



*“When the Moon Comes Out”*

Theatre Show for babies and toddlers

*(Children ages 1-4)*

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## THE COMPANY

The members of this puppet and object theatre group, **Elisa Vargas and Iker Pérez**, have built on years of training and experience in different fields of scenery to bring their aspirations, hard work, and commitment to art and early childhood together in the creation of this joint project: **ARENA EN LOS BOLSILLOS** (the company's name refers to those "sandy pockets" we all remember having as a child).



The idea was born in 2008, and has been nurtured by a clearly defined line of work, as well as a dedication to professional, responsible, and sensitive creativity aimed at the youngest of audiences.

As they begin to move around on their own two feet, toddlers open up a whole new world to explore. They are fascinated by everything they find, and their curiosity for new sights, sounds, and sensations knows no bounds. This joie de vivre has inspired us to find new realms of expression and communication while always respecting the growth cycle of younger children. The honesty of the stories, the quality of the design, attention to detail, careful lighting, and music that envelops the listener, together with indispensable professional guidance and expertise in child education, allow us to take on projects which offer unique experiences.

*This show was presented at the European Fair of Theatre for Children (FETEN 2009), earning critical acclaim both from audiences and organisers alike. It has also featured in some of the most*



*important national circuits and festivals, such as the cycle of theatre for infants ROMPIENDO EL CASCARÓN (Breaking the Shell) by the Fernán Gómez Theatre in Madrid, and the Andalusian theatre circuit ABECEDARIA 2009 and 2010, in which it was the most highly acclaimed group of the circuit as a whole.*

## SYNOPSIS

A city. Every night, a very special visit happens. And every night, someone waits impatiently.

When the Moon comes out, little by little the city is covered in tiny lights. Where will the next light be lit? What is happening inside the houses?

At night, the empty streets are filled with dreams, and the Moon floods them with her light. On one of these nights, I woke up, and I saw that enormous full moon. I was so hypnotized by the Moon that I could not go back to sleep again. And that's when it happened: the Moon began to sing. She sang to me so I would go to sleep again, and she was by my side all night, looking after my dreams... On that night, something changed forever.

This is the story of the happy meeting between two figures who had been hoping to meet for a long time.



## ARTISTIC CREDITS

<b>Author:</b>	<i>Elisa Vargas León</i>
<b>Direction and adaptation:</b>	<i>Julia Ruiz Carazo</i>
<b>Music:</b>	<i>Mariano Lozano - P</i>
<b>Lighting and sound:</b>	<i>Juan Felipe Agustín Laguna</i>
<b>Scenery and puppetry:</b>	<i>Iker Pérez Varela</i>
<b>Cast:</b>	<i>Iker Pérez Varela &amp; Elisa Vargas León</i>
<b>Production and distribution:</b>	<i>Elisa Vargas León</i>
<b>Lullaby composed by:</b>	<i>Santiago Ortega Santos</i>
<b>Lullaby sung by:</b>	<i>Silvia Bustamante Elvira</i>
<b>Building prop design:</b>	<i>Elena Díaz Frutos</i>
<b>Mechanisms and forging:</b>	<i>Antonio Cantos Ramírez</i>
<b>Photography:</b>	<i>Juan Manual Jiménez &amp; Utopi</i>
<b>Video &amp; Web:</b>	<i>Utopi</i>

## INTRODUCTION

*When the Moon Comes Out* is the title of a puppet and object theatre show for children ages 1 to 4. With this play, the company reflects on issues and experiences related to childhood and the city. We acknowledge children as citizens. We recognise their space and time, and value their participation in city life. The play and its theme are approached through a creative game full of metaphors which depicts the city in the context of the cycle of day and night. The city as a space which can be enjoyed by everyone.

Each scene features the appearance of the two most important astral bodies: the sun and the moon. The moon and the city are the real stars of this show, and both have a very special relationship with the main character.



The show features unique scenery created from carefully designed cubes of different sizes distributed over the space to represent the buildings which make up the city. By means of a well thought-out choreography, we interact with these buildings throughout the play. We change their location and turn them around, transforming the scenery at different times to match the progression of the action, taking down buildings to create new elements. The game consists in creating, breaking down, creating something new again...

The music, which was specially composed for this show and with babies and toddlers in mind, together with the everyday mechanical sounds of the city, reinforces the expressive potential of the events happening on stage, playing with intensity, rhythms, sound qualities, silences, and so on.

We want kids to have fun. We want to make them think, surprise them, and, above all, be a part of awakening their senses.

## EDUCATIONAL BASIS OF THE WORK:

As toddlers, children begin move around on their own two feet for the first time, opening up a whole new world to explore. They are fascinated by everything they find, and their curiosity for new sights, sounds, and sensations knows no bounds. They like to be played with, learning new games from these experiences.

Attention and observation are two of the most important aspects of this age group, and for this reason the show pays special attention to elements such as visual and aural stimulation, which are the real channels of communication with an audience of babies and toddlers.

### The concept of night and day

This central concept is dealt with in terms of “light” and “no light”, and the cyclical appearance of the sun and the moon. Babies tend to be uncomfortable with the dark: they do not feel safe in darkness,



and it brings out their fears. In the course of this play we approach the theme of darkness as a game. We always work with a “semi-darkness”, never total darkness, since it is not our intention to challenge children in this respect.

This play with darkness can be understood from the following perspective: we do not switch off the light: we switch on the night-time. In the night-time, with the onset of the darkness, various things happen: shadows appear (night is the ideal setting for shadow theatre), and the sky is filled with little lights. The city is also covered with coloured lights, big and small, constant or twinkling, moving or still.

The day/night or light/no light cycle is dealt with in terms of opposites:

The daytime, which comes with the light, represents waking up, movement, activity, energy, noise...

Night-time, which comes with darkness, represents calm, tranquillity, silence, dreaming...

## Visual stimulation

The movements of the objects and the actions produced during the show will stimulate children's capacity for attention, concentration, and memory, leading them into a visual tracking exercise: they will follow



the movements of the puppets featured in the work, which might float slowly in the sky far away, or dance across the floor, agile and quick, or swim, meandering elegantly. They will also follow the movements of the actor/puppeteer, who breaks the city down in order to make a new one again by manipulating the buildings. The puppeteer has a special relationship with their environment, taking the moon gently in their arms to dance with her to the rhythm of the city, both in the day and during the night-time.

The moon and the sun cross the sky, following their orbit to appear on one side of the stage and disappear again on the other.

## Aural stimulation

Well thought-out music composed specifically for this production will accompany the scenes and the events with different rhythms, intensities, and sounds.

The music will develop children's attention span, listening skills, understanding of sound qualities, sense of rhythm, and appreciation of silence.

Sounds will come from different parts of the stage, encouraging the babies and toddlers to look for their point of origin, and listen attentively, perhaps copying the sounds.



## WHY CHOOSE THEATRE FOR BABIES AND TODDLERS?

### Theatre for babies and toddlers

*We all know that children have a right to food, protection, and education... But there is another children's right which is often given little attention: the right to culture.*

*Within equal opportunities, it is culture that helps children to develop their aptitudes, and form individual opinions and a sense of social and moral responsibility so that they can grow up learning values such as dignity, tolerance, freedom, and solidarity.*

*The Universal Declaration of Human Rights for Children protects children's rights to play and entertainment, recreational activities appropriate to their age, and to free participation in cultural life and the arts.*

*Surrounding them with music, introducing them to books, taking them to the theatre: these are all ways for children to learn, and appreciate beauty.*

*In developing their personality, children have the right to be curious, to think and feel stimulated, to express themselves freely and spontaneously, imagine and create, grow in self-confidence, learn more about the world around them, and access the arts.*

*Humanity owes children the best it has to offer, and this responsibility falls primarily to the adult, although grown-ups and children may have very different ways of thinking and feeling. Childhood is short, but during this time we live through fundamental experiences which condition our whole life. The time we dedicate to children, and the activities we share together today, will be their best memories tomorrow.*

*Children have a right to the present. The time will come for them to deal with other matters, but later in life we experience everything in quite a different way. They should not only be educated in preparation for adult life, but also enjoy a happy childhood. Children are not just tomorrow's public: they are today's audience.*

**Arena en los Bolsillos Theatre Company**