

LAS
COSAS
TAMBIÉN TIENEN
MAMÁ




(Things also
have a
mother)



SIEMPRE ES LINDO VOLVER A CASA...
(Always it is pretty come back to home...)




Things
also have a
mother


Always it is pretty come back to home....

"Las cosas también tienen mamá" is a story of lack and loneliness of women living in a town they must leave to truly live. A missed father who disappeared into his adventures. The story unfolds with actors and puppets handled by the same actors following Asian theater procedures. Amazing images games achieved on stage with very few elements."

Agustín Letelier, theater critic, Artes y Letras





Review

After the award winning "Los Peces No Vuelan", a choir show about our imaginary projection into the future, La Mona Ilustre Company this time looks to the past to present their new show: "Las Cosas También Tienen Mamá".

With this new work, we approach our history, our memories, and our hidden treasures. The group presents the story of a character, Juliette, who returns home after a long time away. The story shows a woman who must face a truth hidden for many years: the mysterious death of her father.

Blurred memories, sometimes strange, painful. Memories that, as unassumable as they are, shape our history and who we are. Old experiences anchored in memory, witnesses of a bygone life we often abandon, frequently for clinging to a present with neither a yesterday nor a tomorrow, unable to look back, absorbed in it. Images that refer to the grandmother's grandmother, the dirt town, the tree shadow for secret chats, children games or the cardboard piece of sky, the wooden spoon boat, the table house, the town house, the closet, the lemon cup, Sunday morning ...

This is the story of Juliette Jacquot, who returns to her childhood home after twenty years of absence. She comes for a walk on memory fragments that will rebuild badly sewn remnants of a terrible story that never fit well. The story of an unspeakable conspiracy and the strange death of her father. The story of her mother, Ruth, who lives on the edge with an absent and thieving husband. Her grandmother Moncha's story, who had to show her teeth to survive during the times of the mice plague. And her own story as a curious girl who dreams of being a writer without suspecting that in the future a long-lasting break waits for her. Today, after the death of her mother, Juliette dares to return, to understand, to again be part of a lying time full of secrets, rummaging through to find a childhood treasure that seems to have never existed. With the help of her friend Pedro Santos, Juliette will unravel a skein that will make her rethink her judgments and relive the most wonderful adventure of her life: her own story.

"At that time black flowers rained down, and didn't stop falling for many years ..."



The attic of memories

After her return, Juliette takes us to a universe full of toys, furniture, utensils. Objects that over successive autumns appear blurred, with implausible sizes and shapes, full of stories of a childhood filled with oblivion. This fragmented memory bursts into the present and comes to life as a large wooden puppet, an apple crate that smells of childhood, a rag doll, spider lamps hanging from the ceiling over a horizon with trimmed cottages, a fine black flower rain in the shape of bubbles, a bed boat and storm, a waterwheel bowl of warm milk, like a waterhole in a dollhouse, a grandma cart full of treasures, a disproportionately high kitchen table that looks like a house, or what it seemed to be when we were kids...

The actresses visibly manipulate furniture, human size puppets, toys, shadow puppets ... The objects are constantly moving in a timeworn attic that is generating different spaces, stretching, elongating and waking. The four women cast become champions of a memory generated from a backstage-less spatial choreography that tries to draw Juliette's emotions, the returning character.

Space:

Minimum stage size: 8 m. wide, 8 m. deep, 3.5m. lighting grid height. Dressing rooms properly equipped for 4 actresses.

Touring team:

04 - Actresses
03 - Technician (Light, Sound, Subtitles)

Lighting: ()*

01 - Power, 24-channel dimmer, 3k each channel (DMX 512)
01 - 24-channel programmable (for 74 submaster scenes) console (DMX 512)
20 - PC 1000w or Par 64
04 - Ciclo Light 1000 w
09- Profile Spotlights 50° 1000w
08- Par 56
(*)Wire extensions as required by the stage

Sound: ()*

01 - Double CD player
01 - Mixer (4-channel minimum)
02 - 400W Loudspeaker
02 - Stage monitor speakers
01 - Power Amplifier (2x400W)
01 - Equalizer
(*) Minimum sound or amplification requirements, as required by the stage (PowerAmplifier/Speakers/Equalizer)

Fit up time :

Technical fit up: 6 hrs.
Rehearsing time: 3 hrs.
Total fit up time: 9 hrs.

Load:

Truck ¾

"A play full of feminine emotion and feelings, in "Las cosas también tienen mamá" "La Mona Ilustre" wanders between the boundaries of actor theater and puppet theater, even verging on the shadow theater; the main characters are human, but they all have a double, little dolls, and also stuffed animals as treasures. A radio, a trunk, a phone, a few stuffed animals, everything has its hidden story"...

Tania Corvalán, El Ciudadano

"With the characteristic beauty of the plays of La Mona Ilustre Company, here comes its second work... "Las cosas también tienen mamá" (Things also have a Mother) builds a simple world, that begins from physical objects and transcends to a poetic level, where memory and dreams are delineating the inner world of the protagonist. The result of Juliette's trip is an invitation to look into our soul, our memories, searching for the answers that usually we hope to come from outside".

Fabián Escalona, Theater Critic, Sangría.cl

Artistic Team

Juliette: **Emilie Urbas**

Moncha: **Paula Barraza**

Ruth: **Claudia Araya**

Julieta: **Isidora Robeson**

Playwriting: **Andrea Gutiérrez**

Integral design and puppets: **Eduardo Jiménez**

Music: **Tomás Preuss**

Costumes: **Hane Geerts**

Lighting: **Miguel Bregante**

Sound: **Diego Hinojosa**

Original idea: **La Mona Ilustre**

Production: **Travesía Producciones**

Communication: **Claudia Araya**

Co-production: **La Mona Ilustre - Standarte**

Direction: **Miguel Bregante**



Contact

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"One day will come that our recollections will be our wealth"
Paul Graldy





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