

# ROCAMORA TEATRE

presents

## OLIU, THE LITTLE WOODCUTTER

**In dreams, everybody can make reality their desires.**

Behold, a child is afraid that one day his parents separate.

The kid really loves a tale, but in which the father goes away to work for a long time.

One night, sleeping and dreaming about the story, he changes what scared him.

**A story within a tale... and a tale within a story.**

To show kids and adults how important it is for training and mutual relationship, **to read stories before bedtime.**

### DESCRIPTION

Medium-format show for two actors, shadow effects and six top rod puppets.

*For children's or family. Interior.*

### SYNOPSIS

Oliu is six years old. At night, he asks his father to tell him the story he likes the most. Before finish, Oliu is numbed and in the dream, he and his parents play the roles of the characters in the tale: *A woodcutter family, in which the father has to go away to work and his mother and three brothers have to live with what they have. In winter, the wood runs out and the mother sends the eldest son to the forest to look for more. He returns wounded. After him goes the second and he gets hurt. The small Oliu, convinces his mother and he goes there. In the forest, he helps an old man who shows him how to do to fill the woodshed without effort... Oliu does it and he comes home with all the wood. And at that moment returns his father, which is what most wanted Oliu.*

Just in time, because it is breakfast time and going to school.

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There are two plot objectives in the show:

(I) About the child who likes the tale, and (II) the expounded in the own tale.

I.- Above all, we want to emphasize the importance of storytelling from parents to children, because it is known that stimulates the imagination and creativity, fosters love for reading and therefore promotes understanding reading and the acquisition of language skills, strengthens the powers of observation, attention, concentration and logical thinking, develop their love of learning, helps establish a constant relationship between the child and the world around him, thus helping them in their socialization and to mature as people. And what is even more important: strengthens the emotional bond between parents and children, being an exceptional opportunity for dialogue and communication.

II.- Separately three brothers encounter a person who asks them for help. Each of them responds differently, given his personality and his concept of solidarity. This invites the audience to reflect on **share what we have**, although in principle may seem so little. Because a little for those who have nothing, is a lot.

### CREDITS

Author, direction, design and construction marionettes, scenes and props: **Carles Cañellas**

Dressmaking marionettes: **Susanna Rodríguez**

Puppeteers: **Carles Cañellas** and **Susanna Rodríguez**

## WHAT THE CRITICS HAVE WRITTEN:

### 'Oliu, el petit llenyataire'

Although there is a part of the show in which the story is explained with shadows, Oliu, the little woodcutter is basically a work of puppet type "pupo" (top rod puppet): with a vertical rod that supports the puppet's head and two strings to move the arms. Thought for acting in theaters, gets upon the stage a small platform of a very austere aesthetic, with a small screen in the background, where the shadows are projected and with entries in the two extremes.

In this podium, Oliu listen the tale that his father tells him before going to sleep, which, as "Cañellas" says at the beginning, "is a story within a tale... and a tale within a story". The father's tale contains all the traditional symbolic elements: the house of the forest, three brothers, fire ..., and ends up, in effect, in a recreation of the same act of narrating.

Rocamora Teatre has taste for storytelling. It shows in the quiet pace with which Carles Cañellas and Susanna Rodríguez cooking Oliu the little woodcutter. Although there is some repetition -even though this is a dramaturgical bet in which we will not interfere-, the tale progresses at the speed required by the close relationship established between who tells and who listen, it flows creating an intimate connection and getting the audience to take away home a simple -seemingly- feeling of wellbeing. A real learning.

In this process, Rocamora not only heals the rhythm, the treatment of traditional narrative elements and the use of magic, connected with a live vision of the forest and nature, but also the language. From the names of the "brothers" of Oliu (Oliver), Boix (Boxwood) and Saüc (Elder), to the meaning explanation of the word "disassemble", throughout the show there is the express wish to use and make live in the child viewer a language rich in nuances, in fair correspondence with the universe it creates. This entire collect gently the audience provides them an experience that perhaps seems to be more typical of other times but, from here, along with Rocamora Teatre, we claim.

*Cesc Martínez. PUTXINEL-LI. 18/04/2012*

## TECHNICAL SPECIFICATIONS

**DURATION:** ... performance: 48min / stage set up: 2:30 hours / dismantling: 1 hour

**AUDIENCE:** ... from 2 years upward / maximum recommended capacity 250 people

**SCENIC SPACE:** ... obscure indoor / preferably with background or black box theatre / a platform is not required when the audience is arranged on tiers (banks) or in an amphitheater, but in case of parterre with more than 150 spectators, we need a podium or elevated stage approximately 40-80cm  
**minimal measures:** width: 4m / depth: 3m / height: 3m

**SOUND:** ... own sound equipment of 500w or connection to the P.A. of the space on stage

**LIGHTING:** ... own system of 4000 watts 220v or 380v

**CURRENT:** ... power outlet on the stage / potency 2,5Kw/h + lighting

**CONTACT ROCAMORA TEATRE:** Carles Cañellas · Susanna Rodríguez

[info@rocamorateatre.com](mailto:info@rocamorateatre.com) · [www.en.rocamorateatre.com](http://www.en.rocamorateatre.com)

Carrer Manresa, 74. 08275 CALDERS (Barcelona)

phones: (+ 34) 938 309 006 - 616 438 555 - 667 998 603