

KRAFT

The things you never thought could be done... WITH PAPER

Trees give us shade, fruit, flowers, medicine, oxygen... and paper.

Materials arising from a living organism conserve a large part of their qualities. Paper's organic nature makes it sensitive to light, heat, touch, ideas and even feelings.

Paper processes are a sign of the poor use we are currently making of the planet's resources. Paper is the tree, tree the forest, the forest the air and it is air that oxygenates our hearts. One has to eliminate waste. **Everything can be transformed.** Waste has to be recycled. One needs to create cycles, to provide continuity for effort and energy.

We were asking ourselves where the soul of a tree converted into paper could be hiding. One thing occurred to us: make the folds sing. This gave us some sounds that led us to notes for a **primary musical** scale, the tone of which, once unfolded, magically rebuilt the rustling of the leaves in the trees, the murmur of waves on the seashore, the crackle of fire or the thunder of a summer storm.

No longer can we put off the need for a **playful and vital** spectacle that will simply deal with our love for things and people. Quite simply, letting us move on, **without artifice or ambiguities** without great pretensions. Like a child we were hit by a primary idea: piling up paper and cardboard so as to play the big game.

The **paper game** helped us to understand better what the perception traps are, making much finer the line dividing the inert from the lively, the real from the imaginary, the visible from the invisible.

We are so used to giving **objects** a conventional use that when they are shown to us **in another context** and with a different meaning our head just fills with interferences and, in order to chase away these interferences we need to connect circuits that are rusted. When we finally get to integrate what we are seeing, the image is so vivid and surprising that we feel the emotions of a genuine discoverer.

[A ESPECTACLE BASED ON.....]

Play and humour



Building puppets on stage



**Three-part songs...
In a show without words**



Music using everyday objects



[ARTISTIC TEAM]

<u>script and stage direction</u>	Jaume Policarpo
<u>musical direction</u>	Jesús Salvador "Chapi"
<u>actors</u>	Merce Tienda Óscar Jareño / Josep M ^a Zapater David Durán / Vicente Arlandis / Jaume Policarpo
<u>objects</u>	Ximo Muñoz
<u>graphic design</u>	Estudi Paco Bascuñán
<u>photo</u>	Jordi Pla
<u>video</u>	Eloi Càrcel (Ítaca Vídeo)
<u>management</u>	Ángeles González
<u>executive producer</u>	Josep Policarpo

[REQUIREMENTS]

SHOW WITHOUT WORDS

AUDIENCE: + 6 years. Maximum 250.

BALCKOUT ON ESTAGE

STAGE AREA: wide 6 m, deep 5, high 3

LIGHTING: 10 focus 1000 W (to be provided by organiser)

DURATION: 50 min.

GET IN: 2'30 hours / GET DOWN: 1'30 hours

BAMBALINA [history]

BAMBALINA INVADED THE VALENCIAN SCENES IN 1981 AND DIRECTED ITS GLANCE TOWARDS A VERY SINGULAR FORM SUCH AS PUPPET THEATRE. IN ITS EFFORT TO REGENERATE AND DIGNIFY THIS ARTISTIC FORM THE MOSTRA DE TITELLES A LA VALL D'ALBAIDA (1985) AND THE INTERNATIONAL PUPPETRY MUSEUM OF ALBAIDA (1997) ARE CREATED, TWO INITIATIVES WHICH HAVE SIGNIFIED A CULTURAL REVULSIVE FOR THE REGION AND HAVE BECOME AN INTERNATIONAL POINT OF REFERENCE.

IN 1990 BAMBALINA ESTABLISHED ITSELF IN VALENCIA AND BEGAN TO COLLABORATE WITH CREATORS SUCH AS CARLES ALFARO, JOAQUÍN HINOJOSA, RAMÓN MORENO, GEMMA MIRALLES, JOAN CERVERÓ, CHARLES DITOUT, JEAN-FRANÇOIS HEISSER AND PETER CSABA. THE COMPANY MAINTAINS A CONTINUED PRESENCE IN THE MAIN CITIES OF THE STATE AND IN A LARGE PART OF THE EUROPEAN FESTIVALS. THE GROWING RELEVANCE OF THE COMPANY IS MADE CLEAR IN NUMEROUS PRIZES AND IN THE CERTAIN RECOGNITION BY THE HIGH-RANKING INSTITUTIONS SUCH AS THE GENERALITAT VALENCIANA AND THE MINISTRY OF CULTURE

From the year 2000 the company takes on projects of greater scope. It co-produces with the State Cultural Commemoration Society and the Valencian Institute of Music. Later, it signs exhibition agreements with the Instituto Cervantes and the Ministry of Foreign Affairs, which leads on to tours throughout the United States, Canada, Mexico, Central America, South America, Morocco and the whole of the East Asia. In 2005 bambalina culminates this expansion process by producing *Ubú*, a co-production on a great format for the "Nave de Sagunto" (Sagunto warehouse).

Bambalina has always stood out for its interdisciplinary vocation of its performances and for using theatrical language in symphony with its most contemporary dramatists. In its 25-year course, the company has brought to the stage some emblematic titles belonging to the universal literary and musical repertoire, such as *Pinocchio*, *Quixote*, *Ulysses*, *Cyrano de Bergerac*, *Alice*, *El Retablo de Maese Pedro*, *Historia del Soldado (Story of a Soldier)* and *Hello, Cenerentola! Playing with Rossini's opera*. A more personal line of creation has been developed with proposals such as *El Jardín de las delicias (The Garden of delights)*, *Pasionaria*, *La Sonrisa de Federico García Lorca (The Smile of Federico García Lorca)*, *El cielo en una estancia (Le ciel dans une chambre)*, *Kraft*, *Hola, Cenerentola!* or *The unreal woman*.



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BAMBALINA (on tour)

EDINBURG, DORKING, CAMBRIDGE, BRADFORD, LIVERPOOL, COLCHESTER, H. HEMPSTEAD, LEICESTER, BRISTOL, BRIHGTON (GREAT BRITAIN) – WELLS (AUSTRIA)- CAEN, PARIS (FRANCE) – ROMA, PARMA, LONGIANO (ITALY) – UTRECH (HOLLAND) – KUOPIO, OULU (FINLAND) – KATOWICE, TORUN BYDGOSZCZ (POLAND) – ZAGREB, RIJEKA (CROATIA) – LAHORE (PAKISTAN) – LA HABANA (CUBA) – SANTO DOMINGO (DOMINICAN REPUBLIC) – MEXICO D.F., AGUASCALIENTES, MONTERREY, GUAJANATO, LEÓN, TUXPAN, XALAPA, MONTEMORELOS, ZACATECAS, PROGRESO, COLIMA, CULIACÁN (MEXICO) – MOSCU (RUSIA) – KUALA LUMPUR – YAKARTA (INDONESIA) – MANILA (PHILIPINES) TETUÁN, CASABLANCA, TÁNGER, RABAT (MOROCCO) – SINGAPUR –SUWON, SEUL (COREA) – ZHUAHI, PEKIN (CHINA) – OSAKA, KOBE, MIYAZAKI (JAPAN) –LIMA (PERÚ) – SANTIAGO CHILE (CHILE) – ROSARIO, CÓRDOBA, BUENOS AIRES (ARGENTINA) – CURITIBA (BRASIL) – MONTREAL, JONQUIÈRE (CANADA) – SAN JOSÉ (COSTA RICA) – SAN SALVADOR (EL SALVADOR) – MANAGUA (NICARAGUA) –GUATEMALA, ANTIGUA (GUATEMALA) – TEGUCIGALPA (HONDURAS) – CIUDAD PANAMÁ (PANAMÁ) – MIAMI (USA) – ANKARA (TURKEY)...

KRAFT (on tour)

MARIBOR, LJUBJANA (SLOVENIA) - TORUN (POLAND) - GUAJANATO, SAN LUÍS DE LA PAZ, LEÓN, CIUDAD DE MÉXICO (MÉXICO) - ARGEL (ARGELIA) - DUBAI (UNITED ARAB EMIRATES) - ANKARA, ESTAMBUL (TURKEY) - JONQUIÈRE (CANADA) - RABAT, CASABLANCA (MOROCCO) - SWAKOPMUND, WINDHOEK (NAMIBIA) - MAPUTO (MOZAMBIQUE) - HARARE (ZIMBABWE) - PITTSBURG (USA) - LIMA (PERÚ) - CÓRDOBA (ARGENTINA) - ASUNCIÓN (PARAGUAY) - SAO PAULO (BRASIL)..