

DO NOT THROW DUCKS  
INTO THE RIVER



a s h o w b y  
T O T I T O R O N E L L



# P E E K A B O O ! W H O I A M

I could have been born blonde, but I was born with dark hair, I could have been born a girl but I was born a boy, I could have been born before, but I was born later, I could have been born white, but like everyone, I was born in full colour. And everything begins here, learning to live in full colour! Discovering shades of life and looking for the colours that are hidden in transparent things.

I was born in 1975 AD. I can't say much about the early years—I already struggle enough to remember what I had for lunch yesterday! But what I do remember is that in 1992 I took a circus course with Pep Mora, and that was the spark that set everything else in motion.

I trained in a self-taught way, though with a few shortcuts here and there, picking things up from Avner (The Excentric), Jango Edwards, Leo Bassi, Les Bubb, Comediants, Toni Albà, Dimitri Bogatirev (Aga-Boom)... among others. But above all, by daring to try and to explore.

I also direct other companies, I draw, sculpt, write, do some design, build scenography, play a bit of accordion and ukulele, I teach from time to time, I invent, I write, I imagine, and when I least expect it, I make mistakes... and I get to start again.

Macaroni!! I had macaroni yesterday!!

Seen from the outside, this is me: against a white background, a distant gaze, stomach in, chest out, head held high, a Mona Lisa smile, fairly well shaved and with a dimple on the cheek.



# . P R E F A C E .

## H O W I G O T H E R E

About 14 years ago, around 2010, I created a show called "Naïf".

Naïf told the story of a character who went out to throw away the trash on the very day the factory where he worked was closing (in the decline of the industrial revolution, when many factories had to shut down and the streets filled with people searching for new opportunities).

The clown wandered through the world with his garbage bag (like that backpack we all carry, filled with the weight of lived experiences), with the fear of leaving some things behind and the uncertainty of what is yet to come.

The show ended with him throwing away the garbage bag, and immediately, a new bag fell from the sky (a new backpack to fill and another one to keep dragging along).

This, then, is the starting point. In some way, my life changed after that show, and once the tours ended, I found myself wandering as well, holding a new garbage bag in my hands.

From that moment on, and through the same clown, with the same essence, a journey begins in search of a new way of looking at the world. But in the end, the clown is part of oneself, and the show becomes, in some way, a parallel to the things I myself have lived and discovered over these 14 years that separate me from "Naïf".

With the need and the desire to throw away this garbage bag that both the character and I have accumulated over these past years, this new adventure begins.



# . D R A M A T U R G Y .

## WHAT I WANT TO TELL

He had been wandering the streets for far too long. From searching so much, he had become quite an expert — an expert in the art of searching, which is not always the art of finding. Everything he saw opened up a range of possibilities that made the world seem even bigger.

He had gathered countless experiences and wanted to share them. But autumn began to dim the light of the evenings, the wind gave him headaches, and the cold of the nights made his fingertips tingle. In that weather, all he could think about was hiding inside a chestnut shell.

He was looking for shelter — in inspiration — a space from which to share again, a place to take cover on stormy days and draw bodies flying across fogged-up windows.

He closed his eyes and it felt like a dream; everything was arranged around him — a universe made of magnificent small things.

And without saying a word, as always, he began once again to play at putting his life in order. From his dreamlike universe. With the silences of thought, emotions on the surface, and scraped knees from so much feeling.



# . SYNOPSIS .

TO EXPLAIN IT, IN A WAY



Toti takes to the streets with his most "naïve" clown, from the purest essence.

Always searching for new forms of inspiration, he maps the public space to create small works of art: little pieces made with humor and love, unique and unrepeatable acts. A journey through some of the artistic disciplines he has explored over the years (clowning, circus, ceramics, music, painting, dance, printmaking, sculpture, drawing, theatre, performance...).

Small actions that, using everyday elements from the surroundings, transform the audience's gaze toward a new way of seeing: more tender, more kind, and more conscious.

Toti masterfully intertwines improvisation with prepared acts, creating a sense of confusion where you never quite know whether the mishaps are part of the script or actually happening.

Along his path, he leaves behind a trail of visual artwork displayed like a small portable open-air museum, where the audience, after the performance, can discover hidden details within the poetry of small things.



# . ARTISTIC CREDITS .

I WOULDN'T HAVE MADE IT THIS FAR ALONE

**DIRECTION:**

Toti Toronell

**ASSISTANT DIRECTOR:**

Cesc Graset

**CLOWN:**

Toti Toronell

**MUSIC:**

Cinta Pellicer

**COSTUME:**

Carlota Rodríguez

**VOICES:**

Paula Toronell, Nunna Toronell,  
Marta Guitart, Cesc Graset

**SET DESIGN:**

Toti Toronell

**PRODUCTION:**

Anna Roca

**PRODUCTION ASSISTANT:**

Rita Roura



# . P H O T O G R A P H S .

WHEN IMAGES SPEAK FOR THEMSELVES

There are moments when the world stops, and we all breathe at the same time, dancing the dance of the lanterns.



# . P H O T O G R A P H S .

WHEN IMAGES LISTEN FOR THEMSELVES

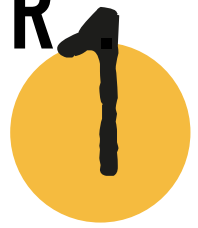


But it takes books of geometry to make sense of a world drawn in squares.



# . TECHNICAL RIDER

WHAT IS NEEDED



## PERFORMANCE SPACE:

A route of approximately 100–150 meters without level changes, with 3 stops where the audience can stand in a semicircle to watch the actions.

Examples: a street, a park, a square, places with urban furniture, shops, storefronts, signs, sculptures, balconies...

The stop areas can be intersections, squares, corners off the main path...

Final space where the audience can stand in a semicircle; the optimal performance area is 8 x 6 m.

## LIGHTING:

The performance does not include its own lighting. It relies on the available ambient light; if required due to schedule, lighting must be sufficient to cover the route (public lighting is usually enough).

## TIMING:

Setup time:

3 hours (90 min site inspection + 90 min setup)

Dismantling time: 1.5 hours



to be continue...

# . TECHNICAL RIDER .

ANYTHING ELSE

2



## DRESSING ROOM (OR CHANGING AREA):

Space to change near the starting point of the performance

220V power outlet

3 chairs

Mirror

Running water

Hot water shower

Toilet

Drinking water (no plastic)

**IMPORTANT:** Running water is required at the performance area to fill the containers of the cart.

## VAN:

A parking space for the van less than one minute walking distance from the changing area



# . CONTACT .

TO FIND OUT WHERE WE ARE



**TOTI  
TORO  
NELL**

OFFICE  
(+34) 619 863 307  
nas@totitoronell.com  
www.totitoronell.com



**ALAPISTA!**

BOOKING  
info@alapista.com  
(+34) 657488149 BONI  
(+34) 639654489 SILVIA  
www.alapista.com



. THANK YOU .

THAT'S IT

