

"Beautiful combination  
of theatre and cinema"

La Nación. Argentina

"Such an  
impressive story"

Shangai Daily. China

"Poetic, sincere  
and elegant"

Primer Acto. Spain

"A delight"

Le Figaro  
France

# TO THE MOON

## "A LA LUNA"

by Cynthia Miranda & Daniel García

Directed by Cynthia Miranda  
with Esther Díaz de Mera



Vodàl  
producciones

FESTIVAL 25



GOBIERNO DE ESPAÑA  
MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE

inaem

RED DE COMISIÓN DE ARTISTAS DE LA RED

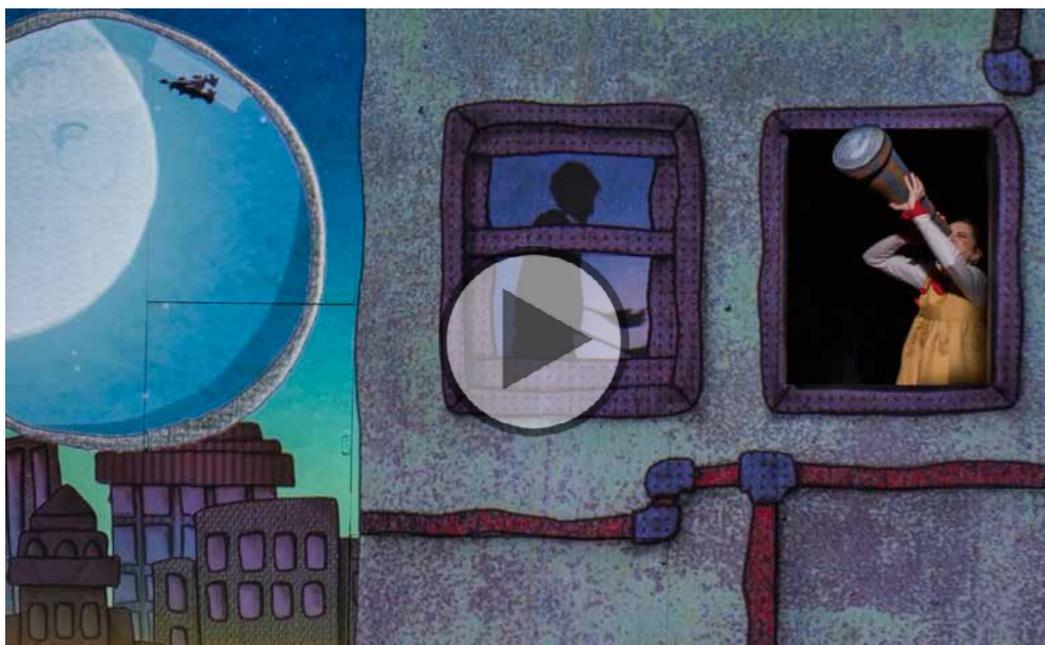
## SYNOPSIS

During the 60s, Tara spends the summers at a farm staring at the stars and dreaming of becoming an astronaut. While the world is concentrated on the space race, she becomes fascinated by the stories her ingenious grandfather tells her. But his disappearance leads her to embark on the most important mission of her life: saving the destiny of the moon, with the help of a peculiar flock of geese.

A la Luna combines theater and animation to shape a magical story full of tenderness and fantasy in an astonishing groundbreaking family show.



## TRAILER





**TARA**

Esther Díaz de Mera

**GRANDFATHER VOICE**

Juan Pedro Schwart

**SCIENTIFIC/FATHER VOICES**

Víctor Manuel Coso

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**Direction**

Cynthia Miranda

**Original idea & Script**

Daniel García Rodríguez

Cynthia Miranda

**Original Music**

Oscar Botello

**Set & Costume Design**

Elisa Cano Rodríguez

Yeray González

**Character Design  
& elements**

Elisa Cano Rodríguez

**Background Colors**

Eva de la Cruz

**Background Design**

Yeray González

**Animation, vídeos  
& mapping**

Daniel García Rodríguez

**Costume**

Inmaculada Cano

**Set**

Taller de Escenografía

## ABOUT THE SHOW



The magic of A la Luna was created through the **combination of live theater and animated audiovisual effects**. A simple screen is used to take the audience to different worlds. Cartoons, backgrounds that become alive, impossible angles, and an actress that, thanks to her integration in the scene, manages **to build a fairytale full of fantasy where anything is possible**.

A **complex animation and mapping technique** is used to support this wonderful tale, where imagination becomes the best tool to build reality. The story works on both levels, showing a world full of color and entertainment for the kids, but also a very moving and spectacular tale for the adults.

The **universality of the story** - emotional and close - mixed with a surprising staging, has led A la Luna to travel the world. Still touring across Spain, A la Luna, has been the first family show premiered at El Pavon Teatro Kamikaze in Madrid.

But in just one year Tara's geese have already traveled to different places such as France at the Off festival in Avignon in 2016 or the Grande Comedie Theater in Paris. To Argentina, where actress Florence Torrente took the lead role in Buenos Aires. China was the latest country to see our flock fly. It was presented in Shanghai and the show will tour for two years around the country.

## IN FIRST PERSON

A la Luna was born from the need to find the most appropriate way **to bring the audiovisual language into the theater**. We believed that the use of video was essential, its integration in the scene and in combination with the movement of the physical theater. In this search, we discovered the use of audiovisual theater by a British company 1927, which gave us key pointers on how to integrate video. How to use it not only to create impossible spaces and perspectives, but also as a source of light that illuminates the scene and the actors. We wanted to turn the video shortcomings within the theater, into strengths.

After ample experimentation, we realized that this crazy idea, was not only feasible, but it was a new style of theater. With the help of a projector and the actors, we can travel anywhere and tell any story.

Once the first step was taken, we took on the most complicated one: finding the story that would fit our language and take advantage of this new format's virtues. The story of A la Luna came up by chance, after visiting an exhibition in which an artist had simulated sending geese to outer space. At that moment the spark of the story ignited. But above all, A la luna was born from the need **to talk about an adult world through the eyes of a little girl**. Our protagonist takes her fantasy world to its ultimate consequences, fighting the limits imposed by adults. The story displays the difference between the fantastic world of Tara and her grandfather, in contrast with the reality that surrounds her. It was clear to us that we had the perfect story in our hands.

However, the creation process was particularly hard. We had to go far beyond any creative process used with either media. Beyond finding a character that communicates on stage and build a story for a live show. Far beyond creating an even more complex audiovisual fiction as in animated films. The real challenge was that both pieces had to fit perfectly. Everything had to be perfectly coordinated, so the audience understands the layers and their interaction, where the actress has to run, play or talk with a flock of geese. In order to do this, we needed to find a team up to the task.



We realized that our experiment had worked when children asked us how we had managed to get the protagonist off the screen. There was no doubt. We had found the balance between both worlds.

Since then we have really enjoyed the interaction with the public that comes to enjoy Tara's adventures. The most surprising thing is getting to see their response, **how the adults seem very moved and the little ones are totally hooked on the story.** We have never seen a children's play where the little ones stay so quiet. At first it scared us, we didn't know what was going through their heads. Until we realized that they just didn't want to lose detail of what was happening on stage. But above all, it's exciting to see how a whole generation that is constantly surrounded by audiovisual stimuli approaches a theater that is much closer to the world that they know, using a language that is both familiar and new. They aren't facing a movie screen or the television at home. **The story is happening right there in front of their eyes. Theater becomes pure magic.**

In A la Luna we wanted to continue the style that we started with our previous project, Volátiles, which reached out to a family audience that reached out to children as well as the adults' inner kids.

Beyond the visual and scenic technicality, the most important thing is the story. Dealing with loss with the help of fantasy, and how this fantasy is the key of change in the protagonist's life. **Tara clings on to her imaginary world to fight reality, but she ends up having to face the truth.**

This is an universal topic treated from a general point of view. Due to this, the play has been able to travel both within the country and abroad.

**Cynthia Miranda**

Director & writer of A la luna

**Daniel García**

Writer & videoartist of A la luna

## ALL AROUND THE WORLD

In Spain, A la Luna, has been selected in the two competitions in 2006 of the Theater Network in Madrid County, with a total of 17 performances within the network, and as many outside it. It's also been included in the PLATEA program and other networks around Spain. But the biggest support to our project was the amazing success at FETEN 2016, as well as it being included in the list of most recommended plays by La Red de teatros.



The quality and innovation of the production proposal, opened the doors to unique opportunities, such as being the first family show at the new Pavon Teatro Kamikaze. But it was particularly important as it opened the door to the international markets.



We have since taken the play (A la Luna) to Buenos Aires, Argentina, where it was presented in the 25 Mayo Theater, and performed by the famous actress Florencia Torrente. The adventure continued when we joined two big French production companies and developed Tara sur le Lune, a version which was premiered at the Avignon Off Festival and was performed at the La Gran Comedie in Paris for 4 months.

2017 was a year of great challenges, such as the production at the Shanghai Children's Art Theater in China, where the . The play will tour around the country for over two years.



Now in 2018, both shows will follow parallel trajectories in Spain, as well as in new festivals outside our borders.



## 2015/2018 TOUR

### 2015

Nov-Ene Teatro Príncipe Gran Vía. Madrid

28-29/11 La Casa Encendida. Madrid

20/12 Daimiel – Ciudad Real

20/12 Bolaños de Calatrava – Ciudad Real

### 2016

02/01 Manzanares – Ciudad Real

31/01 Canals – Valencia

13/02 Valdemoro – Madrid

14/02 San Sebastián de los Reyes – Madrid

21/02 Móstoles – Madrid

22/02 FETEN. Gijón – Asturias

28/02 Alcalá de Henares – Madrid

05/03 Moralzarzal – Madrid

06/03 Villaviciosa de Odón – Madrid

06/03 San Martín de la Vega – Madrid

13-14/03 La Laboral. Gijón – Asturias

18/03 Villa del Prado – Madrid

19/03 Becerril de la Sierra – Madrid

29/03 Caspe – Aragón

02/04 Getafe – Madrid

10/04 Basauri – Vizcaya

16/04 Cartaya – Huelva

23/04 Trujillo – Cáceres

24/04 Murcia. Teatro Circo

06/05 Andorra – Teruel

29/05 Majadahonda – Madrid

13/05 Móstoles – Madrid

12/09 Buitrago de Lozoya – Madrid

30/09 Cádiz. Tía Norica

07/10 Pozuelo de Alarcón – Madrid

13/10 Aguilar de Campoo – Palencia

14-15/10 Valladolid. Teatro Calderón

18/10 La Bañeza – León

21/10 Villanueva de la Cañada – Madrid

23/10 Villena – Alicante

28/10 Camarma de Esteruelas – Madrid

30/10 Leioa – Vizcaya

05/11 Barakaldo – Vizcaya

13/11 Villanueva de Gállego – Zaragoza

22-24/11 Oviedo. Teatro Filarmónica

03/12 Boltaña – Huesca

10/12 Las Rozas – Madrid

11/12 Chapinería – Madrid

17/12 – 08/01 Madrid. El Pavón T Kamikaze

18/12 Pupa Clown – Murcia

23/12 Carrión de los Condes – Palencia

26/12 Vitoria. Centro Cívico Aldabe

27/12 San Fernando de Henares – Madrid

28/12 Arganda – Madrid

29/12 Villalba – Madrid

### 2017

22/01 Torrelavega – Cantabria

02-04/02 Sevilla. Teatro Alameda

19-21/02 Alcobendas – Madrid

23/02 Móstoles – Madrid

27/02 – 01/03 Murcia. Teatro Romea

18-19/03 Málaga. Teatro Cánovas

25/03 Guadalajara. Teatro Moderno

19/04 Pamplona. Civivox San Jorge

05-06/05 Sta. Cruz de Tenerife. T. Guimera

08/10 Medina del Campo. Valladolid

04-19/11 Teatro Marquina. Madrid

### 2018

03/01 Albacete

04/01 Segovia

04/02 Laguna de Duero. Valladolid



## FRESH FROM THE PRESS

“A la Luna is a poetic, elegant and sincere appeal to imagination, to the power of transformation, to the opportunity to turn our bewilderment into action [...] Adults and children face essential questions about freedom, love, power and death. Faced with the bewilderment that surrounds us, A la Luna asks us not to give up”. **Itziar Pascual, Primer Acto.**

“The formal innovation acquires a sense of its own in the plot. Not only due to the possibility of experiencing the flight of a goose to the moon, but because in the end the play is about saying goodbye to the grandfather, not only from Earth, but from life itself. The animation provides a warm detachment; while the protagonism of the girl live on stage, gives a vital closeness “. **Juan Garff. La Nación.**

“An actress, a screen, a projector ... Enough for a full endearing and fascinating trip”. **CNC News - China.**

“A fun, tender and exciting play. Finally, a show that does not treat children as fools. These fantastic adventures written by Cynthia Miranda and Daniel García have already amazed young audiences at the last festival of Avignon. Full of humor and gravity, evoking life’s difficulties and grief, they touch both young and old audiences. A delight”. **Nathalie Simon. Le Figaro.**

“This theatrical tale responds to a new way of staging that combines and strengthens the physicality of the theater with the contribution of technology. The combination of the two creates the necessary illusion to take you on a trip with Tara and her geese to the interstellar moon world, to childhood and dreams”. **Jana Pacheco. La Playa de Madrid.**

“A tale that deals with a delicate subject using poetry, tenderness and humor”. **Corinne Denailles. Webtheatre. Avignon.**

“An amazing story told with simplicity. It reminds me of the old days when we had fun with an old piece of paper or construction games”. **Shanghai Daily.**

“Children gaze in awe at the adventures of the protagonist. While adults enjoy it while being moved”. **Anne Sollier. Figaroscope.**

“In this modern and poetic tale, time passes like a meteorite”. **Annie Grandjanin. Annie All Music.**

“Between laughter and tears, you find yourself dealing with the sensitivity of the matter, which is approached with magic and tenderness”. **Sortir a Paris.**

## VOILÀ PRODUCCIONES

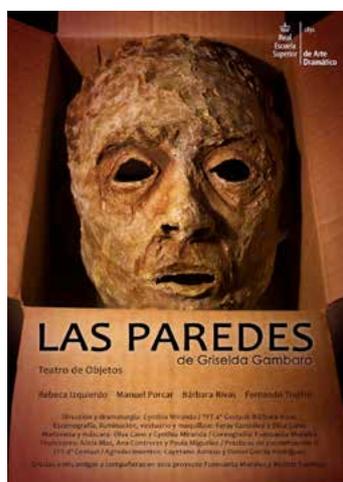
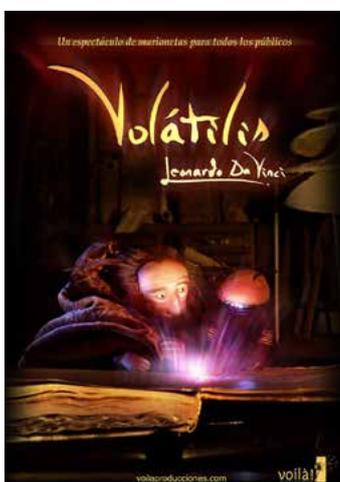
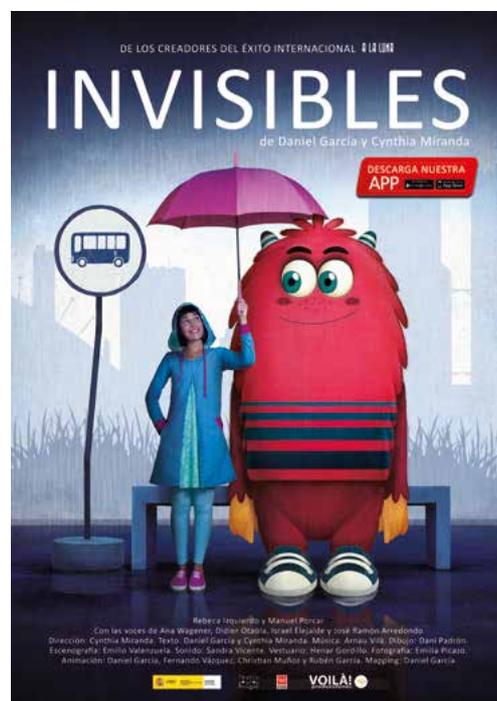
The team is made up of director Cynthia Miranda and creative director Daniel García. Together they created an original dramaturgy, working on the text from a very visual and playful angle. All the technical notes are included in the screenplay, so any future production teams can work off of it.

Director **Cynthia Miranda** shapes the entire project. Cynthia is a graduate of Complutense University in Madrid, Stage Management at RESAD, and Jacques Lecoq in Paris. Through her vast experiences on multiple television shows and productions, Cynthia is an expert of directing audiovisual projects and theater.

Creative Director **Daniel García** is a graduate of URJC in Madrid and has his doctorate in Screenwriting from UPSA. Through his experience working on scripts for such children's shows as Pocoyo and Lunnis de Leyenda, Daniel has been able to translate his special television language to the live show. He then utilizes his skills as a film script writer to complete the show, as seen through his work on scripts for films like El Explicador.

Together Cynthia and Daniel have found an innovative and fresh style using different artistic languages to create a new style of dramatic art.

Through their vast experiences, Cynthia and Daniel embrace the different worlds of theater, cinema, animation and illustration, to all work in harmony.



## CONTACT



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