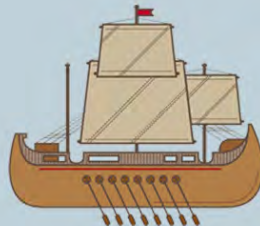




# ULYSSES

director Ramón Moreno



The Greek gods dwelt on the peak of Mount Olympus and they reigned over mankind, exerting their influence by protecting them or abandoning them to their fate. Some men dared to challenge their capriciousness and fell victim to their wrath. Such was the fate of Ulysses, who offended Poseidon by blinding his son Polyphemus, and so Poseidon prevented him from returning to Ithaca, leaving him wandering aimlessly through the expanse of the Mediterranean. The story of Ulysses is a story of a journey as a metaphor for life, for the struggle against adversity and the manner of overcoming it.

Our actors are “gods” over a board upon which they direct the actions of the Greek hero. They condition and guide Ulysses’ journey, while also being part of the journey itself. They control his destiny as the “manipulators” of his actions, but they are also his companions on this journey. They help him to discover worlds and discover them themselves. They are aware of the story they are telling, one known by all, but they are surprised by everything that occurs.

It is a journey full of unique adventures, of strategies packed with incident, of shared game-playing, where each act and each scene is a universe in itself.

We have begged Ulysses to allow us to follow him once more on his search for his Ithaca, so that we may also find ours. Long live the Greek hero.

RAMÓN MORENO



Our ancient hero Ulysses has been hiding away within our minds for a couple of years, poised to jump out into our workspace once again. Perhaps the gods have willed it so! But we had such a great time with him before that we have not been able to resist. We want to relive those Mediterranean, and yet also universal, wanderings leading to that mysterious island of Ithaca, which represents the destination that we all wish to reach. Ithaca is the great metaphor of life, of that uncertain destiny that awaits us.

Therefore, going back to Ulysses and Ithaca means talking about ourselves and the people around us. Perhaps we will run barefoot on the beach as before, or play on the PlayStation with Ulysses, but the important thing is that we do not moor the ship, but seek out companions on this journey to make our adventure an exciting one, and this new Ulysses offers us a new opportunity to do just that.

BAMBALINA TEATRE PRACTICABLE



# LET ME PLAY WITH YOU!

## CHAOS

What a marvellous dream! To have a table full of toys, of wonderful things, and to be able to "manipulate" them as we wish.

## ORDER

When children play they don't just act out a story. they re-tell it, re-invent it. They see nothing strange in a Red Indian riding alongside a galactic warrior, or Snow White living with a dinosaur, or King Arthur getting into a motor car.

## THE HERO

Ulysses is the most important piece on the playing board. The "king" of Ithaca. He advances, retreats, hides and wins.

## THE GODS

This is to view Ulysses from the standpoint of today, through our adult gaze, pretending to be children who are toying with his fate.

## THE VOYAGE

Dangers, tests, fights, love... The end of the voyage is not important. What really matters is the voyage itself. In it, we find fun and satisfaction. Anything can happen and from the unexpected comes spontaneity, and that is when everyone is seen at their best.





# THE TEAM

dramaturgy and direction RAMÓN MORENO - scene script and staging JAUME POLICARPO  
players DAVID DURÁN, CARLOS GRACIA, LUÍS M. ROMAGUERA - composer ALBERT SANZ -  
lighting design VÍCTOR ANTÓN - objects XIMO MUÑOZ - graphic design ESPACIO PACO  
BASCUÑÁN 2010 - photography SAMUEL DOMINGO - performance filming ELOI  
CÁRCEL (ÍTACA VÍDEO) - production JOSEP POLICARPO, ÁNGELES GONZÁLEZ



## SHOW WITHOUT WORDS

AUDIENCE: 6-10 years. **MAXIMUM 250.**

STAGE AREA: width 6 m, depth 6, height 3. Black masking required.

DURATION: 55 minutes.

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

LIGHTING: the company brings its light equipment. Power supply 220v to middle of stage (70w) is required.

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





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 Federico García Lorca, Le ciel dans une chambre, Kraft, The unreal woman or Cosmos.

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