



AYOUB

PERFORMANCE LECTURE

With Marina Otero & Ibrahim Ibnou Goush

TECHNICAL RIDER / 2025 / V11

(OCT30/2025)

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SYNOPSIS

AYOUB

Love teaches me not to love

Aiub. Ioug. Ayub. Ainou. Aiou.

I had the same difficulty pronouncing his Arabic name as I did understanding that our love could not exist in an impossible world. That name came, somehow, to destroy my West.

At first, this project was meant to save a man who was in a vulnerable situation—and for that man to save me from loneliness.

I traveled to Tangier (Morocco) to find him, marry him, give him my euro-Latin papers, and create a new piece out of it.

But then Ayoub appeared, and the project collapsed.

His name (“the returned one” or “the repentant one”) is very common in Islamic countries: 615 children bearing that name were killed by the Zionist state of Israel in the Gaza Strip.

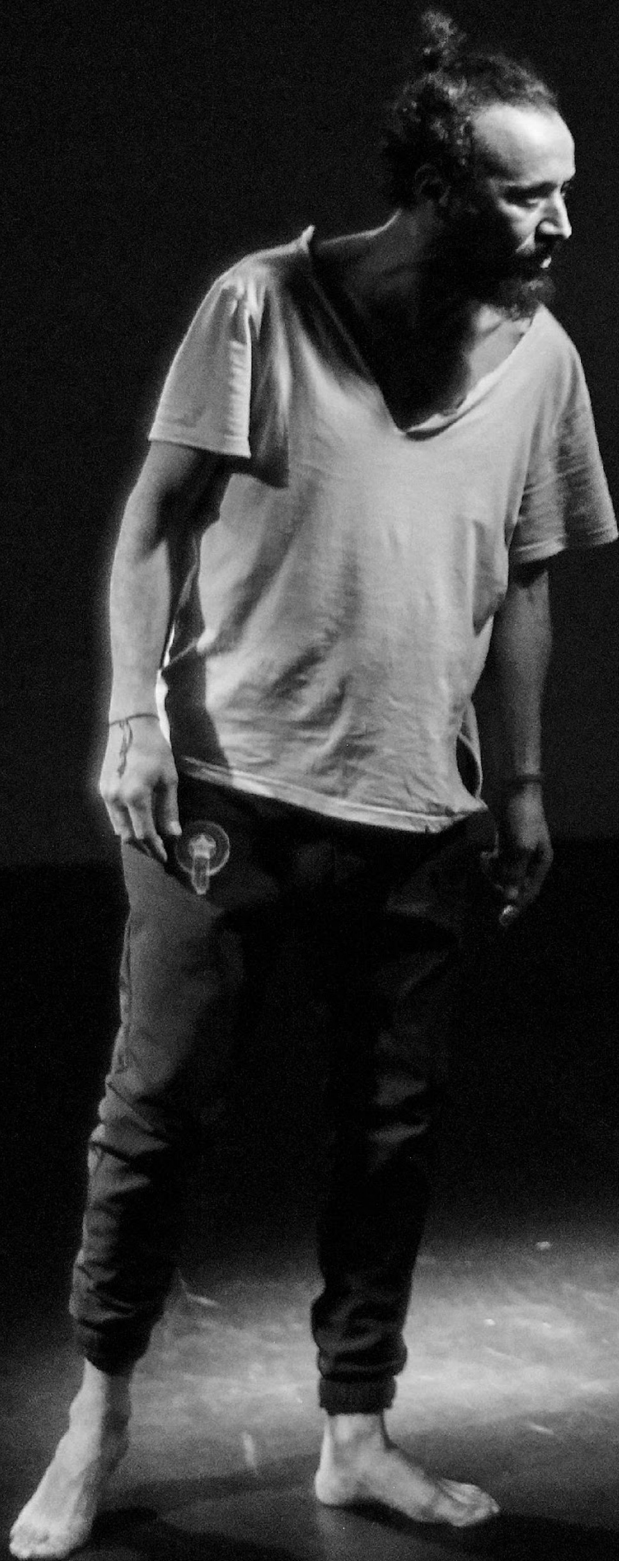
For those dead, I give your name to this piece that speaks of you, of colonialism, of Palestine.

And of everything I want to kill inside myself.

Marina Otero

AYOUB

THIS WORK IS DEDICATED TO THE MIGRANTS WHO CHANGED THEIR LIVES OUT OF LOVE FOR THE IDEA OF SALVATION.



AYOUB

ARTISTIC & TECHNICAL SHEET

Text and Direction: Marina Otero

On Stage: Ibrahim Ibnou Goush & Marina Otero

Camera: Florencia de Mugica

Technical Coordination and Touring Technician: Giancarlo Pia Mangione

Lighting Design: Facundo David

Sound Design: Antonio Navarro

Video Editing: Daniela García

Text Supervision: María Velasco

Collaboration: Javier Montero

Dariya Translation: Farah Hamdaoui Kadaoui

Musical Arrangements: Juan Pablo de Mendonça

Photography: Andrés Manrique, Andrés Carnalla

Costume & prop maker: Guadalupe Blanco Galé

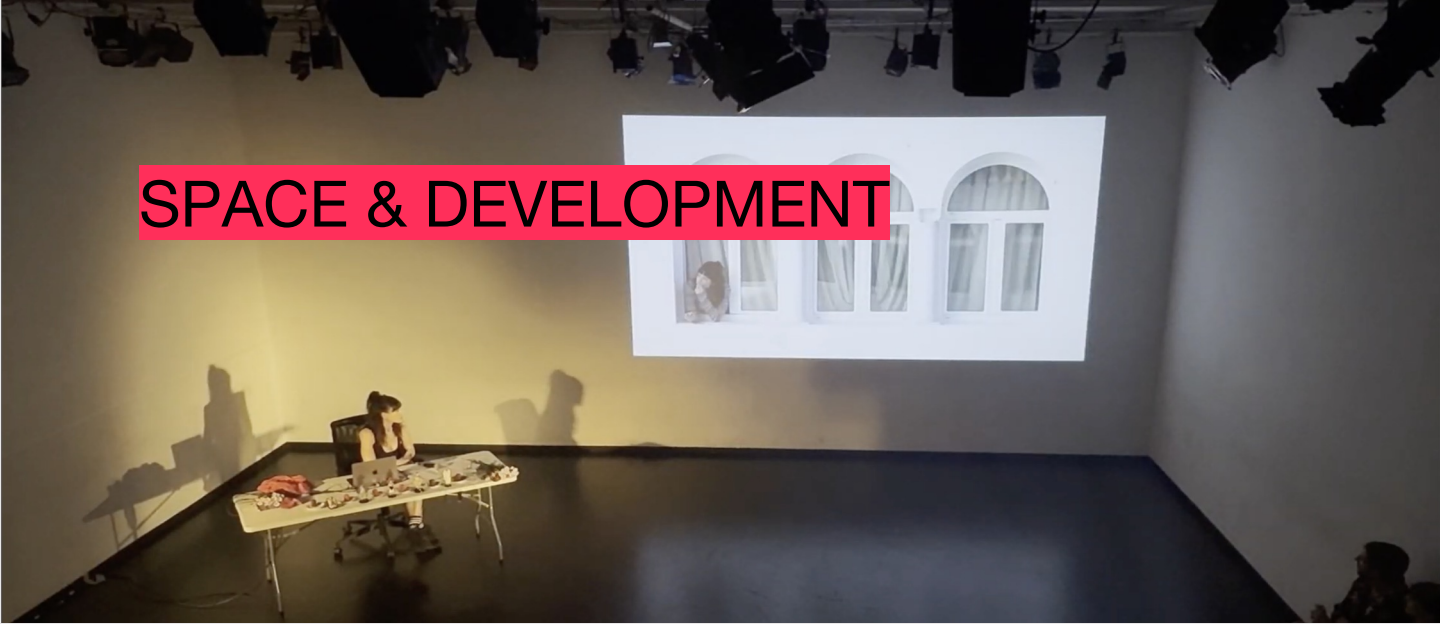
General & Executive Production: Mariano de Mendonça

International Distribution: Tecuatro – PTC Teatro – Otto Productions

Acknowledgments: Nuria Güell, Andrés Manrique, Somaya Taoufiki, Martín Flores Cárdenas

NOTES

- We request that in all communications and promotional materials about the performance, both names — Marina Otero & Ibrahim Ibnou Goush — are always mentioned together (please never Marina's name alone..)
- We ask that before the performance begins, an announcement (recorded or live) be made informing the audience that any kind of recording — video, audio, or images — is strictly prohibited.
- Duration: 65 minutes



SPACE & DEVELOPMENT

To be presented in a theatre space / stage level: flat / leveled with the first row of the audience, allowing the performer to dance very close to the public.

Note: this requirement is a preference, not an exclusion criterion

/ Space: ideally 11 m width × 9 m depth × 5 m height

/ Dance floor: black wooden floor without a dance mat (if the floor is in good condition)

- A black box is not required. Pending evaluation depending on each venue.
- A punching bag filled with flour, weighing approximately 30 kg, must be hung using a **mounting system independent from the lighting grid**, to prevent the movement from affecting the setup. (Marina will box on stage, and the generated motion should not interfere with the technical rig.)
- Marina will box, hitting the bag: progressively damaging it and spreading flour across the stage.
- 15 minutes before opening the house, 8 incense sticks will be lit and remain burning throughout the performance until they extinguish naturally.
- It is important that before the performance begins, the venue makes an announcement warning that any kind of recording — video, audio, or images — is strictly prohibited.
- Because the performance begins with Marina already on stage (on the floor of the set) before the audience enters, it is necessary to allow **10 minutes (15 maximum)** for door opening, audience entrance, and the start of the show.
- Once the performance has started, no further audience entry is permitted.

TECHNICAL REQUIREMENTS

Our touring company **will travel with only 1 technical coordinator**, who will oversee all tasks during setup and performance.

RESPONSIBILITY OF THE ORGANIZER / VENUE

- The venue must provide all necessary personnel to fully cover the areas and tasks of lighting, sound, video, and production assistance within the agreed schedule — during pre-production, setup, general rehearsal, and performance (including operation of all departments).

Pre-production and Preparations

- Ensure the availability of one responsible technician from each department of the theatre/festival to enable a smooth pre-production process and allow sufficient time to define and organize all technical details and requirements.
- We require pre-programming of the lighting show before the first setup day — [LINK CUE SHEET \(forthcoming\)](#).
- Translation of the text (refer to existing translations) and creation of the Glypheo file for subtitles (see page 13).
- The venue is required to provide one subtitle operator who understands Spanish and Dariya (Moroccan dialect), can read Dariya written in Latin letters, and is familiar with the performance — having watched the full video and practiced the subtitle operation in advance — so that by the general rehearsal they are fully prepared and attuned to the work and its timing requirements.

Pre-rigging – Day Zero

- The theatre must carry out pre-rigging of all lighting equipment and materials the day before the setup and presentation day.
- Pre-programming of CUE list in the corresponding section.

TECHNICAL REQUIREMENTS

Personnel Required from the Theatre / Venue for Setup, General Rehearsal & Show

List of Technical Areas and Required Personnel

- Stage Machinery
 - Lighting
 - Sound Technician
 - Video
 - Subtitle Operator
 - Production Assistant (Venue) / PA
 - Cleaning Staff

"PA" / Production Assistant assigned by the theatre / venue / festival

We need one person from the venue in the role of **production assistant** (can be an intern) available throughout the entire setup day (see schedule on page #14) and during the show, for general assistance and specifically for:

- Familiarize with our requirements (this will be done in advance during pre-production; our company will provide all necessary information, tutorials, and detailed needs).
- Ensure the correct assembly of the punching bag with its filling and flour; after the show, take care of its disassembly and preparation for packing in the suitcase, and verify that cleaning is carried out after the setup, general rehearsal, and performance.
- Arrange a warm-up space for the performers (available from 90 minutes before the show).
- Maintain catering (water, coffee, snacks, fruit) available in the dressing room area. Light the incense sticks in the stage area as agreed, 15 minutes before the audience enters the venue.
- Follow up and give the 10-minute call before show start (with a tolerance of 5 minutes), as Marina begins the performance already on stage and within a specific timing for her initial position.

TECHNICAL REQUIREMENTS

LIGHTING EQUIPMENT

FIXTURES

#6 PAR 64 MFL CP62

#15 PC 1000W

#7 Profile 15/30° 1000W

EFFECTS

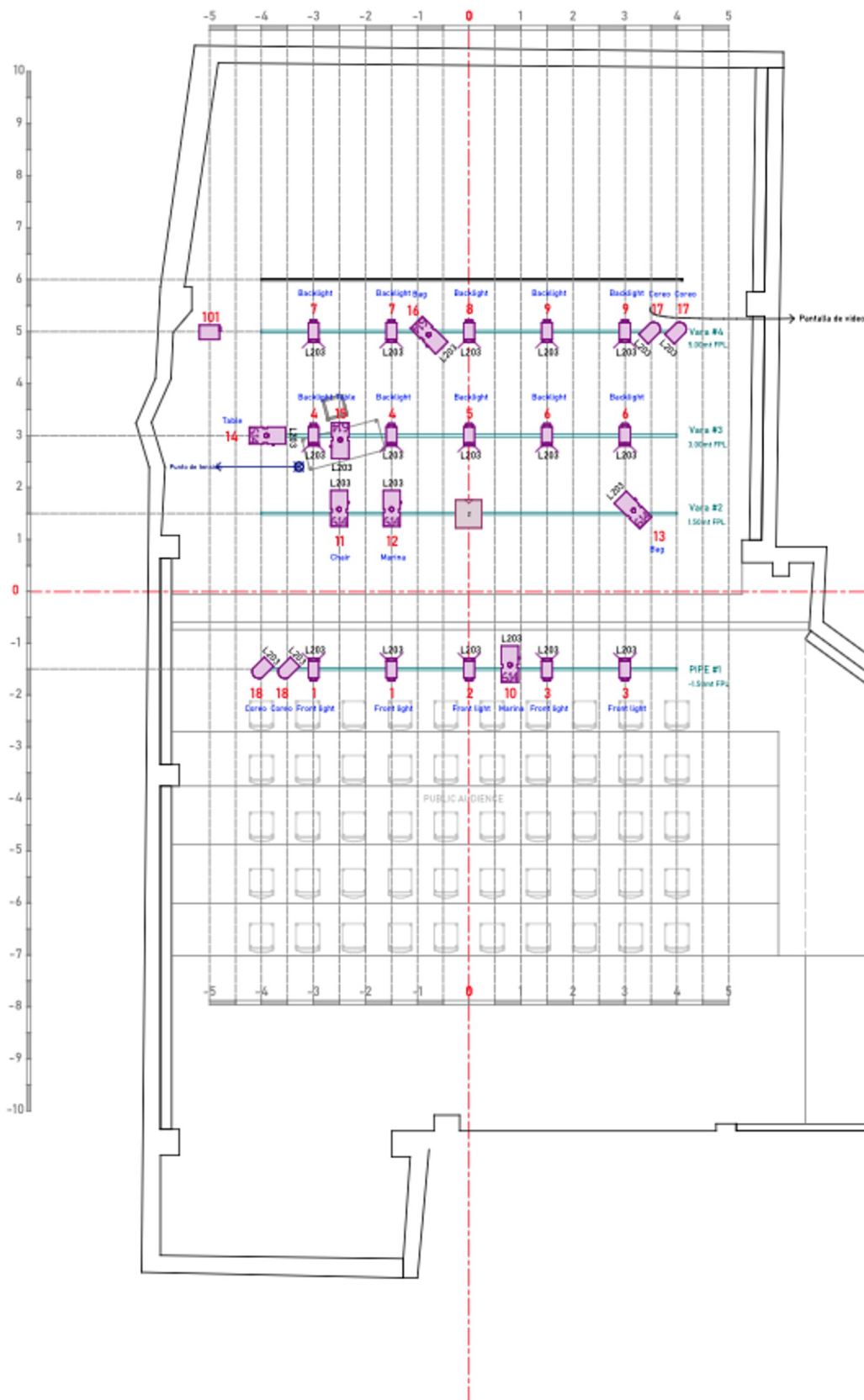
#1 Haze machine with DMX control

CONTROL

#1 Programmable lighting console



01-GENERAL VIEW



Referencias

Símbolo	Nombre	Cantidad
	RJ 614	7
	PAR 64	4
	PC 1000w	15
	Fog machine	1
	Video projector	1

Set

- A video screen is required.
- If necessary, masking legs and borders should be provided to frame or trim the projection screen.

Lighting

- This plot is a draft; the quantity and position of the equipment may vary depending on the venue's availability.

- Barn doors are required for the PC fixtures.

- All lighting fixtures must be equipped with safety cables.

- Color filters must be provided by the organizer.

Video

- The video projector must be mounted on an extendable arm with a 0.50 m reach.

- A shutter is required, controllable from the technical booth.

AYOUB

DIRECCIÓN	MARINA OTERO
ILUMINACIÓN	FACUNDO DAVID
RESPONSABLE TECNICO	Giancarlo Pia Mangione +34 600 01 66 89 giancarlopia@gmail.com

PLANTA DE ILUMINACIÓN

VISTA SUPERIOR	PLOT
REVISIÓN 1	
FECHA: 28/10/2025	ESCALA 175
ARCHIVO 28293020 AYUB.v1	

SOUND & VIDEO

- Powerful Sound System*
- x1 Sound Console
- x2 Stage Monitors (Returns)

Microphones:

- 2 discreet wireless microphone systems (voice) / 2 headset microphones / Usage: capillary or skin-mounted placement to remain invisible on stage.
- 2 × Shure ADX1M mini transmitters + AD4D/Q receivers
- 2 × DPA 4061 microphones (beige color) with adapters
- Invisible mounting accessories (adhesive, clips, InvisiMounts)

Note: Non-exclusive — equivalent brands or systems may be used, as long as they help achieve the goal of making the microphones as invisible as possible without restricting movement.

- x1 Handheld wireless microphone + 1 stand for this mic
- x1 High-power HD video projector
- x1 Front projection screen 16:9 (size adjusted to the venue's dimensions)

IMPORTANT NOTES

- The subtitle operator must be located in the booth, close to our AV operator.
- The subtitle operator must have headphones connected to the sound console output, in order to clearly monitor the actor's speech when speaking in Dariya.
- The show includes music exceeding 100 dB.
- The total musical content amounts to approximately 25 minutes.
- [Link to breakdown music / songs](#) in the performance — **each organizer must manage and cover the corresponding rights and payments through the official music rights organization of their respective territory.**

SUBTITLING

The company will provide:

- Excel file containing the original languages (Spanish & Dariya)
- Glyptheo file with the languages currently available (to be confirmed)
- [Drive link to files and general information](#)

The Theatre / Venue / Festival will be responsible for:

- Translation of the performance text (consult available languages).
- Preparation of the new Glyptheo version, ensuring everything is ready for the show in the new language.

Provide one subtitle operator who:

- Understands Spanish and Dariya (Moroccan dialect) — [see audio link](#).
- Can read Dariya **written in Latin script**.
- Prepares in advance by watching the full video of the performance and practicing subtitle operation, so that by the general rehearsal they are fully familiar with the work and its requirements.



SETUP / LOAD-IN AND PERFORMANCE

[Link to live show \(coming soon\)](#)

Reference schedule considering “Day 0” (pre-rigging) and Day 1 for setup, cue-to-cue, dress rehearsal, and show at 8:00 p.m.

DAY	HOUR	TASK	TECHNICAL AREA INVOLVED (OF THE VENUE)	COMPANY MEMBERS
DAY 0 PRE-RIGGING	-	Pre-installation of furniture + boxing bag setup point + lighting, sound and video	Stage / Lighting / Sound / Video	-
	09:00 – 09:30	Check of technical areas	Stage / Lighting / Sound / Video	Gian
	09:30 – 11:00	Video mapping + setup of sound and lights	Stage / Lighting / Sound / Video	Gian
	11:00 – 13:00	Lighting focus + lighting programming	Stage / Lighting / Sound / Video	Gian
	13:00 – 14:00	LUNCH	-	-
	14:00 – 14:30	Props preparation + filling of boxing bag	Stage / Assistant / Production (AP)	Gian – Marina – Ibrahim
	14:30 – 15:30	Sound check	Sound	Gian – Marina – Ibrahim
DAY 1 SETUP + SHOW	15:30 – 17:00	Cue to Cue	Stage / Lighting / Sound / Video / AP	Gian – Marina – Ibrahim
	17:00 – 18:00	DRESS REHEARSAL	Stage / Lighting / Sound / Video	Gian – Marina – Ibrahim
	18:00 – 18:30	Break	-	-
	18:30 – 19:30	Performer warm-up + stage cleaning + technical corrections	Stage / Lighting / Sound / Video / AP	Gian – Marina – Ibrahim
	19:30 – 19:50	Pre-show setup + incense lighting	Stage / Lighting / Sound / Video	Gian – Marina – Ibrahim
	19:50 – 20:00	Audience entry (must occur within 10 min / max 15 min)	Stage / Lighting / Sound / Video	Gian – Marina – Ibrahim
	20:00 – 21:00	SHOW	Stage / Lighting / Sound / Video	Gian – Marina – Ibrahim
	21:00 – 22:00	Strike / Dismantling	-	Gian – Marina – Ibrahim

/ NOTES

- Technicians assigned to the dress rehearsal must be the same ones who will be involved in the operation of the shows.
- The schedule shown is for reference only. If other times are required, always allow 12 hours for Day 1 (Setup, dress rehearsal, and show).
- Absolute silence is required in the room during the soundcheck (to allow for setup and testing).
- We need an alternative space away from the stage for the performers to warm up (starting 90 minutes before the show).

PROPS & OBJECTS

IN CHARGE OF THE ORGANIZER - VENUE

- 25 kg of flour
- 4 pillows, approximately 50 x 70 cm (we will be disassembling them as we need the foam filling). The cheapest ones will do.
- 1 table with wheels for easy movement (Marina will move it on stage during the performance), ideally made of wood (but not required), white, wood, or light colors, approximately 1.80 m x 0.75 m
- 1 chair with wheels and adjustable height (preferably vintage style)
- 1 standard black chair
- 4 incense holders



BOXING BAG FILLED WITH FLOUR

- The company will provide the empty punching bag upon arrival at the venue.
- The venue/organizer must provide 25 kg of flour and personnel to fill the bag and hang it in the position previously agreed upon between the technical staff of our company and the venue.
- We request a chain with 8 mm diameter links to position/hang the bag 1 meter from the ground (the company will provide one carabiner to connect and secure the bag to the chain).
- Marina will be boxing by hitting the bag, which will progressively damage the bag and scatter flour on the stage.
- Cleanup must be arranged before the dress rehearsal and before the show. (The performer will be boxing by hitting the punching bag, generating flour dust on the stage.)



AYOUB

ON TOUR

Touring Company Members: 3

- 1 Director and Interpreter
- 1 Interpreter
- 1 Technician

General Logistics

3 Round-trip tickets – to/from Madrid, Spain

***Before confirming**, please check dates and availability to determine the departure and arrival points. NOTE: Do not consider low-cost airlines.

The venue must manage all transfers: from arrival (airport, train station, etc.) to departure, including rehearsals and performances (if more than a 10-minute walk away).

Daily breakfast, lunch, and dinner (or per diem as an alternative: €54 per person per full day. 50% for travel days).

Accommodation

3 single rooms

Luggage

- 3 carry-on bags (for international events, add 3 checked bags)
- 3 backpacks
- 1 extra suitcase (props, costumes, and other production elements)

NOT INCLUDED

Copyright – Author text (10% of the fee)

Music rights (for shows outside of Spain) = at the current legal rate in the country where the show takes place, with rights management handled by the organizers and the corresponding entity in their territory.

Days off between cities / venues, if applicable

Translation, if needed

BIO

She is a director, performer, author, and teacher.

She currently lives in Madrid. She created the project "Recordar para vivir" (Remembering to Live), based on building an endless work about her own life. Andrea, Recordar 30 años para vivir 65 minutos (Remembering 30 Years to Live 65 Minutes), Fuck me, Love me, and Kill Me are part of this eternal project that will end on the day of her death.

Her shows have toured the world, presented in Germany, Spain, Italy, France, Switzerland, Portugal, Singapore, Denmark, Belgium, Austria, Greece, Poland, Israel, Sarajevo, Peru, Chile, Colombia, Mexico, Brazil, Uruguay, Australia, and Argentina.

With the work "Fuck me," she won the Audience Award at the ZKB - Theater Spektakel 2021 in Zurich. With "Recordar 30 años para vivir 65 minutos," she won the Best Dance Direction Award at the 2016 Biennial of Young Art (Buenos Aires).

With the work Kill Me, she won the first prize for best choreographic performance of the 2024-2025 French season (Prix de la Critique) awarded by the Syndicat professionnel de la Critique théâtre, musique et danse.

With 200 golpes de Jamón serrano, she won the Estrella de Mar award (Mar del Plata).

As a teacher, she coordinates creative workshops and seminars. Her pedagogical proposals have been presented in Argentina, Spain, France, Portugal, the Netherlands, Poland, Ecuador, and Peru.

CONTACT



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