

APOCALIPSYNC — Dossier & Tech Rider

A show by Luciano Rosso and María Saccone

Cast: Luciano Rosso

Co-Direction: Luciano Rosso and María Saccone

Costume and Scenography Design: Luciano Rosso and Oria Puppo

Light Design: Oria Puppo

With the financial support of the Occitanie Regional Directorate of Cultural Affairs.

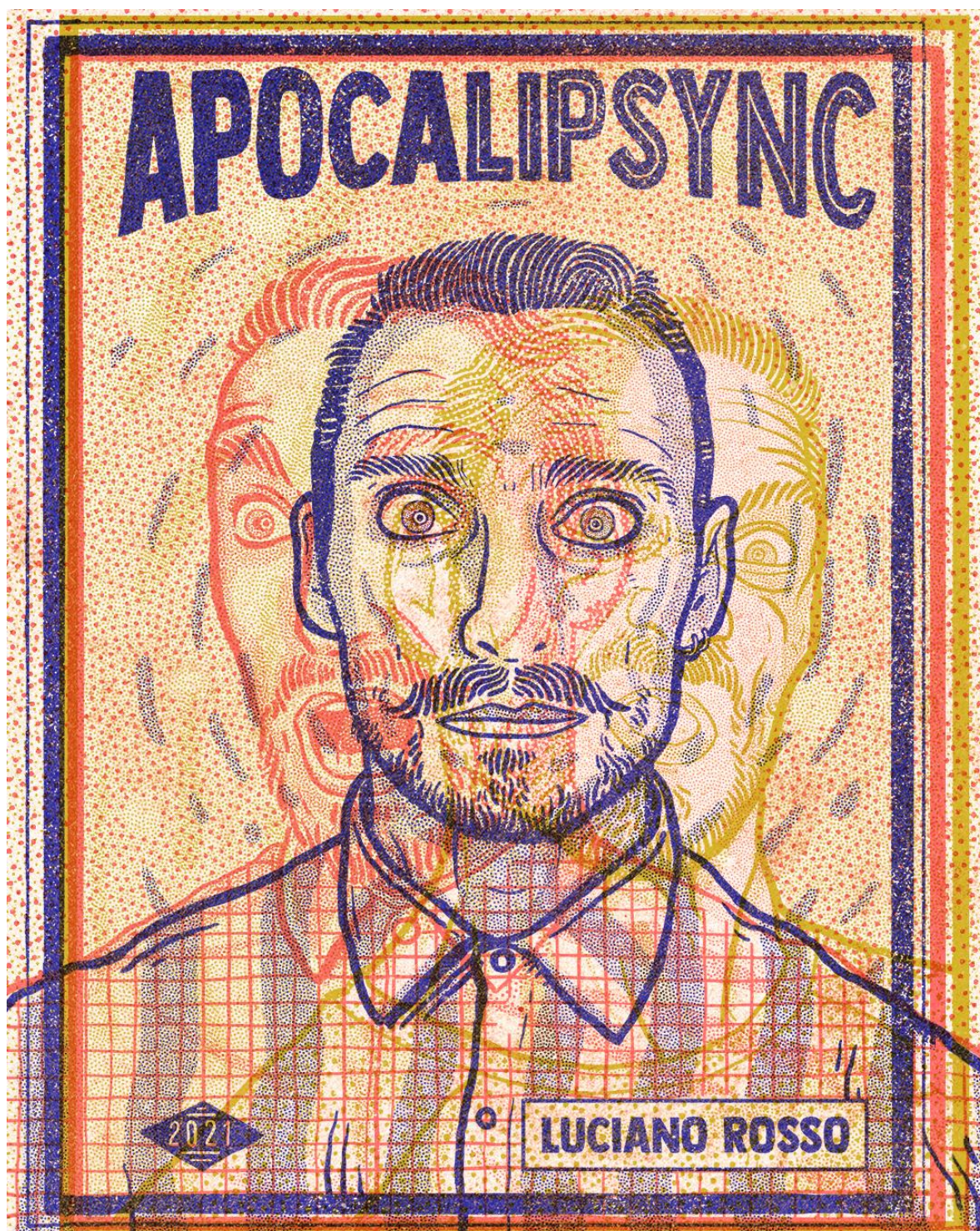


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ABOUT THE SHOW

Physical Theater

After having performed more than 1,000 shows in over thirty countries around the world with UN POYO ROJO, Luciano Rosso embarks alone in an intimate and fun scene.

The Argentinian actor from UN POYO ROJO (with millions of views on YouTube) takes us on an extravagant journey with his one-man show APOCALIPSYNC.

Born during the spring 2020 pandemic, this show offers us a reflection on isolation, creativity and a cartoonish look at our current world.

Luciano Rosso brilliantly plays about forty crazy and witty characters who accompany him on an endless journey in the solitude of his apartment.

On stage, he uses his elastic body to display all his talents: dance, clowning, contortionism and, in particular, lipsync (lip synchronization).

It is an overwhelming and hilarious show about the many ways to avoid boredom.

CREATIVE CREW

Luciano Rosso

Dancer, actor, director and choreographer, trained in classical, African and contemporary dance, jazz and hip-hop. He also trained as an actor with Osqui Guzmán, Daniel Casablanca, Hermes Gaido and Paco Redondo, among others, and as a musician. He works on vocals with Magdalena Fleitas, Alberto Alonso and Tom Viano, and on percussion with Santiago Albin, Gabriel Spiller and María Zoppi. He joined the company Nandayure, under the direction of Analía González, as a dancer, actor and choreographer. In 2001, he joined the famous percussion group El Choque Urbano, with whom he participated in Fabricando Sonidos and La Nave. With these two shows, he made a three-year tour of Argentina and South America (Peru, Brazil, Uruguay, Paraguay, Colombia, Panama, Costa Rica, Nicaragua and Guatemala). They were also programmed in the Netherlands, South Korea and Syria. In 2009, he made Urraka, a percussion show with objects, and Un Poyo Rojo, a physical theater play.

In 2020, during the lockdown, Luciano Rosso created the APOCALIPSYNC virtual show at home. Then, together with María Saccone, he prepared the stage version of this one-person show, premiered at the Festival Off Avignon, France 2021.

María Saccone

She has a degree in Social and Cultural Anthropology from the National University of San Martín, specialized in Cultural Management and Cultural Policies. She studied Theater Direction at the University of Palermo where she obtained a full scholarship. She trained in theater with Rody Bernárdez, Sergio Wolf, Antonio Bax, Hermes Gaido and Pablo Ragoni. She also studied Clown techniques with Martín Alvarez and Tato Villanueva, as well as body language with Luciano Rosso and Andrés Cárdenas. She participated in various shows as actress, co-director and director. She works as event producer independently, working with producers like Ozono Productions, Fuerza Bruta and Zenzei Producciones, being part of events like Ventana Sur 2019, Inauguration of the Youth Olympic Games 2018 and Buena Vibra Festival, among others. She also played this same role for the Ministry of Culture of the Nation and for the Government of the City, being part of the staff of events such as La Noche de Los Museos, Festival Emergente, International Theater Festival, and Festival and Tango World Championship, among others.

She worked together with Luciano Rosso in the creation of APOCALIPSYNC in its theatrical version.

CONTACTS

For inquiries, please contact:

Maxime Segué: msegue@gmail.com | +54 9 11 3834 4641

TOURING TEAM

3 people:

- **Artist:** Luciano Rosso
- 1 General Director
- 1 Assistant (may vary depending on dates)

HOSPITALITY

Welcome Catering

Please have catering ready upon the group's arrival. The organizer will provide in the dressing rooms: fresh fruit, nuts (almonds, hazelnuts, raisins, etc.), bread and cheese. Drinks: coffee available at all times, cold drinks (water, Coke, Coke Zero, organic lemonade, beer, fruit juices). Additionally: 1 pack of 6 small water bottles.

Meals

Lunch and dinner covered by the organizer.

If applicable, please provide a quality hot meal (usually after the show) and keep our manager informed about the menu in advance. The meal must include: starter, hot main dish, cheese, dessert, coffee and drinks.

Diet restrictions: no mushrooms, no fish, no seafood.

Dressing Rooms

Provide 1 dressing room for 3 people, equipped with shower, soap and towels. (Or 2 dressing rooms, 1 of them with shower.)

Accommodation

- 1 double room for single use (1 person), with 1 bed at least 140 cm / 55 in wide (not 2 beds pushed together)
- 1 double room for 2 people, with 1 bed at least 140 cm / 55 in wide (not 2 beds pushed together)

Hotel of category 3-star or higher, with breakfast included. The hotel should be located as close as possible to the theater. If the team arrives by vehicle, secure parking must be provided to store equipment and materials.

Local Transportation

The vehicle provided by the organizer upon arrival at the airport must be able to transport the expected number of people (3), as well as the group's equipment, accessories and personal luggage. Internal transfers requested: airport — hotel — theater — restaurant — hotel — airport.

TECHNICAL RIDER

General

- **Duration:** approx. 1 hour (no intermission)
- Lighting, video and sound control must be installed in the same control room or location.

Performance Space

- **Minimum stage area:** 8 m wide × 6 m deep (26'3" × 19'8")
- **Minimum height** from stage floor to the lowest batten / grid: 5 m (16'5")
- **Stage floor:** A sprung (floating) floor is required. Acceptable constructions include any standard "ballet sprung floor" or similar construction that provides an air gap and shock absorption. If the venue's stage floor is concrete or similar, a raised deck of at least 8 × 6 m (26'3" × 19'8") with sprung construction must be provided. If unsure whether your floor qualifies, we will arrange a call to test the sound and response produced by a simple jump.
- **Black dance floor (Marley or equivalent)** covering the full performance area. To be provided and installed by the venue.
- **Total blackout:** The auditorium must be capable of complete darkness. If this is not possible, please notify us in advance.

If the stage dimensions are smaller than specified, please let us know before contract validation.



Set Design

The set consists of a **plastic projection surface (approx. 6 m × 3 m / 19'8" × 9'10")** brought by the company. The surface has grommets at the top and the company brings its own elastic hooks to attach it to the pipe. (The surface has an HP/M1 fire-reaction classification, certificate available on request.)

The venue must provide:

- **One pipe/batten of at least 6 m / 19'8"** in length, with the necessary hardware to hang it
- **1 smoke / haze machine**
- **1 power outlet on stage right** (in the wings) to plug in a magnifying lens brought by the company
- 2 small plastic water bottles (used as props)
- 8 AA batteries
- White dance floor tape (for stage marking)

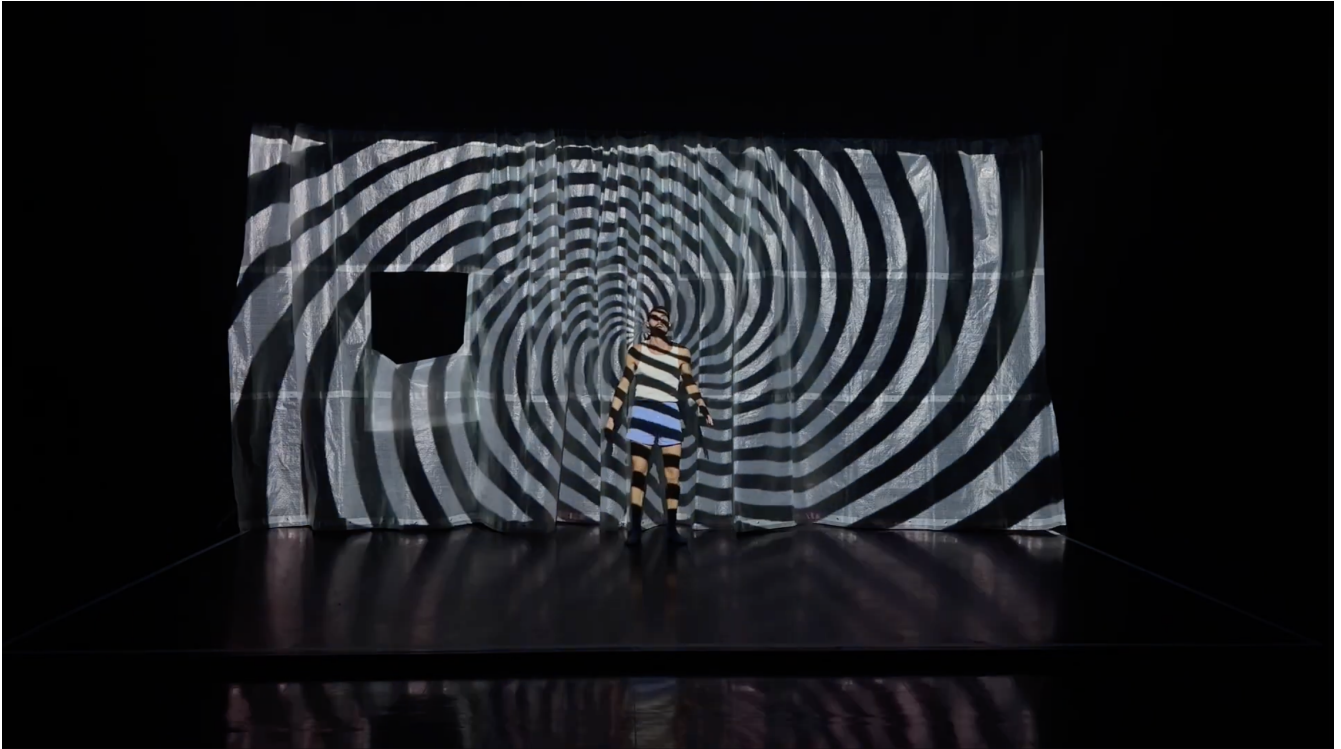
Placement specifications:

- The pipe hangs at a height of **3.10 m / 10'2"** from the stage floor, supported at a **minimum of 3 points** (one at each end and one at center).



- The pipe must be **securely attached**. The support lines should be positioned as close to the ends as possible, in order to extend the surface as far as possible. The pipe must be able to **swing forward and laterally**. See reference image.
- **Behind the surface:** a corridor of approximately **2 m / 6'7"** for the artist to circulate and change costumes.
- **In front of the surface:** the distance to the downstage limit of the performing area must be **minimum 3 m (9'10")**, **maximum 4 m (13'1")**. In venues where the stage floor is at the same level as the audience, this is measured from the surface to the first row of seats. In proscenium or raised-stage venues, this is measured from the surface to the edge of the apron.
- **Stage marking:** once the projection surface is in position, the performance area will be marked on the dance floor using white dance floor tape. The venue must have white dance floor tape available. See reference image.

Video / Projection



The show uses **QLab** for video and audio playback. All audio in the show is embedded in the video files. There are no separate audio tracks. The company can provide the QLab workspace file in advance. If the venue has a computer with QLab installed, please confirm the version. The company works on QLab 5.5 Otherwise, the company can bring its own laptop. Surface warping and playback operation will be coordinated with the venue prior to arrival.

The venue must provide:

- **1 video projector, minimum 10,000 lumens**, for front projection onto the company's surface (6 m × 3 m / 19'8" × 9'10"). Please confirm projector model, lens and position, ensuring full coverage of the surface before the company's arrival.
- Connection: **HDMI** from the QLab computer to the projector

Surtitles/Supertitles: The show is performed in Spanish, Italian, French or English. If the language of the venue's location is other than these four, the venue is required to provide a separate surtitling system (translation of the text, dedicated PC/screen/projector, and an operator to run the surtitles during the show). This system must be independent from the company's video projector, which is used exclusively for the show's projection content.

Sound

The venue will provide a complete audio system (console, returns, front of house, etc.) adapted to the size and configuration of the auditorium.

No microphones are used in this show. All audio is embedded in the video files played back through QLab. There are no separate audio tracks. The audio signal is output from the QLab computer to the venue's sound system. The specific connection type will be confirmed with the venue once the playback computer is determined.

Equipment to be provided by the venue:

- 1 audio console
- 1 audio cable to connect the QLab computer to the sound system (connection type to be confirmed)
- 2 stage monitors (R - L)
- 1 microphone from FOH to the stage (only if the venue is very large, for communication during setup). Talkback for rehearsal.

Lighting

The attached light plot is a reference plot showing the relative positions and types of fixtures required for the show. It is not venue-specific. Prior to arrival, the company's technical team will prepare and deliver a venue-specific adaptation of the plot, cross-referencing the show's needs against the venue's available inventory and hanging positions. Please share your house inventory and rep plot as early as possible to allow this adaptation to be done in advance.

Please inform the company of the console model in advance and share the venue's current show file or base file, so cue programming can be prepared ahead of time. The company can provide a pre-built show file with groups and cues.

Fixture summary:

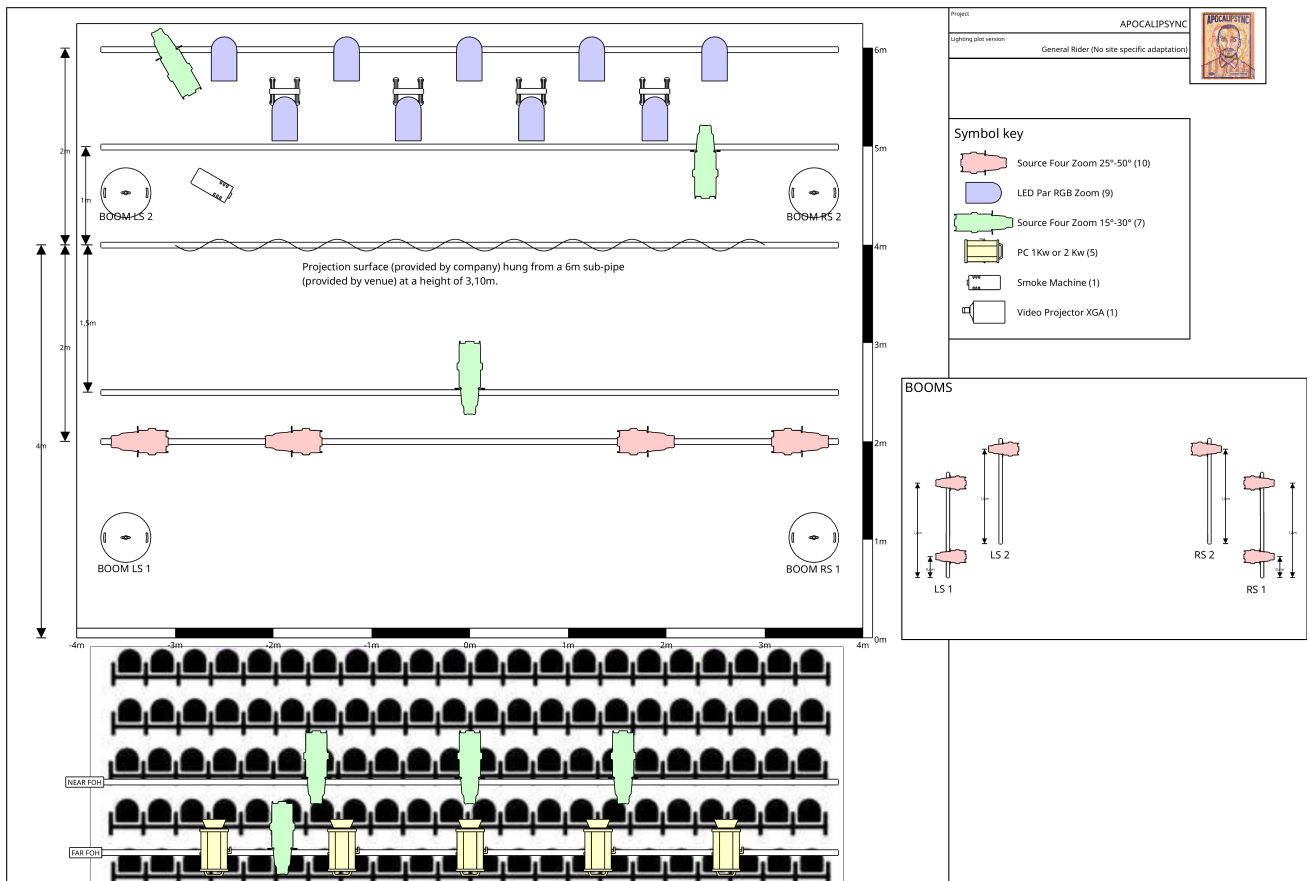
Qty	Fixture type
9	LED PAR (RGB) with zoom
10	Profile spot 25° - 50°
5	Fresnel or PC, 1 to 2 kW with barndoors
7	Profile spot 15° - 30°
1	Smoke / haze machine

The venue must provide:

- Lighting fixtures as per the adapted light plot, hung, cabled and ready for focus
- 4 floor stands for LED PAR units
- 4 boom bases for the side lighting positions. 2 of them with a minimum of 2 heights (shin/ floor level and head height) and another with a single height (head height).
- 1 lighting console, connected and ready to control the full rig and to record cues
- 1 lighting operator familiar with the console, capable of patching and programming cues

The company must be able to use fixtures from the venue's available inventory and, when necessary, reposition or modify fixtures currently hung in the venue's rep plot to meet the show's lighting requirements. Any restrictions on modifications, fixture relocation or focus must be disclosed before contract signature, so both parties can agree on an appropriate solution before signing.

Light Plot



SCHEDULE / LOAD-IN

PRE-LOAD-IN (day before opening, or on the same day before the company arrives):

Before the company arrives, the venue's own technical crew must have completed the following according to the documentation provided by the company:

- Lighting fixtures as per the adapted light plot, hung, cabled and ready for focus
- Black dance floor (Marley or equivalent) installed
- Batten / pipe for the projection surface per the adapted light plot (see Set Design section)
- Smoke / haze machine in position (see light plot)
- Video projector in position and aimed.

Lighting, video and sound control must be installed in the same control room or location.

LOAD-IN WITH COMPANY (day of performance):

Corrections, adjustments, sound check and rehearsal. Schedule to be confirmed with the venue's production manager and the touring technician.

Duration of set design installation, lighting focus, sound and video check and rehearsal: 5 hours minimum (may vary depending on each venue).

The venue must be heated during winter for sound checks and rehearsals.

Staff required from the venue:

- 1 sound engineer / electrician
- 1 lighting operator familiar with and capable of programming the venue's lighting console
- 1 video operator for QLab surface warping, if not handled by the touring technician (to be confirmed during pre-production. See Video / Projection section)
- 1 surtitle/supertitle operator (only if surtitles are required — see Video / Projection section)



Last updated: [2026-05-20]