

Wonderland



SYNOPSIS

WONDERLAND

From Alice in Wonderland, by Lewis Carroll.

WONDERLAND is Alice's dream dreamt by us. We go along with her, walking through the bright forest, full of fears and secrets, we invent paths that were not there before and we leave Alice lost. When Alice asks the cat: "Which way I ought to go from here?" the Cat answers: "That depends a good deal on where you want to get to". We feel then that the dream made up by Carroll for his beloved Alice slightly touches our reality. And when Alice, in her initiation path, reaches the Queen's wonderful white roses garden, we snap our fingers so that her dream (and ours) ends at the right moment. Happy ending?

I mark this day with a white stone (from Lewis Carroll's diary)



ARTISTIC INFORMATION

WONDERLAND

Staging and Scenography

João Paulo Seara Cardoso

Actors

Micaela Soares

Rui Queiroz de Matos

Shirley Resende

Vitor Gomes

Marionettes

Júlio Vanzeler

Music

Roberto Neulichedl

Lyrics

Maria de Noronha

English translation

John Havelda

Costumes

Pedro Ribeiro

Movement

Isabel Barros

Lighting design

António Real e Margarida Alves

Production

Sofia Carvalho

Production assistant

Pedro Miguel Castro

Staging assistant

Pedro Ribeiro

Lighting and sound operation

Filipe Azevedo

Subtitles operation

Miguel Ângelo

Construction workshop

Rui Pedro Rodrigues (coordination)

Inês Coutinho (painting)

Nuno Valdemar Guedes

Costume making

Cláudia Ribeiro (coordination)

Celeste Marinho (senior dressmaker)

Esperança Sousa (dressmaker)

Catarina Barros (props coordination)

Patrícia Mota (props assistant)

Scenographic set-up

Américo Castanheira/Tudo-Faço

Stage photography

Susana Neves

Illustration

Júlio Vanzeler

Projected images

Photos of Alice Liddell by Lewis Carroll

Claude Monet paintings (altered)

Trainee

Ângela Ribeiro

TECHNICAL RIDER

WONDERLAND

STAGE

- Ideal: 12m – downstage / 10m - depth / 6m – min. height
- Min. 10m – downstage / 8m – depth..

BLACK SCENE

- Stage box with total cloth + 2 legs for prop storage (see stage plot)
- Black floor (linoleum or wood)
- 1 black half backdrop 2m x 2m (company equipment)

LIGHTING

- Digital dimmers – 96 circuits – Prot. Com. DMX512
- Lighting table ETC Express 24/48 (company equipment)
- Light stage bars (see plan attached)
- **Structures:**
 - 2 side towers with 2m high
 - 1 floor base
- **Spotlights:**
 - (see lighting plan)
 - 16 PC 1000W with barndoors
 - 4 source for PAR (2 NSP/2MFL) or 4 PAR64 (CP60 e CP61)
 - 6 profiles 1000W 12°/28°
 - 25 profiles 1000W 25°/50°
 - 2 Mini Par with barndoors and filter frames (company equipment)
 - 1 spotlight profile Selecon Pacific 90° (company equipment)
 - 1 Square in LED neon light 5m x 5m + feeding 24 V + Microrack ADB (company equipment)

Necessary on stage:

- 220V/ socket
- Three-phase 16A socket + DMX communication protocol (rack 2nd univ.)

- Filters:

Company equipment

SOUND

- Stereo amplification system with central voice reinforcement
- 2 monitors on stage
- 1 digital mixing table Yamaha 01V (company equipment)
- 5 lapel microphones
- 1 Workstation Roland Juno-G (company equipment)
- 2 DI

VIDEO

- Plasma screen Phillips 42" (company equipment)
- Laptop computer LG (company equipment)
- Cables connecting stage/video control: S-video (company equipment) or the room's own connecting cables if compatible.

BACKSTAGE

- 4 single dressing-rooms or 1 multiple dressing-room

SETTING-UP TIME

- 12 hours (3 x 4 hours shifts)
- Disassembling and upload:
- 2h00

SUPPORT STAFF NEEDED

WONDERLAND

- 2 assistants for loading and unloading
- 2 lighting technicians
- Sound technician
- Video technician
- Stage technician

WORK PLAN

	SCENOGRAPHY	BLACK SCENE	LIGHTING	SOUND
1ST SHIFT 4h	SETTING-UP	SETTING-UP	SETTING-UP	SETTING-UP
2ND SHIFT 4h		CHECKING	CHECKING	CHECKING AND TESTS
3RD SHIFT 4h			PROGRAMMING AND GENERAL REHEARSAL	GENERAL REHEARSAL

NOTE

- Before setting up, the stage and grid must be clean and without any equipment.
- We use white smoke.
- There is a tank with 80 l of water downstage

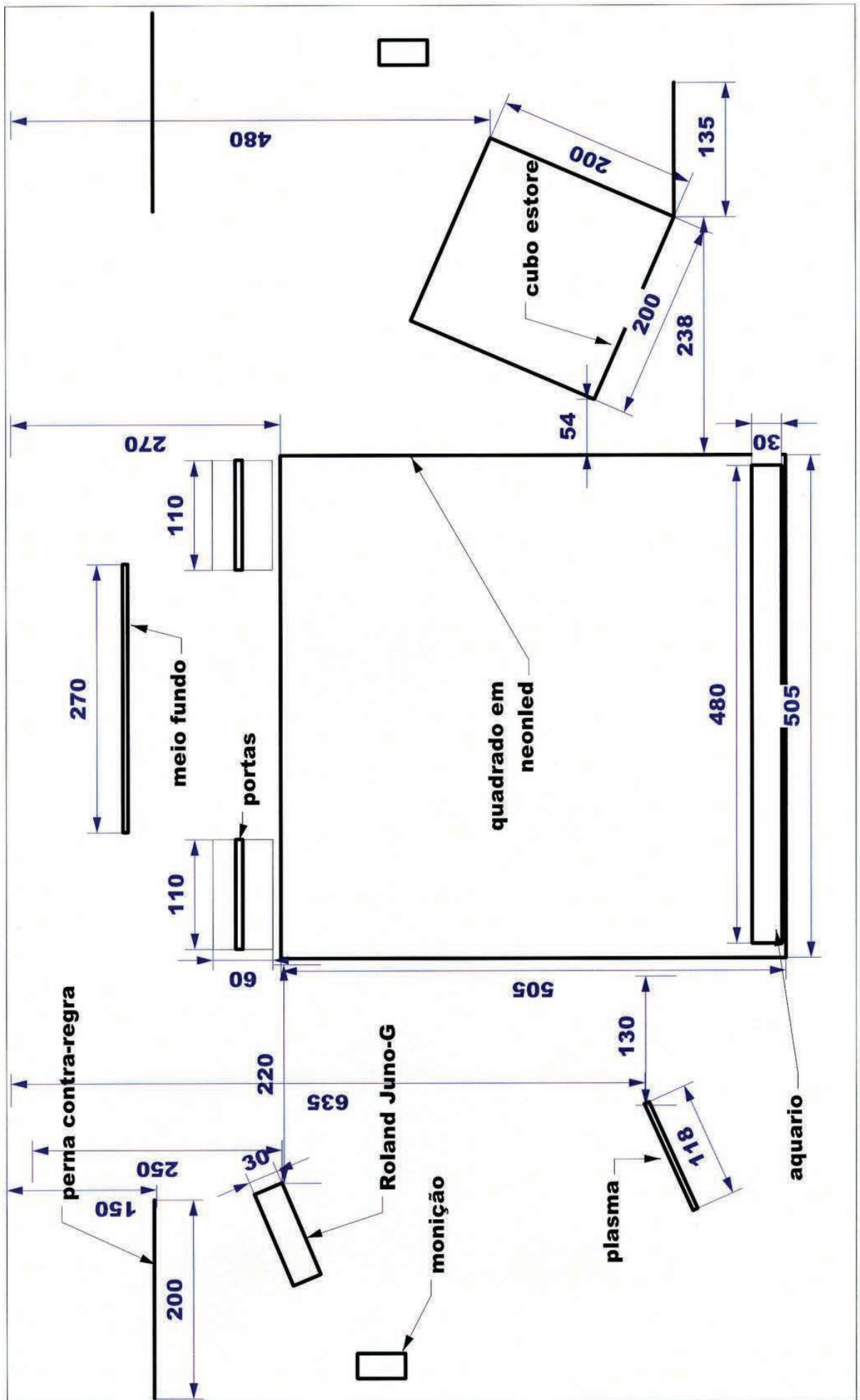
The performance lasts for **70 minutes**

Age rate: **12 +**

All promotional material for the performance must include the following:

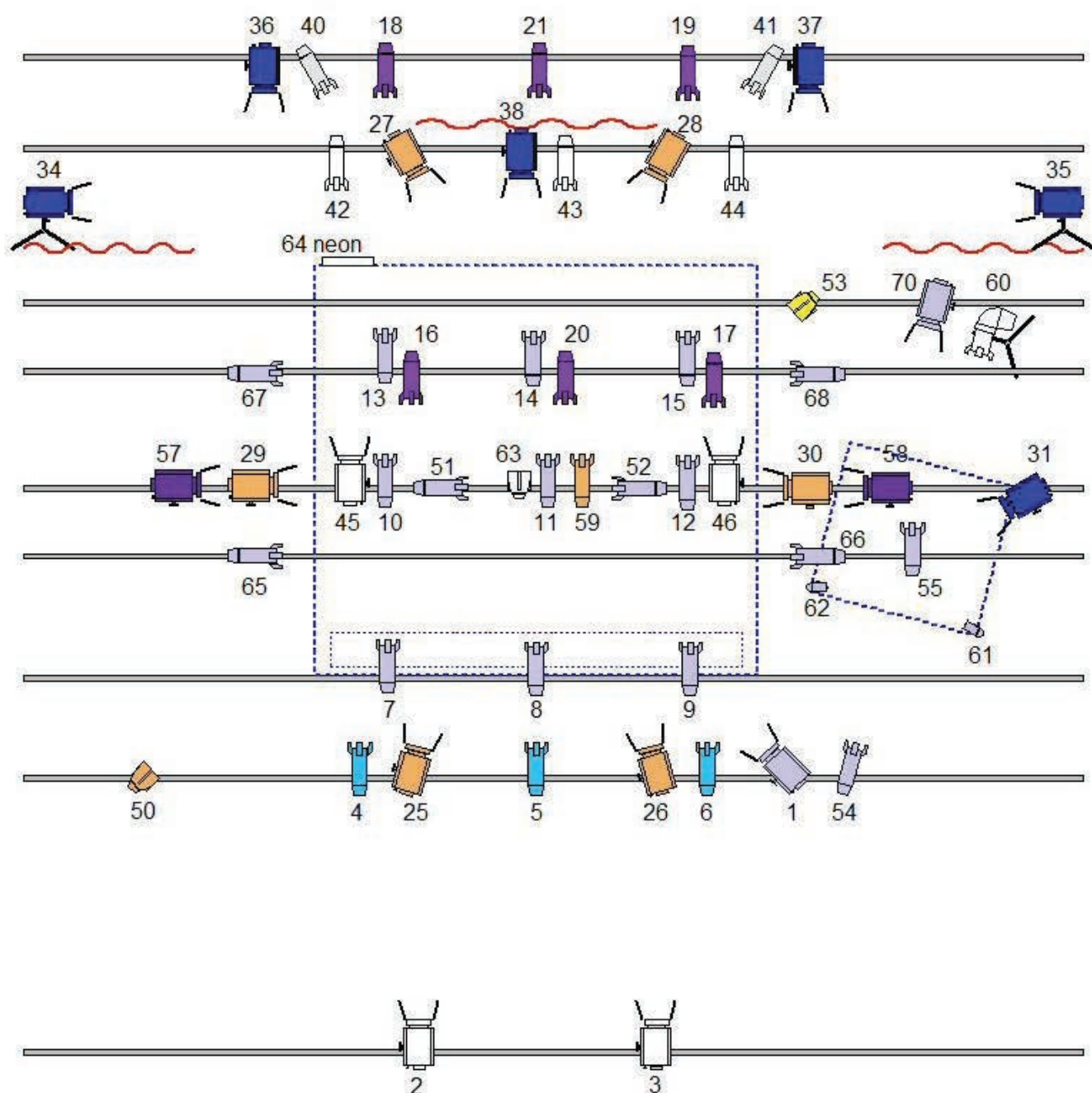
Company sponsored by Governo de Portugal/Secretário de Estado da Cultura and DGArtes (with logos).
Co-production Teatro de Marionetas do Porto and Cine-Teatro Constantino Nery

Scale: 1:50



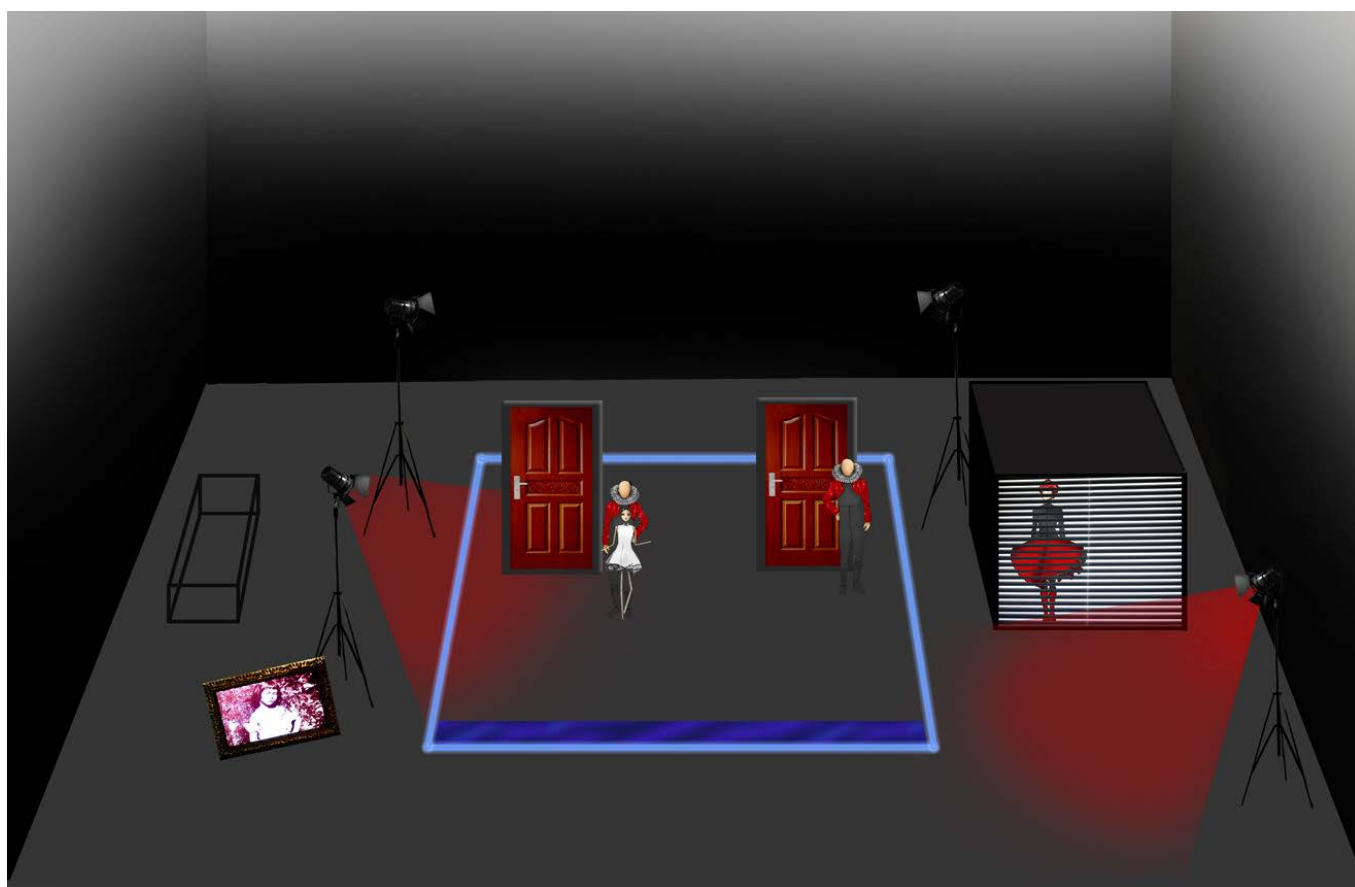
LIGHTING PLAN

WONDERLAND



- 108
- 201
- 137
- 382
- 363
- 101
- 132

STAGE WONDERLAND



ONLY WITH OUR EYES CLOSED CAN WE SEE THIS ALICE

WONDERLAND, the new play by Teatro de Marionetas do Porto, resembles a descent into Alice in Wonderland's hell, but this time for adults. We are still having hallucinations with this text by Lewis Carroll

Lewis Carroll went to Wonderland and to the other side of the mirror with Alice and saw hundreds of things, in those places where in order to see things you must have your eyes shut – but has seen nothing (no Queen of Hearts, no rabbit in a hurry, no mad hatter) hardly as good as this girl "moving under skies never seen by waking eyes", who still haunted him months after this founding voyage to the western collective unconscious. In 1997, Teatro de Marionetas do Porto (TMP) also went along with her, eyes closed. Twelve years after, João Paulo Seara Cardoso, the company's director, is also still haunted by this presence: Wonderland is TMP joining her again, in the underworld that remained unexcavated.

Unlike Alice in Wonderland (the 1997 play), Wonderland, premiered tonight in Matosinhos, in Cine-Teatro Constantino Nery, is a performance for adults. "When we made Alice for children, 12 years ago, I realized that it was a very superficial reading and that Alice has a lot of undergrounds to excavate, a lot of labyrinths where we could get lost again. I also started reading the psychoanalytic interpretations of the text, Artaud's thesis, and I thought, just like Virginia Woolf says, that the most interesting Alice is the one that transforms grown-ups into children", Seara Cardoso explains. Let us, then, descend into the hell of this text and read it with the eyes of an adult who is still afraid of the dark. Wonderland isn't exactly a performance: it's a hallucination, a strange state, altered, in which we come across beings "never seen by waking eyes" who, even if they seem familiar, are not exactly what we remembered to see many years ago, in a Disney movie. "I've decided to use our iconographic memory of Alice to begin and finish telling the story, but from the moment we plunge in the depths, Alice becomes ours and walks the path we want her to walk", the director says.

Their Alice is this: a brunette girl, dark hair up to her chin and giant eyes, open to the inside, swallowing a place whose location she doesn't know and that has flamingoes, tea sets, letters just arriving to the mailbox, cricket matches and stopped clocks in the school ground. It seems like a child's universe, but suddenly we find ourselves in Hell (there is a snake, a bottle which says "drink me" and an especially meat-eating Queen of Hearts), and this Hell has a little bit of Lynch. "I have thought a lot about the sexual interpretation that psychoanalysis makes of this and I wasn't much interested in going that way – but I felt interested in using the Queen of Hearts as an embodiment of Lewis Carroll himself. He is a particular man – a Mathematics teacher, respected in Oxford, who is to become a priest, but then he makes strange statements and says that girls above 12 don't interest him. There is a feeling of guilt there, of sin, and that is in the performance", Seara Cardoso notes. We just have to keep our eyes closed to see it better: Wonderland is a profoundly visual country, but also a profoundly auditory one, in which nobody ever seems to speak our language – and yet, in which one never really leaves home.

Inês Nadais in Público, 8th May 2010

FALLING IN THE DEPTHS

Waking up in an upside down world

The fantasy universe of Lewis Carroll is again tackled by Teatro de Marionetas do Porto in this play, but this time with a performance for adults. «In the children's play there was a superficial reading of the book, Alice has a lot of layers to dig in», says João Paulo Seara Cardoso, the director. For once, the issue of sin and guilt feelings that assail the Anglican deacon Charles Dodgson, better known as Lewis Carroll. The characters of Alice in Wonderland put the language game in second place and dive into an onirical dimension. Only Alice speaks Portuguese, reinforcing her strangeness before the Queen of Hearts, the White Rabbitt, The Smiling Cat and other bizarre characters, who speak English. «To have musicality and also to awaken the flashback in time and drive the audience into a dream atmosphere.» The deep and absurd dimension of the book is explored in a more visual way, in the Company's unique way.

Joana Loureiro in Sete, 14th May 2009

WIRELESS MARIONETTES WITH SKELETON SHOWING

The new play by Teatro de Marionetas do Porto is already moving. At the workshop in Rua de Belmonte, artists share their work, starting four months before the premiere, in May. "Wonderland" is a Play for adults.

The new Play by Teatro de Marionetas do Porto is already moving. The premiere will be on the 8th May, in Matosinhos, but "Wonderland" is already gaining shape in two senses: besides from the work that envelops the actors, there is a series of beings in construction in the workshop at Rua de Belmonte. That is the place where the characters of another performance are born, a performance based on the work of Lewis Carroll, this time aimed at an adult audience. JN went to take a look.

Júlio Vanzeler models the heads from clay. Alice's head is already in the glass fiber phase, but the caterpillar's head isn't a pattern yet. From the illustrator's hands, who has been working with the company for more than 10 years (he started precisely with the play "Alice in Wonderland", in shadow theatre), come the first drawings and models of the character's faces. He usually draws the costumes too, but that didn't happen this time. Work starts approximately four months before the premiere. After modeling, they make the patterns from which the final faces will come out, and, next, the marionettes are built and finally painted. Rui Rodrigues e Inês Coutinho start working in these three phases; they also work regularly with Teatro de Marionetas do Porto.

Rui is the plastic realization technician; he's the one who builds the skeletons that will complete the characters. "There isn't one single strings marionette in this theatre", he points out; this time he chose PVC (see box) instead of wood. Next to him, Júlio explains that "building marionettes always depends on the needs of the director and the actors", for they are the ones who make the dolls move on stage. As for the caterpillar there will be no skeleton – the arms of the interpreter will be the ringed body of the character. Júlio Vanzeler stresses that this is "a job in which all areas are very close", including the dressmaking at the end of the production line. The illustrator gives an example of that accompaniment: "When I'm shaping a head, I go to the rehearsal to see how the role is being played, so that there is some coherence between the character that the actor is playing and the one which I'm developing."

PRESS

WONDERLAND

HUMAN FEATURES

"WONDERLAND" will have "20 manipulated things", according to João Paulo Seara Cardoso, the director. Among those scenic objects, we highlight the hatter, whose face will be the actor/manipulator's face, and the animals with human features. The company's director explains this is because the story of "Alice in Wonderland" is "a monument to nonsense, and we had to find an equivalent to that surreal and absurd side".

After the first version, based on Carroll's books, this new play is for grown-ups and will be staging on Teatro Constantino Nery. "Here there is a very onirical vision of Alice, in which the text is an excuse to create images", Seara Cardoso says, and he always prefers "artificial marionettes, in the sense that you feel the technical artifice of the object".

This explains the intention of keeping parts of the skeleton visible; Rui Rodrigues has worked in the skeletons with such detail that they have "brakes" in the articulations, so that the PVC arms and legs move just like flesh and bone arms and legs.

THEO JANSEN SCULPTURES INSPIRE THE USE OF PVC

The giant "creatures" conceived by the Dutch kinetic sculptor Theo Jansen were Rui Rodrigues' source of inspiration for this new play. For the first time, Teatro de Marionetas do Porto uses PVC from the electrical installation' tubes to build skeletons who then become lighter and easier to manipulate. "Typically, we do everything with wood", the artist says, and he goes on explaining they have changed the material because some characters are almost human-sized. Therefore they needed them to be lighter.

Isabel Peixoto in JN, 9th March 2009

STAGE PHOTOGRAPHY
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