

# HOM! SKETCH



SONSO  
!!  
O  
CLOWN

[www.sonsoclown.com](http://www.sonsoclown.com)

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SKETCH



### Resilience

It's the ability to emerge from adversity,  
adapt, recover and access  
a productive and significant life.  
HOM! through the clown's language,  
reflects on what to do when everything goes offside...  
never lose hope.

### HOM!

It wants to be a concert,  
and at all times it is about to be,  
but that's actually the least important part.  
It is the story of someone who wants to give us something,  
and in the end he gives us everything.

Simple visual humor  
which reaches all audiences  
above cultural, generational  
and idiomatic differences.

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ARTISTIC FILE:

IDEA, SETTING UP AND PERFORMANCE:

SONSO CLOWN

ARTISTIC ADVICE:

ALBERT VINYES

PRODUCED IN:

**L'ESTRUCH**

DURATION:

15 min

TYPE OF PUBLIC:

FAMILY (ALL PUBLIC)

GENRE:

CLOWN (VISUAL COMEDY)



## Technicians

This show can be represented without the need of any technician of the organization. In this case the company would take care of the placement of the spotlights and the set design. Assembly time would increase: (3 to 2h)

If the organization has at our disposal a room technician that would take care of the lighting (details below), the assembly time by the company would be reduced to approximately 20 minutes or a half an hour.

## Material provided by the company

- Micro and microphone stand
- Classical guitar and it's support
- Loop Station
- . Effects pedal
- Sheet music holder
- Coat rack
- Chair and red carpet
- Suitcase

Apart from this material, SONSO CLOWN can bring its own sound equipment (Fender Pastport) that can make the staging easier in conventional spaces and would make a representation possible in non-conventional spaces.

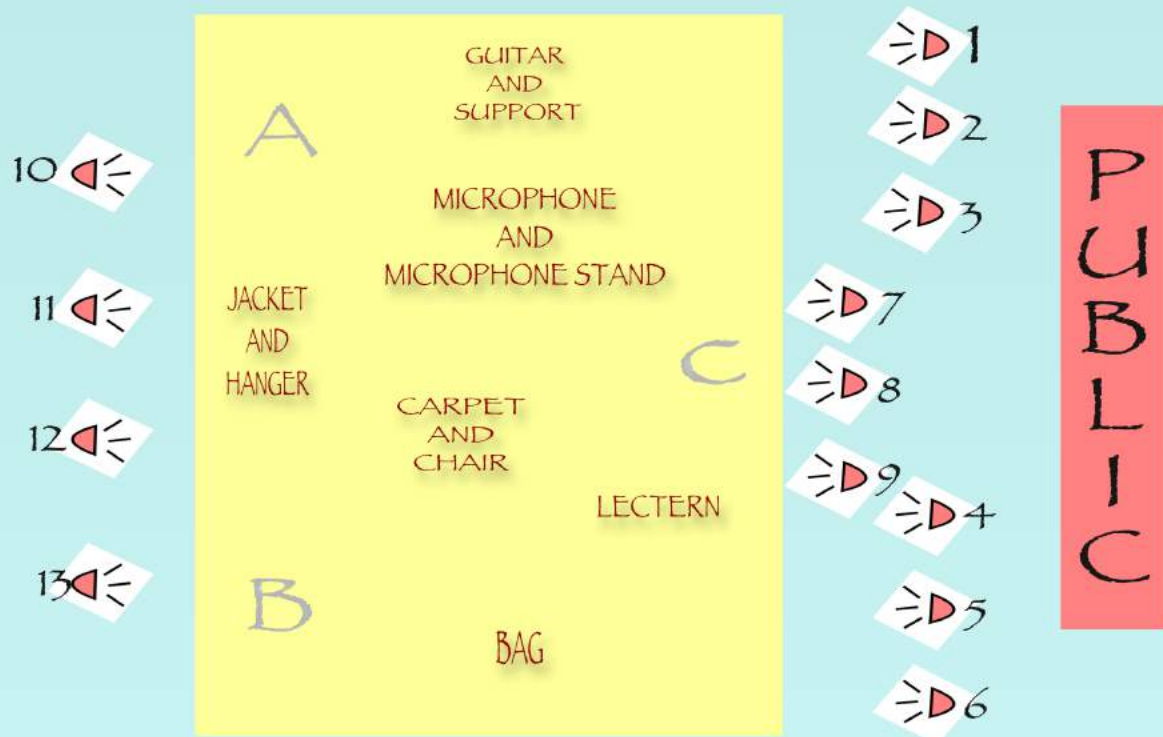
## Required material

No material is required to be able to perform in a closed space. Our sound equipment can be connected to the organizations's equipment.

If we use the organization's equipment, three inputs will be necessary: one for the Loop Station, one for the voice microphone and one for jack cable (no instrument).

Ligh needs: white light on stage (as if it were a voice and guitar concert). This light has to remain fixed until the end of the representation. Except for some simple effect that will be explained when the tests are done: a moment when the light vibrates and a change to a more intimate light towards the end. The room light will never have to be completely off since the interaction is very important throughout the show.





**Explanation of the basic lighting scheme:**

- Six focus (1, 2, 3, 4, 5 and 6) each of them would take care of illuminating the objects indicated in the scene which is where the actions take place.
- Three focus (7, 8, and 9) Would illuminate the "C" zone since in many occasions the character will walk until the edge of the stage to interact with the audience or develop some of the actions
- Four focus (10, 11, 12 and 13) that would be mainly used to highlight the central part of the stage: that is, the line that goes from the suitcase to the guitar.
- Spaces A and B can be a bit darker to give a feeling of depth.

**Distribution of the public:**

The sketch can be represented in any non-conventional space, circus, Italian theater or Greek theater.

**Observations:**

Apart from the assembly time, a dressing room is needed, close to the performance space to change and prepare before the performance. At least sixty minutes of time.



#### TRAJECTORY AND CONTACT:

Sonso Clown was born in 2015.  
It's the solo project of the artist Oscar Parker  
and is the culmination of almost twenty years of experience  
on stage as a director, actor and playwright.

The artist began his career in 1996  
with a small pioneer company of clowns and children animation  
in Madrid, called "Payasos Patosos".

This was his first experience in front of the public  
(outside of family and friends), and he started discovering  
the art of making people laugh.

Later and never leaving aside the clown art,  
he studied theater under Jorge Eines,  
theatrical theorist, director and professor of interpretation...

In that same school he received classes with Hernan Gené  
and studied body training from the Odin Teatret.  
He also did several other courses, such as classes with Antonio  
Malonda, voice with Concha Doñaque, clown at the Asura school ...

When he finished his training he met different street  
artists like Marcos Jaro of the company "Los Trifulkers"  
or Enano Free Artist (Jerez clown established in Lisbon).  
Inspired by their work, he formed with Carmen Sampalo  
(former component of the theater company "La Zaranda")  
the street theater company "La Itinerante Mayor"  
in which he worked until 2012, as a playwright, actor  
and director ("Just Mareados", "Dora la Aviadora",  
"Lula the apprentice of Sorceress", "Socratin and the oracle of Delphi"  
are some of his works).

Between 2012 and 2015 he was dedicated to the training of actors  
in the Civic Center of Drassanes (Barcelona) and  
he finished studies in psychology (U.N.E.D.), He did a master's degree  
in theater studies (Institut del Teatre and U.A.B.)  
and developed a deep investigation in the world of illusionism,  
music and the clown art that will culminate in 2015  
with the birth of Sonso Clown.

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