

bambalina



TEATRE PRACTICABLE



QUIJOTE

At first we just wanted to give Don Quixote a change make an appearance, to offer him a different space, in the time such as ours. But when we reached out our hands to help him onto the stage we pulled hard, he dragged us into the book and closed it with a bang. Seeing him alive on the table, the power coming from his inner being, his intimate thoughts, his visionary gaze, his heartbeat, his breathing...

He went straight to our hearts,
caressing our senses,
awakening all our emotions,
stirring our deepest feelings.

Later, when you endow him
with your own voice,
your own gestures,
your own soul,



you feel as though you are giving nothing, that his taking you over, transforming you in to the Knight Errant, drawing you towards the Giants –Or are they windmills?- Or are they really my own hands? He makes you fall in love with Sancho Panza, with Dulcinea, with his books. And almost perverse game takes you over, multiplied by the mirror of theatre until, at last, you lose yourself in the infinite and, as you look on, a feeling of giddiness is unavoidable.

The madness of Don Quixote, of theatre, of life... Creative madness which, in the end, awakes a pure passion for this Marionette-Don Quixote, so much ours an so universal.



For over scarcely an hour, spectators and theatre critics from all over the world have already experienced the fascination of Quixote, the master piece by Bambalina. Two clerics dressed in black, a table, a set of lights and shadows, precise gestures and harmonised music come together to recreate a mute and yet eloquent Quixote, of gothic, expressionist.. evocations.

Quixote alone, in a room in his house, obsessively reads all types of books until he is driven mad. This is how the play begins which demonstrates the madness of this universal hero, his love for Dulcinea and the special relationship he maintains with Sancho. Through episodes such as the adventure of the windmills or that of the scene of the Master Peter Puppet Show (the puppet theatre within a puppet theatre) we see how Quixote mixes reality and fiction until he is finally humiliated by those which surround him and defeated by his own demons.

THE TEAM



director CARLES ALFARO - stageplay JAUME POLICARPO - actors DAVID DURÁN, ÀNGEL FÍGOLS
composer JOAN CERVERÓ - graphic design PACO BASCUÑÁN - photography SAMUEL DOMINGO
performance filming ELOI CÁRCEL (ÍTACA VÍDEO)
production JOSEP POLICARPO, ÁNGELES GONZÁLEZ

QUIJOTE ON TOUR

UNITED KINGDOM

Edinburgh - Glasgow - Kendal - Dorking - Cambridge - Bradford - Colchester Hemel Hempstead - Liverpool - Leicester - Bristol - Brighton

FRANCE

Paris - Toulouse - Tours - Cognac Perpignan - Jonzac - Cahors - Chartres - Quimper - Moissac - Quetigny - Magnanville - Rennes, Gradignan - Cholet - Sallanches - Caen - Epinal - Chantilly - Cannes

ITALY

Rome - Cervia - Perugia - Porto Sant Elpidio - Parma

HOLLAND

Amsterdam - Beverwijk - Veenendaal

GERMANY

Munich - Freiburg - Mainz

SWITZERLAND

Thun

SLOVENIA

Ljubljana

ROMANIA

Botosani - Bucarest - Brasov

CROATIA

Zagreb - Rijeka

FINLAND

Kuopio - Oulu

POLAND

Bydgoszcz - Torun - Katowice

RUSSIA

Moscow

GREECE

Athens - Kilikis

TURKEY

Ankara

CANADA

Montréal

USA

New York Miami

CUBA

La Habana

DOMINICAN REPUBLIC

Santo Domingo

MEXICO

México DF -

- Tuxpan - Monterrey

Xalapa - Aguascalientes -

Montemorelos - Colima

Zacatecas - Progreso

BRAZIL

Rio de Janeiro

Sao Paulo - Londrina - Curitiba -

Belo Horizonte

PERU

Lima

CHILE

Santiago de Chile

ARGENTINA

Buenos Aires

Córdoba - Rosario

COSTA RICA

San José

HONDURAS

Tegucigalpa

PANAMA

Panama

NICARAGUA

Managua

GUATEMALA

Guatemala City - Antigua

MALAYSIA

Kuala Lumpur

INDONESIA

Yakarta

PHILIPPINE

Manila

SINGAPORE

Singapore

SOUTH KOREA

Seoul - Suwon

CHINA

Beijing - Zhuah

JAPAN

Osaka - Kobe

MOROCCO

Fez - Tetuán - Tánger - Rabat - Casablanca



SOME OF THE PRESS SAYS...

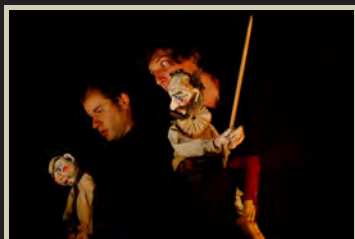
It barely lasts one hour but has more intensity than many shows of longer duration. It has the rare gift of offering something new on something very different. Something that is different, delicate, intimate, beautifully sad, mysteriously calm, artificially human, poetically dazzling.



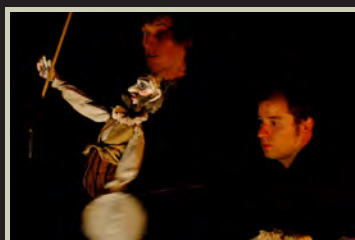
This *Quijote* is a show that is truly stunning, I cannot think of a better word to define this. If there was any doubt that puppets could be elevated to an art of a higher category, Bambalina will, without a doubt, change your mind. The treatment of props is simply brilliant, a highly original relationship is established between puppeteers, who also act out characters, and their puppets; the music, beautiful, deepening with each sentiment; its aim being to provoke the audience, truly accomplishing this aim. The worst part of *Quijote* is when the lights come back on and one knows that the show has ended.



This is a work that is risky, courageous, full of suggestions, with barely any concessions; a work in which we witness, in addition to the staging of the Cervantes work, the great ceremony of marionette artistry. Especially recommended for those with sensitive and inquiring souls, those that are open to creativity.



The first thing that astonishes in this approach is how the actor handlers manage to give life to these wooden hearts, these sad figures, literally making them breathe. The myth of Cervantes, brought to the world of nightmares, within a perverse game and, above all to an expressionistic aesthetic on all sides. (...) Carles Alfaro has managed to provoke powerful and immediate explosions of humanity. He makes the invisible Quijote and Sancho visible with imperceptible sounds alongside Joan Cerveró's disturbing music. The illusion hypnotises the audience for an hour, stunning them with this little creative madness. Whoever misses this will not enter the kingdom of the theatre in the sky.



Bambalina theatre allows humans to complement the puppets to intriguing effect. Sometimes the puppeteers voices and faces express thoughts and feelings that the manipulated wood and cloth cannot; at others the human become the malevolent forces of the Don's dreams. There is no dialogue as such but a constant, indiscernible babble as the characters squabble with each other. Surprisingly involving.



REQUIREMENTS

SHOW WITHOUT WORDS

AUDIENCE: **ADULT** (children not admitted). A maximum audience of 250 is recommended.

TOTAL OBSCURITY (essential)

BLACK MASKING. Stage walls in dark colour required

STAGE AREA: width 6 m, depth 5, height 3.

DURATION: 1 hour.

SET UP: 3 hours / SET DOWN: 1'30 hours

LIGHTING: Power supply 220v to middle of stage is required to connect 2 small lamps provided by Bambalina.

SOUND: power 500 minimum

- amplification & MP3 connection. MP3 provided by the company.

Important: loudspeakers placed at the back side of stage.

- 2 cannon wires to middle of stage.

STAFF: one technician is required from the time the company arrives

OTHER REQUIREMENTS: smoke machine

USE OF FIRE ON STAGE. The show's basic lighting consists of 18 small candles distributed on 2 metal protection supports fixed to a table. The candles are lit throughout the hour the show lasts. If candles cannot be used then the show cannot be performed. The theatre has to be informed in case there are very strict rules with regard to the use of fire on stage.

bambalina

TEATRE PRACTICABLE

Bambalina has always been outstanding for the interdisciplinary vocation of its shows and for its use of a theatre language in tune with the most contemporary playwrights. The company has staged some emblematic works of universal literature and musical repertoire such as *Quijote*, *Cyrano de Bergerac*, *Alice*, *The Maese Pedro puppet show*, *Carmen* and *The soldier's story*. It has also developed a more personal line of creation with productions such as *The garden of earthly delights*, *Pasionaria*, *The smile of F. G. Lorca*, *Le ciel dans une chambre*, *Kraft*, *The unreal woman* or *Cosmos*.