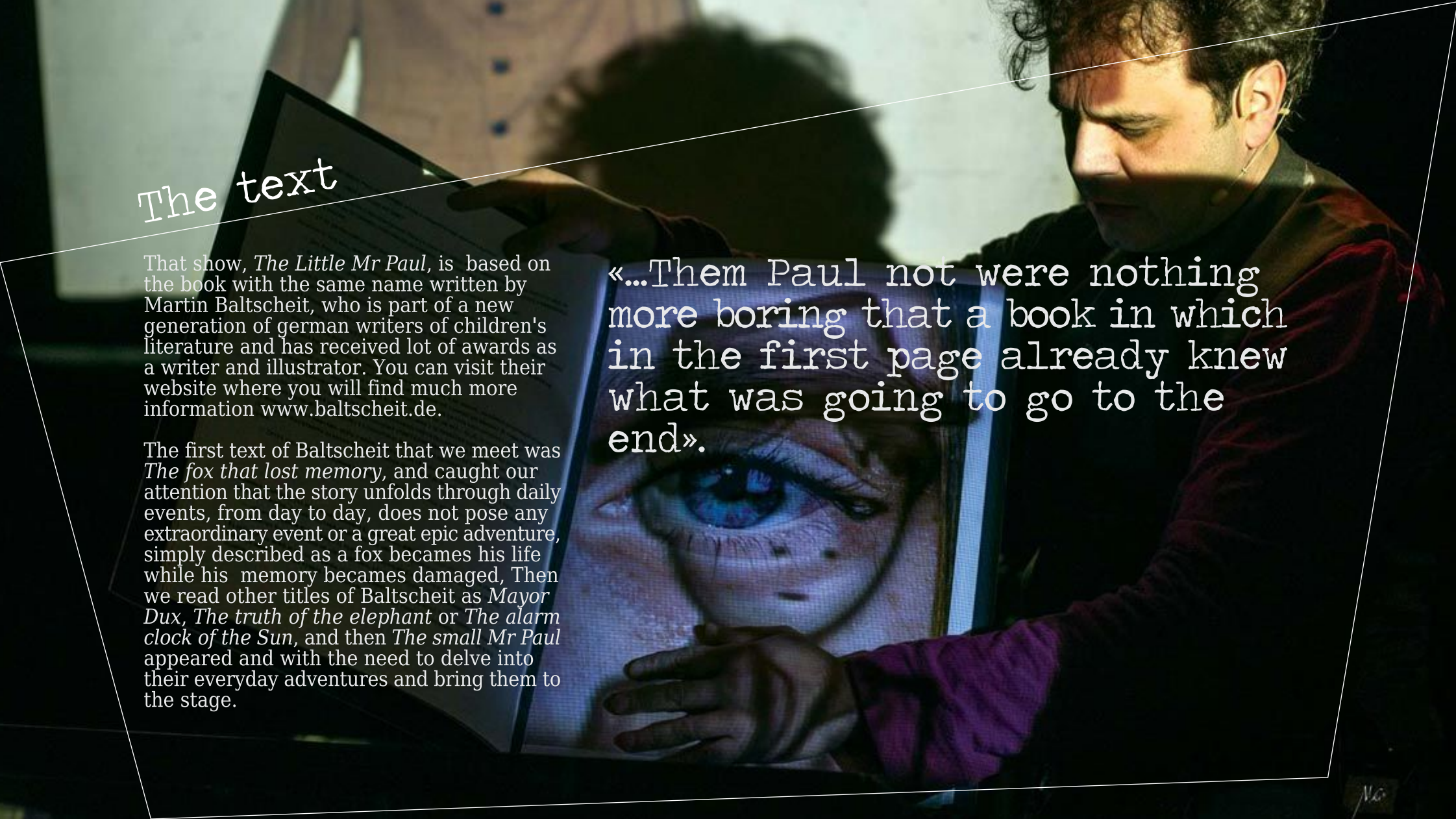


The little
Mr. Paul
Baychimo
teatro



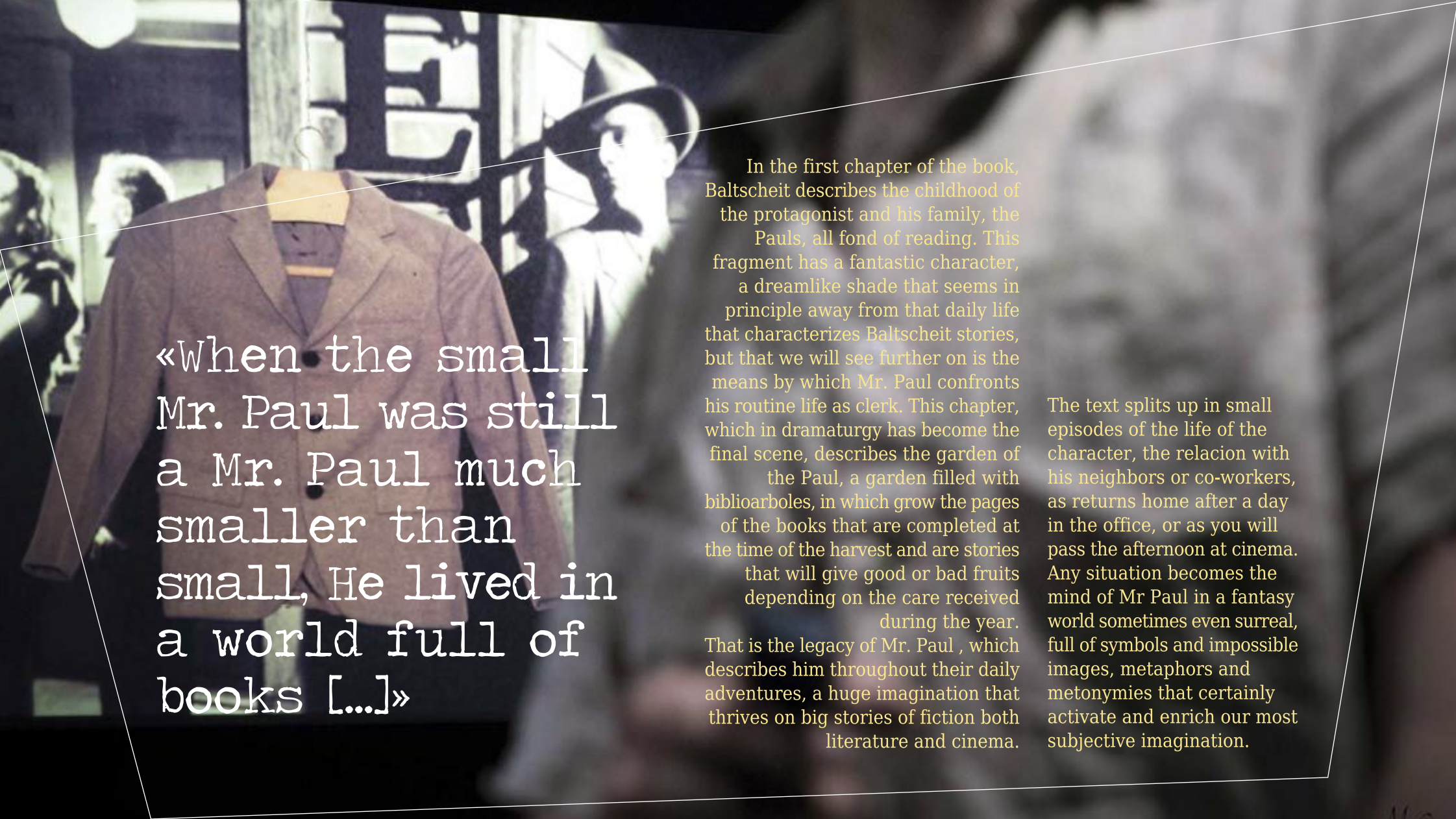
A man with dark hair, wearing a dark jacket, is shown from the chest up, looking down at an open book he is holding. The background is dark, but a large, stylized illustration of a human eye is visible, partially obscured by the book and the text overlay. The overall lighting is dramatic, with highlights on the man's face and the book's pages.

The text

That show, *The Little Mr Paul*, is based on the book with the same name written by Martin Baltscheit, who is part of a new generation of German writers of children's literature and has received a lot of awards as a writer and illustrator. You can visit their website where you will find much more information www.baltscheit.de.

The first text of Baltscheit that we meet was *The fox that lost memory*, and caught our attention that the story unfolds through daily events, from day to day, does not pose any extraordinary event or a great epic adventure, simply described as a fox becomes his life while his memory becomes damaged. Then we read other titles of Baltscheit as *Mayor Dux*, *The truth of the elephant* or *The alarm clock of the Sun*, and then *The small Mr Paul* appeared and with the need to delve into their everyday adventures and bring them to the stage.

«...Them Paul not were nothing more boring than a book in which in the first page already knew what was going to go to the end».



«When the small
Mr. Paul was still
a Mr. Paul much
smaller than
small, He lived in
a world full of
books [...]»

In the first chapter of the book, Baltscheit describes the childhood of the protagonist and his family, the Pauls, all fond of reading. This fragment has a fantastic character, a dreamlike shade that seems in principle away from that daily life that characterizes Baltscheit stories, but that we will see further on is the means by which Mr. Paul confronts his routine life as clerk. This chapter, which in dramaturgy has become the final scene, describes the garden of the Paul, a garden filled with biblioarboles, in which grow the pages of the books that are completed at the time of the harvest and are stories that will give good or bad fruits depending on the care received during the year. That is the legacy of Mr. Paul, which describes him throughout their daily adventures, a huge imagination that thrives on big stories of fiction both literature and cinema.

The text splits up in small episodes of the life of the character, the relation with his neighbors or co-workers, as returns home after a day in the office, or as you will pass the afternoon at cinema. Any situation becomes the mind of Mr Paul in a fantasy world sometimes even surreal, full of symbols and impossible images, metaphors and metonymies that certainly activate and enrich our most subjective imagination.

The music

The life of the Little Mr. Paul is accompanied by a soundtrack like in a good movie. This is built by a selection of rarities by Javier Navarro and has an eclectic character as a whole, but at the same time it has precisión in every scene more than emotional support.

This selection of music sometimes is fragmenta or distorts in favor of them events of the history, is mixed in live during the function and manipulated to establish rhythms and accompany the narration through images, here present in all time, sometimes subtle and sometimes with a force overflowing.

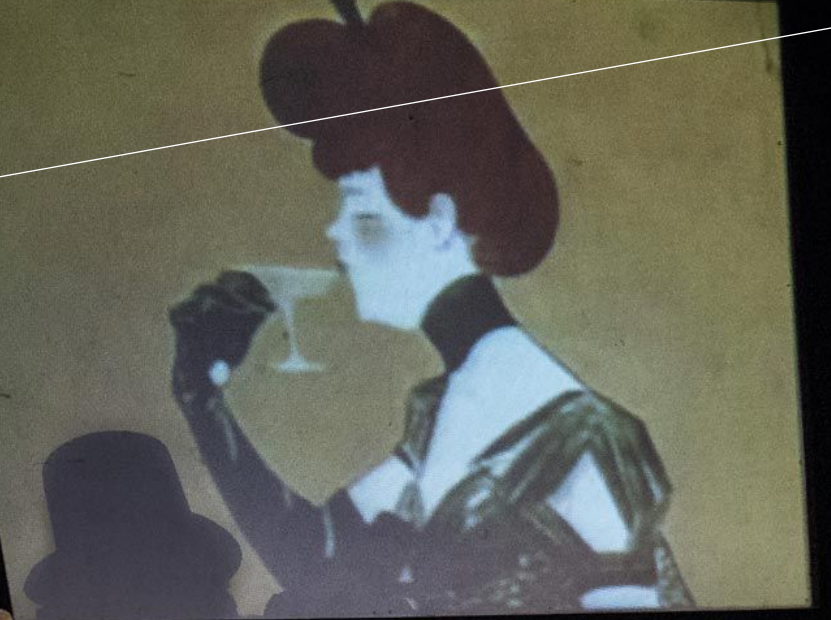


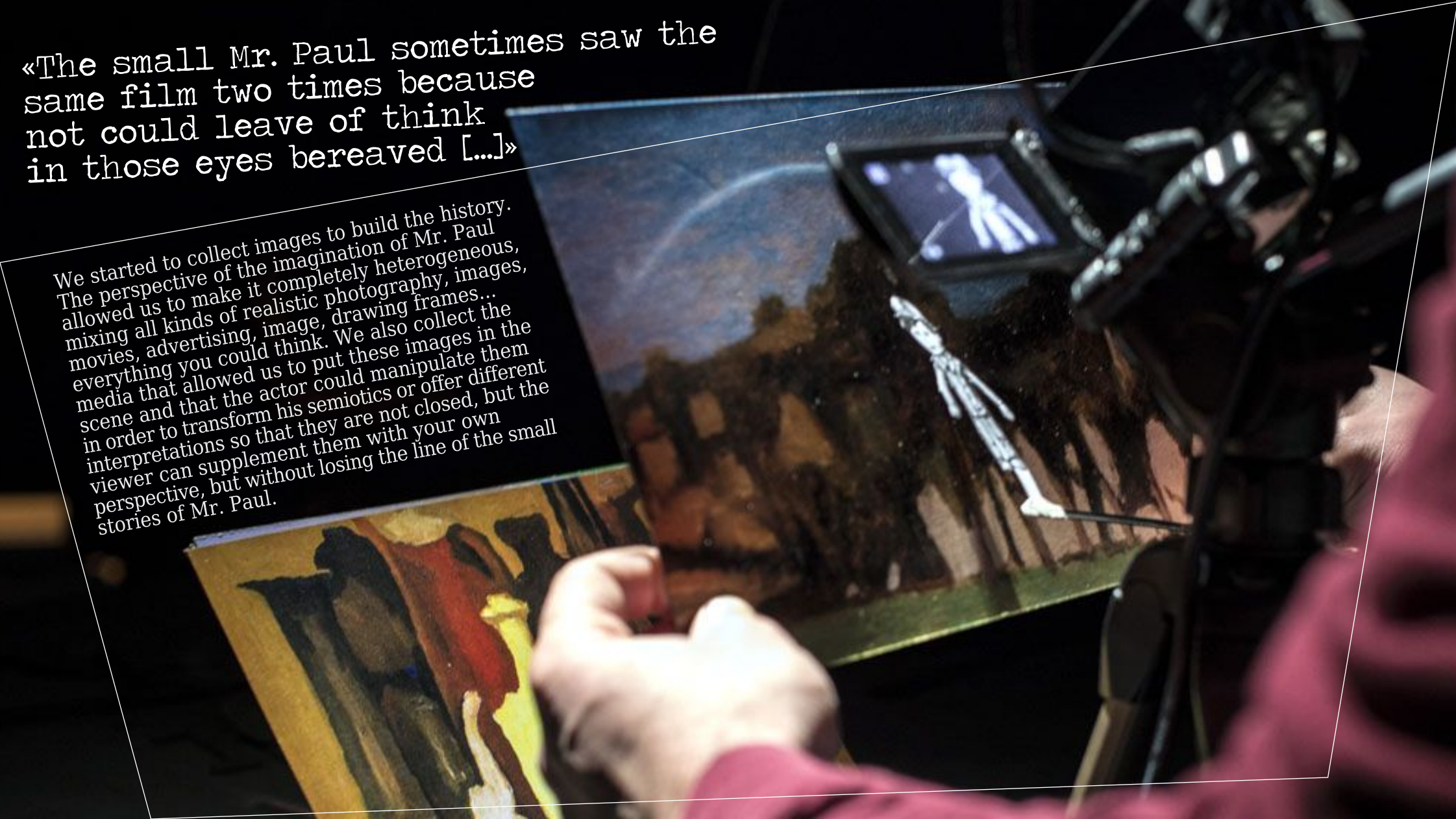
«Seemed to Mr. Paul so important to the life of the people had a good start as that film had a good finish [...]»



The Mise en scène

Mr. Paul is a person normal, a hero of her life everyday. We want to show their way of seeing things, transform reality, so from the beginning we ask that the space and time of the staging that arise from the imagination of Mr. Paul, of the image filtered through his eyes and projected through his mind.





«The small Mr. Paul sometimes saw the same film two times because not could leave of think in those eyes bereaved [...]»

We started to collect images to build the history. The perspective of the imagination of Mr. Paul allowed us to make it completely heterogeneous, mixing all kinds of realistic heterogeneous, movies, advertising, image, drawing frames... everything you could think. We also collect the media that allowed us to put these images in the scene and that the actor could manipulate them in order to transform his semiotics or offer different interpretations so that they are not closed, but the viewer can supplement them with your own perspective, but without losing the line of the small stories of Mr. Paul.

«Those colors bright
were as beautiful as
the phrases [...]»




Then collected
projectors of slides,
overhead projectors,
cameras, projectors and
any pileup that could
result in an image
projected. Through this
experimentation, it
reminds us of the
phenomenon of retinal
persistence, according
to which an image
remains in the retina a
tenth of a second before
disappearing completely
and as static picture
becomes moving image.

Then introduced the
scientific games that
show this phenomenon:
zootropos, taumatropos,
or flipbooks, among
others, and with all this
material began to
experience and to build
the Little Mr. Paul.



The scenery is built on white papers that stories and small screens that appear to reflect the images that emerge. This is a spectacle of manipulation in which the technical and technological means are treated as objects like brackets, hence, we consider it necessary to introduce the puppet. As we have described previously, we like to say that we manipulate images, millions of lights, and that concept of puppet that we investigate is close to that definition. We give body to Mr. Paul little by little. We started representing Mr Paul with silhouettes in shadow and ended up with a direct manipulation of naturalistic features Mr Paul. When it appears in the last scene Mr Paul as a puppet, do so as a technique of representation of a character, but as a poetic element that the viewer accepts naturally in the universe that has developed.





«the small Mr Paul took
the smile and be
dismissed very politely
[...]»

The little Mr. Paul

Collective creation show based
the book of the same title by Martin
Baltscheit.

Dramaturgy and direction
Paloma Leal.

Actor- puppeteer:
Ramón Enríquez

Audiovisual:
Arturo Ledesma

Musical selection:
Javier Navarro de Luz

Photo and translation:
Moka Seko

Production:
Baychimo

Distribution:
Ramón Enríquez &
Rosa Encinas



Baychimo t e a t r o

CONTACTO

620 905 499

652 849 175

rosa@baychimoteatro.com

info@baychimoteatro.com

www.baychimoteatro.com

