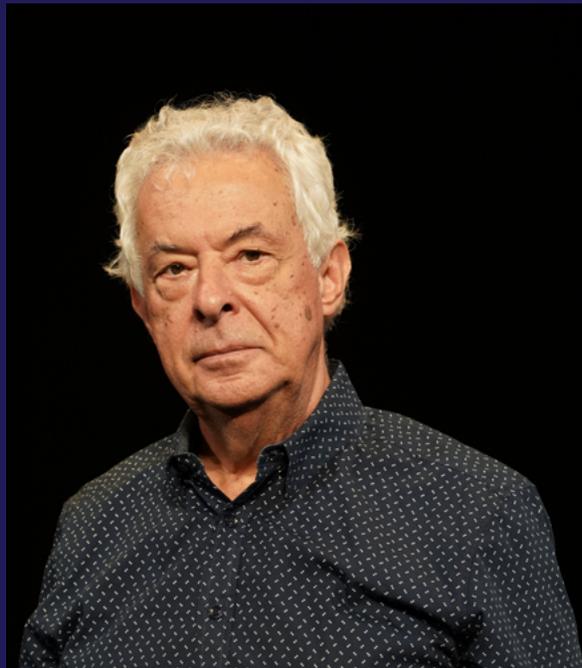
great national and international prestige and has been awarded with prizes and acknowledgments such as *“Quincena de Realizadores”* in Cannes Festival with the movie *“Edipo Alcalde”*, same movie that was awarded with *“Tucan de oro”* to best movie at Rio de Janeiro Festival. Also was awarded *“Ombu de oro”* for *“Bolivar, soy yo”* for best ibero-american movie at Mar de Plata International film festival as well as in Toulouse Festival for with the public award.

Has received multiple ACE theatre awards for her plays *“Pantaleón y sus visitadoras”*, *“Cita a Ciegas”*, and *“La fiesta del Chivo”*, from the Spanish repertoire in New York. He was awarded the order Jan Masaryk from the Czech Republic.

GERMÁN JARAMILLO THE COLONEL

Born in Manizales in 1952, Co-founder of one of the most important theatre companies of the country, “*El Teatro Libre*”, and the acting school where he worked as actor, director and producer for almost 30 years.

In 2001 he also founded the ID Studio Theater Performance and Research Center in New York with which he has produced and directed almost 15 theatrical plays along with the Theater for the New City.



In 2002 starred the movie “*La Virgen de los Sicarios*”, directed by Barbet Schroeder, and was awarded with the gold medal in the Venetia Film Festival in 2000 and was also nominated to best actor, there was the place where we became internationally known for his work.

He has starred productions played in Colombia and Internationally as “*La Bruja*”, “*El Rey Lear*”, “*El Soborno del Cielo*”, “*La Tía Julia y el escribidor*”, “*Huérfanos*”, “*Cita a ciegas*”, and “*Hierba mala nunca muere*”.

He has also been awarded with the price of best actor by the most important associations of the Hispanic Theatre in the United States: The ACE (Association of Latin Entertainment Critics)

LAURA GARCÍA THE COLONEL'S WIFE

A Film, theatre and Television Actress, Director, Producer, Announcer and acting teacher with an acclaimed career. Started her acting career along with Jorge Ali Triana as principal actress of the “*Teatro Popular the Bogotá (TPB)*”, with famous plays as “*I Took Panama*”, “*Fuenteovejuna*”, “*Ricardo III*”, among others



Was chosen by Gabriel Garcia Marquez to perform his monologue “*Diatriba de amor contra un hombre sentado*” in 1944, directed by Ricardo Camacho. From Garcia Marquez, she also was chosen to play the character of the soulless grandmother in “*La increíble y triste historia de la Cándida Eréndira y su abuela desalmada*”.

She has also performed characters of important authors such as Shakespeare, Molière, Lope de Vega, Brecht, Chéjov, Esquilo, Albee, Osborne, Pirandello, Frayn, Ibsen, Cervantes, Goldoni and Dostoyevsky.

British Council and Fulbright-AID fellow in acting studies in United States and United Kingdom. Director of the acting school of “*Caracol Television*” for 12 years.

Won the “*Premio India Catalina*” for the TV series “*La Ronca de Oro*” and “*Correo de Inocentes*” and best actress award for his sun character

in the film “*Buscando a Miguel*” at the Beijing International Film Festival and the New York Big Apple Latino Film Festival.

SANTIAGO MOURE DON SABAS

Has more than 25 years of experience in films, theatre and television as actor, director, scriptwriter and producer. Studied in the national school of dramatic arts and the University of the Andes.

Started in television with the series “*Los Pecados de Ines Hinajosa*”. He has participated in television series such as “*Me llaman Lolita*”, “*Mujeres asesinas*”, “*A corazón abierto*”, “*El cartel de los sapos*”, “*Doctor Mata*” and “*Todo es prestao*” among many others.

Linked for many years to the National Theatre where he has been in different projects of which

the following stand out: “*Sit Down Tragedy*”, “*Amor en tiempos de radio*”, “*Cronica de una Muerte anunciada*”, “*Feliz nuevo siglo Dr Freud*”, “*Harold y Maude*” and “*La fiesta del chivo*”.



JHON ALEX TORO

THE MEDIC

Film, Theatre and Television Actor with more than 25 years of professional experience. Graduated from the National School of Dramatic Arts, has been a student of Eduardo Chavarro, Ruben Di Pietro, Rolf and Heidi Abderhalden, Pawel Nowicki, Ellen Lauren, J. Ed Araiza and Anne Bogart.

Has also been teacher at “Casa del Teatro”, “Academia Superior de las artes (ASAB), Javeriana University and “Casa E”.

Has participated in different television productions such as “N.N.”, “Cartas a Harrison”, “En cuerpo ajeno”, “Francisco el Matematico”, “Gabriela giros del destino”, “El cartel 1 y 2”, “Azucar”, “La nocturna”, among others and as a main character in “Nuevo rico, nuevo pobre”, and the comedy, “Los canarios”.

In the film industry he has been part of important productions such as “*Maria llena eres de gracia*”, “*La pena maxima*”, “*El amor en los tiempos del colera*”, “*La historia del baul rosado*”, “*Lavaperros*”, among others. And as a main character in “*La primera noche*” with which he has awarded in 2003 with the “*Premio India Catalina*” as best actor In the Cartagena film festival.



Since 1998 has participated in the Suzuki Method View Points workshops offered by the SITI company in New York in Colombia and United States.

LUIS HURTADO

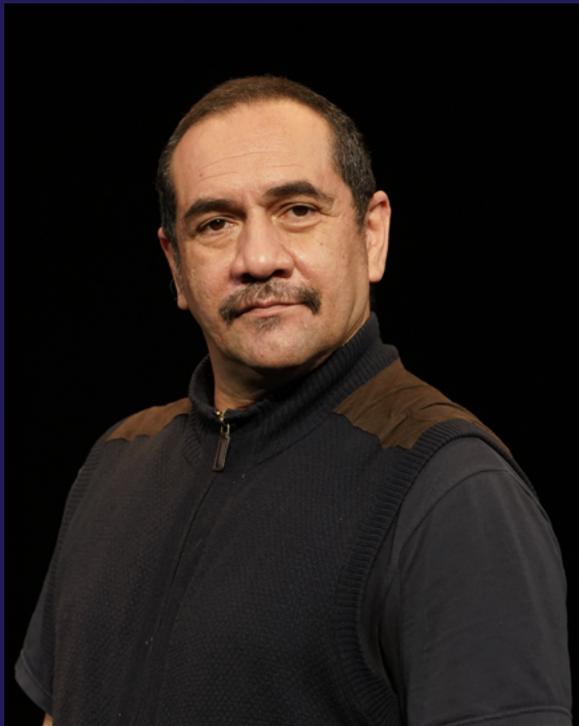
THE LAWYER

Actor, Director and Playwright graduated in 1993 from “Escuela superior de arte dramatico” with plenty of experience in films, theatre and television. He lived for 15 years in France where he developed his art and acting experience with different theatre companies with which he participated in the principal summer festivals of Europe as well as different film and television producers.

In Colombia, he was an actor of “*Teatro Itinerante del Sol*” directed by Beatriz Camargo, “*Teatro Nacional*”, and “*Teatro Popular de Bogotá (TPB)*”,

between 1983 and 1993 where he acted under the direction of masters like Jorge Ali Triana, Carlos Jose Reyes and Luis de Tavira among others.

In 1987 started working in Colombian television with big productions that let him travel to Europe where he studied with Jean Marie Binoche, Arianne Mnouchkin and Tapa Sudana among others.



Since he started in Colombian television, his work has been continuous in different producers such as Caracol, RCN, Dramax, Vista Producciones, Teleset, RTI and CMO.

Currently working as an actor in the tango opera “*Maria de Buenos Aires*” from Astor Piazzolla and Horacio Ferrer, with Medellin Philharmonic Orchestra in the Medellin International Tango Festival and obtained a Master in Creative Writing with in-depth dramaturgy at the National University of Colombia.

CHRISTIAN BALLESTEROS ALVARO (THE TAILOR)

Actor, Director and master in Dramatic Arts with more than 20 years of experience. He’s been in some productions with important companies such as “*Teatro Nacional*”, “*Teatro R101*”, “*Teatro Libre*”, “*MISI Producciones*”, and “*Teatro Colon de*

Bogotá” as actor and director. He has participated in national and international festivals such as “*Festival Iberoamericano de Teatro de Bogotá*”, “*Festival de Manizales*”, “*Festival de Guanajuato*”, and “*Festival de Teatro Clasico de Almagro*”. Has also been teacher of “*Escuela de Teatro Libre de Bogotá*”, “*Escuela superior de las artes*” (ASAB), and



actually “Rosario University “and “MISI Escuela de Teatro Musical”. Has also been in films and television in projects as “Doctor Mata”, “El General Naranjo” and “King Ping”.

VÍCTOR NAVARRO ALFONSO

Actor graduated from “Casa del Teatro Nacional”, Writer and accordion player. Born in Cascajal, south of Bolivar department. Started acting



since he was 10 years old in national television as main character of “Alejo Duran”, series from Caracol TV, where he was nominated to “Premios TV y Novelas”.

Since then, he has been in more than 20 television projects among which stand out, “Rafael Orozco, el idolo”, “Todo es prestao” and “Tierra de cantores”.

In theatre, he has been in plays such as “Maria barilla”, “Los recuerdos de ella”, and “Venecia”. In music, he has played with Fanny Lu, Rafael Santos, Penchy Castro and Alejandro Palacio.

DIEGO SARMIENTO GERMÁN

Colombian actor with a long artistic career. He has been in very important audiovisual productions such as “Alla te espero”, “Comando Elite”, “La prepago”, among others.

In theatre he stands out for plays such as “La zorra y las uvas” from “Teatro la Baranda” and “Cronica de una muerte anunciada” from “Teatro Nacional”.





DATA SHEET

CAST

ARTISTIC TEAM

CHARACTER

ACTOR/ACTRESS

THE COLONEL
COLONEL WIFE
DON SABAS
THE DOCTOR
THE LAWYER
ÁLVARO, EL SASTRE
ALFONSO
GERMÁN

Germán Jaramillo
Laura García
Santiago Moure
Jhon Alex Toro
Luis Hurtado
Christian Ballesteros
Víctor Navarro
Diego Sarmiento

DIRECTOR Jorge Alí Triana

DIRECTOR'S ASSISTANT Óscar Yepes

ADAPTATION Verónica Alí Triana

ORIGINAL MUSIC Jimmy Tanaka

SCENOGRAPHY DESIGN Alejandro Velasco

COSTUME DESIGN AND PRODUCTION

Luz Helena Cárdenas

LIGHTING DESIGN Leonardo Murcia

MAKE-UP AND WIG DESIGN Fabián León

PRODUCTION AND TECHNICAL TEAM

GENERAL PRODUCER Andrés Felipe Peláez **COLON THEATRE TECHNICAL DIRECTOR** Rafael Vega

FACTORY OF POPULAR THEATRE PRODUCER Darío Silva **PRODUCTION ASSISTANT** Laura Rojas

SCENOGRAPHY REALIZATION

SABANA WORKSHOP - TEATRO COLON



WORKSHOP MANAGER

Carlos Ríos Monsalve

BUILDERS

Nicolás Bernal Puentes

Andrés Bernardo Arias Barrios

Fernando Castellanos

PRESS

LINK

Publicaciones
Semana

Publicación	Revista Semana General, 73	Fecha	16/10/2021
Soporte	Prensa Escrita	País	Colombia
Circulación	198 000	V. Comunicación	31 588 091 COP (8,583 USD)
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Audiencia	1 493 000	V. Publicitaria	26 052 026 COP (7079 USD)



La cultura es de todos

TEATRO

El coronel tiene quien lo interprete

En el aniversario 129 del Teatro Colón, Jorge Ali Triana presenta una emotiva adaptación teatral de la obra de García Márquez.



EL MONTAJE QUE Jorge Ali Triana siempre quiso hacer es el que estrenó en Bogotá para celebrar los 129 años del Teatro Colón: la adaptación de *El coronel no tiene quien le escriba*, una de las obras insignia del premio Nobel Gabriel García Márquez, una historia de tensión entre el hambre y la dignidad, el amor y el duelo, la justicia y el olvido; un cuento que se cuenta en tiempos de calma aparente, en tiempos de censura.

Triana y el material de Gabo son todo menos extraños. El director no solo conoció al escritor, trabajó con él; y ya ha llevado a las tablas escritos inolvidables como *La increíble y triste historia de la cándida Eréndira y su abuela desalmada*, *Crónica de una muerte anunciada* y una versión previa de este coronel que presentó en 2017 en Nueva York.

En ese entonces, entre varias diferencias sustanciales (solo repite el protagonista), no hubo gallo vivo en escena... y considerando que en la obra los memorables intercambios entre el coronel y el animal vivo son magia pura, se aplaudió el detalle.

En esos logros y minucias nada sencillas de conseguir se perciben la experiencia del director y su cercanía con el material. Pero no se trata de

una labor unipersonal o tiránica. Trabajó con su hija y, en su propia medida, el reparto sumó también sus observaciones para preservar la música del texto original en su entrega. Ese pulir y colaborar es parte del secreto de esta obra que ofrecen Triana, la Fábrika de Teatro Popular y los talentos involucrados hasta el 24 de octubre en el Colón. La adaptación supera expectativas, con una propuesta que respeta a Gabo y sus temáticas, y logra una personalidad propia cautivante.

No se trata de algo espectacular porque no pretende serlo. La escenografía es minimalista, pero jugada y curada desde espacios definidos por divisiones metálicas, rejijas que no comprometen el aire caribe del relato (hermosamente ambientado en objetos como el reloj, el cuadro, el vestuario, incluso coreografías de procesiones y detalles como el altar con la foto del hijo, Agustín). Pero esas rejijas sí parecen materializar ciertas distancias entre los perso-

najes, sus opiniones, deseos, frustraciones y realidades. Además, en cuanto a lo práctico, agilizan la dinámica de la historia entre escenas, de la que los actores también son parte en mover y quitar objetos. Ese detalle hace fluidamente teatral la experiencia.

No se trata de algo espectacular, pero sí maravilla ver esta historia, conocida para millones (un hecho que no debería ahuyentar a quienes no la han leído), desarrollarse desde sus intercambios actorales, sus personajes eternos, su atmósfera sonora y su ambientación.

Las rotundas actuaciones están en el centro. Al público, el coronel (Germán Jaramillo) lo mantiene soñando y doliendo con la quimera del gallo que ganará y su eterna espera del correo; mientras que su mujer (Laura García) lo atezora fuerte, recuerda el duelo que vive por su hijo... Y si bien se deja caer, por pequeños instantes también se deja llevar por la esperanza, por la idea de cantar de nuevo o tener un espejo.

Con sus interpretaciones, Jaramillo y García inspiran poderosamente a las otras interpretaciones, y todos se destacan. John Alex Toro lo hace genial desde la empatía y sagacidad en el rol del médico, Luis Hurtado, en la piel del abogado, está "pintado" en sus recovecos y leguleyadas, y Santiago Moure entrega a un despreciable don Sabás (muy ajustado a su humor) adicto a comprarlo todo con plata o la amenaza de plomo. Por último, pero no menos importantes, tres personajes que equilibran las cargas densas con su gracia y dinámica: el sastre (Christian Ballesteros), Germán (Diego Sarmiento) y Alfonso (Victor Navarro, cuyas dotes de acordecionista son aprovechadas en justa medida).

El coronel no tiene quien le escriba es el tipo de montaje que honra a su fuente, inspira a los creadores y dramaturgos a seguir haciendo teatro y al público a seguir asistiendo a las funciones. Y ¿qué mejor cumpleaños para un escenario que mantener viva la llama? ■



‘El coronel no tiene quien le escriba’

Gran interés ha despertado la escenificación de la novela de García Márquez *El coronel no tiene quien le escriba*. Muchos aplausos en el Teatro Colón. La última función será el 24 de octubre. Para quienes amamos este arte, haber asistido a los ensayos previos y al estreno fue especial. El talento de los actores crecía a medida que encarnaban sus personajes.

El libreto de Verónica Triana, espejo de la novela, muestra dignidad herida, resistencia, sueños de rebelión, indolencia estatal, dolor, enfermedad, corrupción y hambre, tormentos que sufre la pareja de ancianos protagonistas: el coronel y su mujer. Estas realidades, constantes históricas de pobreza en nuestro país, tienen poco de mágico, aparte la adjetivación particular del escritor que incluye para contrastar, momentos de humor.

Una pregunta va para los expertos en el lenguaje de nuestro nobel. ¿Puede el llamado "Realismo Mágico" salir de la literatura para ser llevado a escena? Creemos que cuando el talento literario coincide con el escénico, no existen barreras.

Sin embargo, nada fácil escenificar por ejemplo el cuento del mismo autor *La prodigiosa tarde de Baltazar*, cuya protagonista es una jaula, "la más bella del mundo". ¿Cómo presentar esta hipérbolo en las tablas? Seguro que cada persona del público tiene en mente una más hermosa.

Así, en *Cien años de soledad*, aparte de las incontables mariposas amarillas y de la subida al cielo, entre alas de sábanas de la extraña, elemental y pura Remedios la Bella, no hay más momentos mágicos. Dice la leyenda que este personaje de fábula nació de una jovencita virgen que se voló con un chofer y de ella no se supo nada más. Puro realismo.

El maestro Guillermo Angulo, gran lector y amigo de García Márquez, cuenta de sus conversaciones con Carmen Balcells, la agente literaria del



Puesta en escena
Martha Senn

nobel, que la empresaria estimuló el famoso *Boom* latinoamericano al identificarlo con el llamado "Realismo Mágico". El escritor venezolano Uslar Pietri lo acomodó por primera vez para distinguir el fenómeno literario de esta zona geográfica, de otros estilos similares. Alejo Carpentier lo llamó "Lo Real Maravilloso". La obra, ya dirigida con acierto en Nueva York por el propio Jorge Ali Triana y enriquecida con la presencia de Laura García, emociona desde el libreto hasta la dirección, desde la escenografía minimalista has-

ta la coreografía, iluminación y música inspirada en lo caribe.

Una actuación cumbre e inolvidable de la anciana madre sin nombre, un abanico de contrastes que va de la desesperación de reconocerse huérfana de hijo a la dulzura de recordar que alguna vez cantaba. De la angustia por vender lo poco que tiene a la anhelante pregunta que cierra la obra.

El gallo de pelea es el protagonista más juicioso en escena. Solo cacarea ante el peligro de ser convertido en festín gastronómico.

Germán Jaramillo, en el complejo papel de El Coronel, con la resignación mantenida del iluso que espera cada viernes lo que nunca llegará, nos convence de que "la vida es la cosa más bella que hay" hasta la última palabra de la obra, esa, cuyo significado carece por completo de magia en todos los idiomas. Un talentoso elenco de actores principales, Santiago Moure, John Alex Toro, Luis Hurtado, Christian Ballesteros, Víctor Navarro y Diego Sarmiento, fortalece una historia que se repite en nuestro país sin un claro hasta cuándo.

Dasso Saldivar, en *El viaje a la semilla*, dice que Gabo creía que "toda buena novela lo es en función de dos circunstancias simultáneas: ser una transposición poética de la realidad y una suerte de adivinación cifrada del mundo". De ello goza también la obra teatral que comentamos.

TECHNICAL RIDER

SCENARIO

The scenario should be setup according to the rider and the stage plot. Minimum 72 hours of availability for the setup of the stage, sound check and lighting.

MINIMUM DIMENSIONS:

14 mts wide x 14 mts depth

MINIMUM HEIGHT:

22 mts

SCENIC AREA:

10 mts wide x 12 mts depth



BLACK CHAMBER

- 1 Grand Drape – (Same width as stage opening)
- 1 Valance – (Same width as stage opening x 4 mts high)
- 10 black wings – 3 mts wide x 12 mts high
- 5 black borders – minimum 3 mts high x bar measurement
- 1 black backdrop – 10 mts high x bar measurements. (suggested)

NOTE: the floor should be flat, black wood. The use of nails and screws should be allowed.

RIGGINS SYSTEM

- 7 light bars (parallel to stage opening)
- 7 bars to hang objects and scenography with minimum load of 100 kg
 - Newspapers
 - Fan (dimmer circuit)
 - Manikin
 - Newspapers 2
 - Hammock
 - Umbrella
 - Chair

NOTE: Stage Plot Attached

LIGHTING

LIGHTING CONSOLE

1 console ETC (Ion – Gio – Ti)

with EOS Family Operating System

21 Profile SX714 Robert Juliat 2Kw 14-40°

10 Profile S4 ETC 750w – 10°

05 Profile S4 ETC 750w – 19°

08 Profile S4 ETC 750w – 26°

18 Profile S4 ETC 750w – 36°

07 Profile S4 ETC 750w – 15° - 30°

14 Profile S4 ETC 750w – 25° - 50°

17 Profile S4 ETC 750w – 26°

18 Profile S4 ETC 750w – 36°

32 PC 6” Selecon Rama 1Kw

23 Fresnel 8” Selecon Arena 2Kw

08 Par ETC Source Four MFL

08 Par ETC Source Four WMFL

12 Par 64 #2

12 Par 64 #5

10 Varilite VLX Wash

14 Par Led VL 800 Pro Par Varilite

02 Martin Mac III Performance Spot

08 Clay Paky Axcor Profile 900 Spot

10 ADB Klemantis AS1000

02 Hazer Jem K1

03 Gobo DHA 336

16 Floor Stands

NOTE: Light Plot Attached

SOUND

F.O.H.

Professional sound system able to equally cover the audience at 80 dB in all the audible spectrum. D&B, L-Acoustic, Meyer Sound, NEXO

MIXING DESK

Digital mixing desk with minimum 12 channels and 8 outs

Suggested Brands: Yamaha LS9, CL5, M7CL/ Digidesign VENUE / digico SD7

The mixing desk should be located in front of the stage.

OTHERS

Audio Interface RME Fireface UFX

5 DI Boxes

Ts Unbalanced Cables

XLR Cable

MONITORS

4 active monitors, minimum 1000 w RMS with its cables. They will be set as following:

1 Speaker at the back of the stage (A)

2 speakers as side fill in tripods (B and C)

1 speaker in the FOH

Note: Stage Plot Attached

INPUT LIST

CHANNEL	DESTINY	MICROPHONE
1	RME left	DI
2	RME right	DI
3	RME stage	DI
4	RME monitor right	DI
5	RME Monitor Back DI	DI
6	Ambience Left	AKG/Crown PCC160
7	Ambience Left center	AKG/Crown PCC160
8	Ambience Right center	Micrófono AKG/Crown PCC160
9	Ambience right	Micrófono AKG/Crown PCC160
10	Bed	WL93 wireless

INTERCOMMUNICATION SYSTEM

10 intercom headset systems, 2 fixed on the sound and lighting consoles, and 8 wireless for the Prop, dresser, and all the required staff by the company. Radios maybe useful as well.

DRESSING

1 ironing board

1 iron

1 Steam iron

1 Washing Machine

1 Drying Machine

Soap, Softener

PERSONNEL REQUIRED BY THE COMPANY

Suggested staff is subject to the attached schedule

SETUP:

- 3 lighting technicians
 - 1 sound engineer
 - 2 riggers
 - 1 dresser
 - 1 Prop Masters

SHOW:

- 1 lighting technicians
 - 1 sound engineer
 - 2 riggers
 - 1 dresser
 - 1 Prop Master

CRONOGRAMA

Production Schedule					
No One Writes de Colonel					
Theatre					
					last update: November 2021
Production Schedule					
Day	Time	Activity	Space	Participants	Observations
Day 1	17:00	Production Entrance			
	17:00-18:00	Scenography Load Out	stage	Colonel Staff/Theatre	
	18:00	Production Exit			
Day 2	7:45	Production Entrance			
	8:00 - 10:30	Lighting Setup / Stage Marking	stage	Colonel Staff/Theatre	
	10:30 - 11:00	Break		All	
	Production Exit				
	10:30 - 13:00	Lighting Setup / Scenography setup	stage	Colonel Staff/Theatre	
	13:00 - 14:00	Lunch		All	
	14:00 - 18:00	Lighting, Sound Setup	stage	Colonel Staff/Theatre	
	18:00 - 18:30	Break		All	
	18:30 - 21:00	Lighting Direction	stage	Colonel Staff/Theatre	
21:00	Production Exit				
Day 3	7:45	Production Entrance			
	8:00 - 13:00	Lighting - Cue Recording	stage	Colonel Staff/Theatre	
	10:30 - 11:00	Break		All	
	13:00 - 14:00	Lunch		All	
	14:00 - 16:00	Sound Check, Rigging and Lighting	stage	Colonel Staff/Theatre	
	16:00 - 18:00	General Rehearsal	Stage	Colonel Staff/Theatre	
	20:00	Show	stage	Colonel Staff/Theatre	
	21:00 - 22:00	Dinner	stage	all	
22:00	Production Exit				
Day 4	22:00 - 02:00	dismantling	stage	all	
	02:00 - 03:00	Truck Load	Stage	all	
	3:00	Production Exit			

* This schedule is subject to changes / The load must be in the stage in order to start the setup/ the Load out schedule will be agreed upon with production

LOGISTICAL RIDER

TRANSPORT

18 flights / ground transportation

Local ground transportation is required so the team can transport according to the schedule

One passenger ticket maybe able to transport an animal (chicken) in the cabin.

NOTE: ticket relation attached

ACCOMMODATION

Rooms with the following accommodation are required

Single Rooms: 12

Double Rooms: 3

One of the rooms should have accommodation and permissions for a domestic animal (rooster)

The hotel should allow domestic animals

Breakfast should be included

NOTE: rooming list attached

DRESSING ROOMS

2 individual dressing rooms

4 double dressing rooms

1 Production office

Space for a rooster and its cage

Acoustic space for musical practice (accordion, clarinet, guitar and trumpet)

Easy access dressing room in the stage

Every dressing room should include a wardrobe, full body mirror, chairs and tables

The production office should include a desk, printer, chairs and a wardrobe

Internet access is required.

CATERING

It should always be available:

- Coffee, Aromatic Station
- Drinkable Water

- Different Soft Drinks
- Snacks

SETUP

- Snacks for according to the production schedule for 10 people the setup day.

SHOW

- Snacks for 18 people according to the production schedule
- Dinner for 18 people after de show

SPECIAL

- ½ pound of food for the rooster in the hotel
- ½ pound of food for the rooster in the theatre
- Snack with a portion of uncooked brown rice, corn, fresh tomato chopped in squares, 1 bottle of water

NOTE: Food Restrictions Attached

LOAD

To transport the scenery and props, a closed van-type truck with the following characteristics is required:

CAPACITY: 3500 Kg

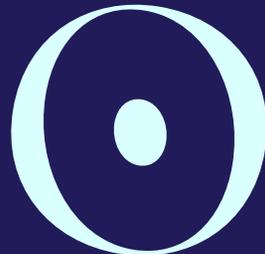
VAN MEASUREMENTS:

2 mts high, 2 mts wide, 2.2 mts long

TRUCK MEASUREMENTS:

3.2 mts high, 2.2 mts wide, 7 mts long

NOTE: Packing List Attached



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