

ALICE'S DREAMS

In May 2008, the company Teatre Nu premiered a street show. It was our first experience in this sphere and we embarked on it with the aim of further developing a project that would uphold a certain degree of continuity with the company's recent shows, despite the setting constituting a change in the traditional scenery for our productions.

We have been devoted to the production of children's shows since the year 2000. We have told a wide range of stories in all our shows, though we always base our creations on existing texts we have adapted. It is our view that the text does not constitute the essence of a street show, although our approach is founded on the well-known world that emerges in a specific literary piece: *Alice in Wonderland*.

Alice's character enables us to expand upon a theme we began in our first show *La Luna de Juan*: dealing with the world and child psychology in our productions. In this instance, the play revives a dream, the dream of a girl who grows and shrinks, and who wanders amid a world of fantasy which, it turn, is taken aback at her being there.

Alice is portrayed by a giant puppet that moves around on a trolley handled by actors who make reference to other characters and aspects of the story. The giant puppet can move its limbs and head and is enthralled by everything surrounding it. Alice follows a similarly giant rabbit and strolls in the midst of a world of wonders, such as the city and the children who emerge as she wanders on her way. Alice's character dreams, although the children who are watching her in turn get the feeling they are shrouded in a world of fantasy. In short, the play deals with the creation and revival of dreams; Alice's dreams and dreams of wonders.

Plot



Alice is dreaming. She dreams that she is growing and is being transformed into a giant who walks the streets of towns and villages.

Whilst following a rabbit that briskly jumps around, she discovers a world bursting with fantasy where she is led by some curious characters: dream manipulators.

Credits

Show based on a story by Lewis Carroll

Original concept: Teatre Nu

Theatre adaptation: Teatre Nu

Stage direction: Víctor Borràs

Performers: Núria Crosas, Clara Galí and Marta Soler

Set and puppet design and construction: Teresa Riba, Raúl Martínez and Teatre Nu

Costume designer: Teresas Solà

Produced by Maria Hervàs

Distributed by Mercè Hervàs and Maria Hervàs

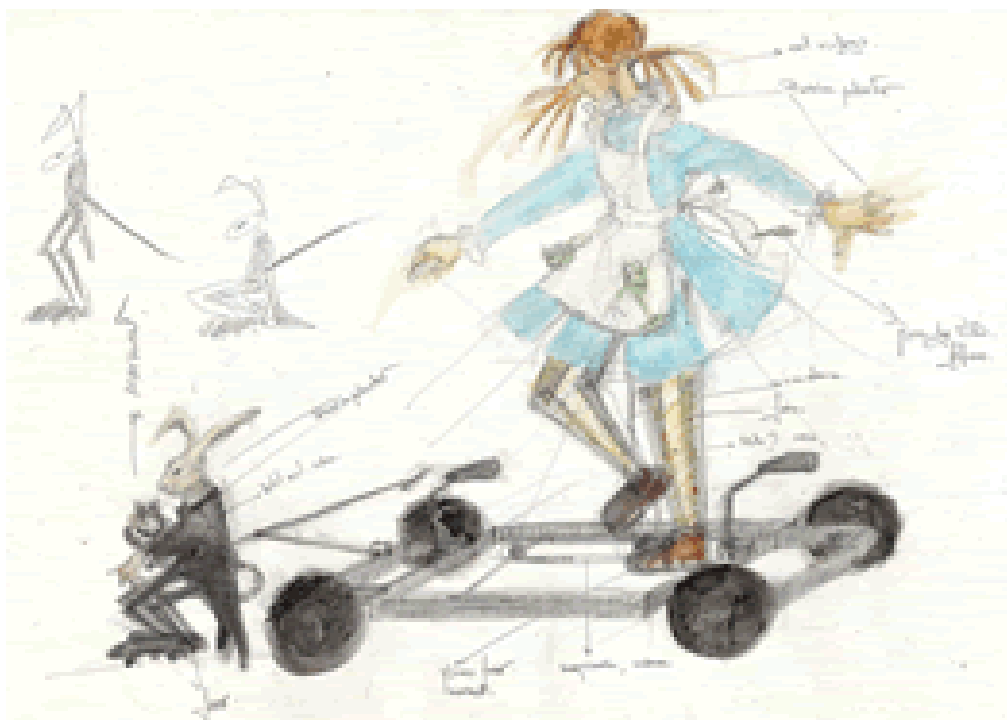
Specifications

Trolley width: 2 metres.

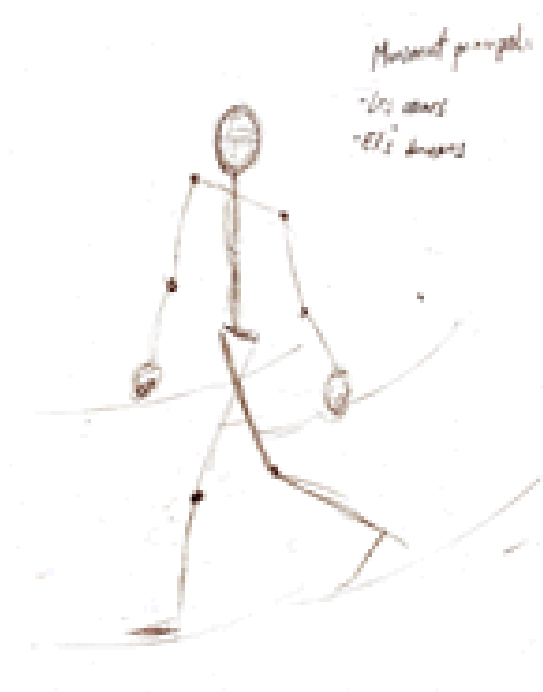
Trolley length: 4 metres.

Height of Alice: 5 metres.

Music is built onto the trolley, which carries a generator for operation.



Contact person



Maria Hervàs Solà
Mercè Hervàs Martínez
Tel. no.: 938050863
Maria's mobile: 677519625
Mercè's mobile: 608526686
Apartado de correos 207
08700 Igualada (Barcelona)

www.teatrenu.com

teatrenu@teatrenu.com



Teatre Nu

Our company is devoted to producing children's shows. We first began working on the creation of shows intended for an audience that has not always be deemed as on the same level as adults some eight years ago. The course we have followed, which has led us to this juncture, has been a full process and not just a decision made when we completed our studies at the Barcelona Institute of Theatre.

Whenever an individual focuses his endeavours on a project, the first thing he wants to do is to experience the task he is performing. This was our first goal: to experience theatre. In the year 2000 we premiered *El hombre justo* and we gradually began to reach our first goal.

El hombre justo was followed by *Bolavá detective*, *Los niños de mi escalera*, *La cenicienta (tal vez sí, tal vez no)*, *La luna de Juan* and lastly *Sueños de Alicia*. If we take into account *La Odisea*, which we premiered when we were still combining work and study, thus far the company has produced seven children's shows. We can honestly say we enjoy our work and have no intention of changing course.

Boys and girls enjoy art and are moved by it. They are fully sensitive, they conceive imaginary worlds of fantasy, they continually interpret reality, they question everything they don't understand and they understand everything that is told to them clearly. They make an extraordinary audience and creating shows for them is such a feat that any artist finds the endeavour highly fulfilling.

We adults believe that we know everything about children, but that's merely because our memory lets us down. We look at each new show as an exercise in trying to overcome this amnesia.