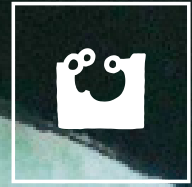


DONOSTIA / SAN SEBASTIÁN 2016
EUROPAKO KULTUR HIRIBURUA
CAPITAL EUROPEA DE LA CULTURA



The Giant of Altzo

VOICES

topic.



INTRODUCTION

This children's opera for puppets, children's choir, soloists and small instrumental formation is based on choir singing and oral narrative in the Basque language, with contemporary visual and scenic contributions, incorporating the art of puppetry which has historically connected so well with music, with significant examples such as the baroque operas written for puppets by Joseph Haydn and Henry Purcell, the countless adaptations for puppets of operas such as *The Magic Flute*, *Hansel and Gretel*, etc. or the traditional popular performances we can find today in Asia or Africa.

Background

The first step in the project was to publish a CD of the opera. On 4 January 2013 the opera was performed in concert version at the San Telmo Museum. On January 2014 pre-production of the work began, particularly construction of the puppets; the event is scheduled for premiere in September 2015.

Authors

The libretto is written by the author Koldo Izagirre, the music is composed by David Azurza, the puppet and stage design were developed by the artist Néstor Basterretxea and the stage management is the work of the Mexican professional, Emmanuel Márquez Peralta.

Mise-en-scène

There will be two versions of this work: one in Tolosa, in Basque and Spanish versions to be performed in Europe, and another in Mexico City which will run for the season at the Isabela Corona Theatre and tour Latin American countries. The two versions of the mise-en-scène are autonomous and will have their own casts.

The puppeteers and the soloists playing the most important parts will remain unchanged, but the children's choir in the place of performance will be local, as will the instrumental formation.

THE MAN AND HIS COUNTRYSIDE

The work takes as its starting point and narrative thread the life and adventures of Gipuzkoa's mythical character Migel Joakin Eleizegi Arteaga (1818-1861), known as the Altzo Giant.

Loneliness, respect for those different to us, their protection against exploitation, the love of nature, innocence, integrity and kindness emanate from the poetry and music about the life of this character unlike others, yet of great compassion. Nestling in the heart of Gipuzkoa, 35 kilometres from San Sebastian and 6 from Tolosa, Altzo is a village surrounded by mountains, streams and forests, dotted with farmhouses, fields of crops and pastures.

There, on 10 July 1818, the giant was born in the farmhouse going by the name of Ipintza Zarra, which we could translate as old willow bed, for the former extensive willow groves grown there at one time. Migel Joakin Eleizegi Arteaga was the fourth of nine siblings and little is known of his childhood except that his mother died when he was only 10 years old.

Until his youth he led a completely normal life: work on the farm, pelota games and mass on Sundays, something that couldn't be missed in the tremendously religious Basque society.

The peace soon ended when Migel Joakin turned 20. He suddenly came down with an unknown illness and started to grow beyond belief.

He grew to 2.42 metres and 203 kilos in weight. He was as wide as he was tall; also spanning 2.42 metres from fingertip to fingertip with his arms stretched wide open, while his feet grew to 52 centimetres.

He was hugely popular in his day and was paraded as an attraction round half of Europe; he was received among others

by Queen Isabella II of Spain, Louis-Philippe I of France and Britain's Queen Victoria.

It's no surprise that in a world made to measure for normal people, Migel Joakin felt out of place, particularly when the only thing he wanted was a quiet life. When he knelt to pray, the priest had to stand up to narrow the distance between them; when he went to the neighbouring town of Tolosa to sell wood, his chest was so much higher than the carriage that everyone stopped to look at his impressive figure...

Those who knew him spoke of his good nature and kind heart, but also of the sadness that radiated from him and, above all, his loneliness. In some of his writings he went as far as to call himself a "monster of nature".

Physically, he was a man of smooth chin, slim and well-proportioned, when it is usual to find in people as tall as he was oversized extremities and even deformities. And he was very hard working; it was said that he had a great hand for fixing farm tools, weaving baskets and putting up boundary walls. Since his death, his memory lives on in the Basque Country, where his native village remains forever associated to the figure of the "Giant". He died on 20 November 1861 aged 43 and was buried in the Altzo cemetery. However, the Giant's skeleton was stolen and is believed to be somewhere in a British museum.

He holds the record for the tallest person in Spain, followed by Agustín Luengo Capilla (1826-1854), born in Puebla de Alcocer (Extremadura), who also suffered from gigantism and grew to a height of 2.35 metres.

SYNOPSIS

By Koldo Izagirre, author of the text

<http://www.basqueliterature.com/es/Katalogoak/egileak/izagirre>

In one of the smallest villages in the little province of Gipuzkoa, a giant has made his appearance: Migel Joakin, a normal boy who, struck down with a strange disease, has grown into a giant, the Altzo Giant.

Attracted by the news, the pirate HuyFú turns up in Altzo to offer the towering boy's parents a deal. He wants to take him off round the world as a public attraction; it will mean good business for all of them...

And that's how he will be paraded round Europe to the amazement of people... and himself. First San Sebastian and Bilbao. Followed by Madrid, before Queen Maria Christina, with whom he falls hopelessly in love, and later in Paris, before King Louis Philippe.

An eventful boat trip, pursued by another two pirates even more evil than HuyFú, finally takes them to London to meet another giant, from Liverpool this time, a man he is forced to fight according to the rules of the new sport making its

appearance at that time: boxing. Our Migel Joakin defeats the Liverpool giant and the latter falls in love with his Altzo counterpart. But it turns out that 'he' is in fact a 'she'. HuyFú the impresario rubs his hands in glee at the thought that their descendants will only improve his business.

Migel Joakin wants nothing to do with the whole thing, in love as he still is with his Maria Christina. They decide to return to Altzo. Once again they are attacked by evil pirates that give them the chase for a second time. However, they come out of the conflict unscathed.

Home again, the village people want him to tell them what he has seen and learned on his world travels. Migel Joakin is terribly sad, disillusioned and still in love... and he dies shortly afterwards, but his figure and above all his kind-heartedness remain alive in the heart of his countryfolk, and particularly in the hearts of those who understand and love him most: children.



STAGE MANAGEMENT

By Emmanuel Marquez Peralta
www.figurat.net

Throughout my experience as a stage manager specialising in puppets, I have found that opera is an ideal space for developing this discipline.

Music, and above all music sung with puppets, makes a direct connection with the spectator's tender side and imagination. Colours and moving shapes give the younger spectators bridges to help them understand and enjoy the operatic experience.

Since I came to Titirijai for the first time fifteen years ago, I have taken particular interest in the Basque culture. I was therefore able to meet Basque artists and had the opportunity to direct in the Basque Country for the first time.

This experience marked a change in my professional career and reaffirmed by passion for puppet theatre; and I, who had started my theatre career as an opera director, found a tool that opened endless possibilities in a language that had been explored little.

I created a company to experiment with and develop this dialogue between music and the plastic arts, but I had never been able to do it with an opera for puppets.

When I discovered "Altzoko Haundia", I found in Migel Joak in a character different to others, paraded as a monster, but in fact gentle, simple man, with no ambitions, a lover of his environment and profoundly Basque. A work where, through this character, we look at difference, discrimination, fear of the unknown, respect for nature, the love of animals, etc.

On listening to modern music, simple and backed by a children's choir, and in Basque, I felt it essential that it should be represented in plastic art form, using the shapes and strength of modern Basque sculpture such as Oteiza, Chillida, Mendiburu, Amable, Sistiaga, Ruiz Balerdi, Zumeta and Basterretxea.

And that's where the magic happened: Néstor Bastarretxea accepted to lend the Giant his form.



THE DESIGNS

By Néstor Basterretxea, (Bermeo, 1924-2014)

Basque sculptor and painter. Went into exile in 1936 with his family, first of all to France and later to Argentina, with the outbreak of World War II, after a long voyage. In 1952, aged 28, he returned to Spain on his honeymoon and won the competition to design mural paintings for the crypt of the Arantzazu basilica, in Oñati. After a year's dedication, when he had already painted eleven murals, the Franciscan monks proceeded to completely delete his work in a single night, considering it to be inappropriate. His contribution was recovered in 2009.

In the 50s he was a member of the most important avant-garde groups in Spain's creative field: Equipo 57 and the Gaur group, alongside Oteiza, Chillida, Mendiburu, Ruiz Balardi, Amable Arias and Sistiaga, among others. From 1963 onwards, and for ten years, he went about his work in the field of industrial design, particularly hotel decoration and furniture design. He also worked in experimental photography and had an exhibition in Bilbao in 1969.

In the 70s he became deeply aware of the Basque problem and started to express the Basque idea using old oak beams for his sculptures. In 1982, one of his sculptures, representing a tree with seven branches, won the competition for ideas, called by the Basque Parliament, to preside over the debating chamber. In September 1987 he had his first individual exhibition in Madrid, at the Spanish Museum of Contemporary Art. The anthology, consisting of 140 pieces including sculptures, paintings, drawings and collages, covered different periods of his activity.

On 21 December 1988 his work *Dove of Peace* was unveiled, standing seven metres tall and nine across, in San Sebastián. Another of his works, *Monument to the Basque Shepherd*, can be found in Reno, Atlanta, since 1989. To make this monument, the first sculpture related to the Basque Country in the United States, he was selected from among thirty international artists. Another of his works was unveiled in 1997 in Buenos Aires as a contribution by Argentina's Basques to the capital city.

Some of his sculptures are given as awards, as is the case of the Golden Apollo for the lyric genre (an award given since 1990 in Bilbao), the Basque Government Award for Tourist Promotion and the European Grand Prix for Choral Singing. In addition to sculpture and painting, Basterretxea also made film, which he considered to be "a mural of three kilometres". Thus were born the short films *Operación H* (1963), *Pelotari* (1964) and *Alquézar, retablo de pasión* (1965), the last two of which were directed jointly with Fernando Larruquert, as was the full-length documentary *Ama Lur* (1966), considered to be the cornerstone of Basque cinema. He is also the author of several documentaries and a series on pre-Hispanic cultures.

In 2013 he received the Gold Medal of Gipuzkoa accolade. He died in July 2014.





THE PUPPETEERS OF THE BASQUE PRODUCTION - LA ENANA NARANJA + Iñaki Mata

<http://laessistens.blogspot.com.es>

La Enana Naranja, a puppet company specialising in the study and staging of puppetry traditions, began working professionally in 2002. Over the years they have staged a trilogy of puppet works: Lolo encargo 215 (2003), Inmundo doblador de barrotes (2008) and Ma corazón de locomotora (2010), in addition to temporary and permanent laboratories for research into techniques of construction, handling and staging puppets. The company is characterised by the search for new ways of taking puppets to the stage, by re-inventing the art and finding a place for it in today's world.

In 2008, Bizkaia Antzerki Ikastegia (B.A.I) invited two members of the company, Sandra Fernández and Iker Garcia, to join their staff as teachers and coordinators of the school's Puppet Laboratory, giving first and second grade classes on puppet creation and handling; a unique opportunity. For the first time puppets were available as a subject at an education centre. The Laboratory has been a great success and puppetry has been included as a subject in the school syllabus. In 2012 they took Hamlet to the stage in a version for puppets, premiered at the Barakaldo Theatre with students from the centre.

MAKING OF THE PUPPETS

By the Menina Workshop
www.marionetasmolina.es

Since 1983 Idoia Seijo and Jonan Basterretxea have been working in their Hondarribia workshop, dedicating their craft-making skill to the creation of countless unique and non-repeatable theatre characters. No-one better than them to understand and breathe life in puppet form into the characters designed by Nestor Bastarretxea.

Our commitment is to promote puppetry from the land we live in, creating our own brand of contemporary creation.

We aim to revamp the art of puppetry, looking for impact, to reflect the cultural and social concerns of our people, to participate in its cultural renovation, to guarantee the existence of a puppetry theatre as the result of a whole life dedicated to the art.

We continue to look for channels of connection between our theatre and the audience; we understand theatre as a communion between the performer and the spectator and work on the basis that we have stories to tell, and the human and artistic ability to do it.

"The paradox of puppets lies in their ability to express more than actors because they have fewer resources, in discovering life in a broader sense because they have none, in increasing the sensation of fantasy because they are made of wood, and in obliging us to respond to them because they are unable to speak". André Charles Gervais

ON THE STAGING OF ALTZOKO HAUNDIA

Néstor Basterretxea was unquestionably a great artist. He worked in all fields of art, but even if he always liked them, he never made a puppet. His idea of a puppet came from glove puppets, Guiñol, Punch and Judy and the like.

For him, his first encounter with puppet theatre represented a challenge, without abandoning his abstract style, his suggestive forms, to create a code that would lend support to the music and permit children to understand the Giant's universe.

Néstor Basterretxea proposed that the only character with human form be the giant himself, with the metaphor that the monster is the only true human in the story. The forms of all the other characters will suggest their part in the tale.

Given that we are talking about giants and small people, when staging the play we worked with the idea of juggling with sizes and proportions. We will progress from small to big. From the first scene showing a small farmhouse lost in the countryside, to the last scene featuring a puppet measuring 2.42 metres, the height attained by Migel Joakin.

Based on Néstor's designs we will make models and prototypes with which the puppeteers and constructors will explore the possibilities of stage movement of the figures and different techniques for each of them. Once all mechanisms, materials and techniques have been tried and tested, construction of the final puppets will be given the go-ahead.

The stage required will measure 9 metres in width, 7 metres in depth, and 7 metres in breadth. The stage space will be divided by a sort of cyclorama, which will play an important part in the staging.

Projections, textures, the shadows of musicians or figures will be projected onto this cyclorama.

Behind it, at different heights, will be the musical formation, consisting of a children's choir with 30 singers, 5 instrument players, 3 soloists and the conductor.

The puppeteers and puppets will develop their action in front of the cyclorama and as far as the proscenium.

This stage distribution places the musicians in a different place to the traditional opera (in the Romantic era, the pit, in the Middle Ages, the balconies, and in churches, the choir), in this case wanting them to be present and visible, but without distracting from or obstructing the action of the puppets that will occupy the entire stage.

The stage scenery basically consists of 4 flats or movable stage props, each with two sides, two tables/puppet theatres and two scrims. Rather abstract, suggestive elements, integrated in some cases as clothing or to provide atmosphere for certain characters and which will contrast with the colourful puppets. In addition to the movable stage props, chairs and music stands required by the conductor, the orchestra and the singer will be integrated to the stage design for the concert version.

In the first scene two mobile props are positioned to form the mountain silhouette. In the distance the farmhouse walls become transparent and, in the shadows, we can make out the family and the boy.

We want to see everything that is happening in the little house amid the dark landscape. These will be the smallest





puppets in the play. Perhaps shadow or glove puppets. The outline of the choir is projected on the scrim. The next day we see the complete landscape, with Joakin at the window. The other children are glove puppets, while Joakin grows in size as time passes.

Using the scrim, the whole stage falls into darkness as the Pirate appears, singing and dancing. On another plane we see the silhouette of the singer or choir.

In scene 7 of the contract, two of the moving props and tables suggest a kitchen setting; here the size of the characters changes, they are bigger and could perhaps be rod and hand held puppets: Father, brother, mother, the Pirate, Joakin (the tallest), the squid and the snake.

In scene 8 we see the outline of the mountains and Joakin's house, while on another plane we see Joakin again, taller, against the silhouette of a tree. The little wooden horse comes on stage; Joakin climbs onto its back and we see the farmhouse fading into the distance. On the scrim we see the shadows of the singers, who are now alone on stage.

For scene 10, two movable props are brought on stage to represent the streets of San Sebastián. Little puppets lean out of the windows and sing, interacting with the impresario and Joakin. As the audience looks on, these elements transform to become the figure and court of the Queen of Spain, before disappearing again. In a similar element, the court of the King of France appears; the element may be his cape or his carpet, and his neck grows disproportionately long when required by the action.

For scene 14, in the ship at sea, the entire stage is covered with the scrim and fabric simulating the sea, also covering the puppeteers working the ship and creating the storm; we also see the little horse and the squid. Gobos are used for this scene to achieve the required texture.

On removing the fabric we see the city of London. Scene 15 represents a kind of circus where little dolls move around and shout (in another of the elements and in the centre, is



the table), while the giants fight with one another. These are hand held puppets (70 cm) which stay where they are while the elements are placed in a different position to create the space for the next scene. On the scrim backdrop we see the silhouette of the queen and the Giant's mother; later, on another plane, the pirates Alpagata and PocaPlata.

In scene 17 the same elements are used as the earlier scene of the sea; when this disappears we see the farmhouse coming back into view as the space changes, ending with Joakin being welcomed to Altzo. We see his parents, his brother and several children.

For scene 21, in the cemetery, one of the scrims is used to create another plane where we see the pirates conspiring in a shadow theatre. When the light shines back on the scene the movable props are on either side, and, manipulated by the 4 puppeteers, the Giant in his actual size (2.40 m); the scrim backdrop rises and we see the children in the choir approaching the Giant to sing the last notes of the opera.

THE LIGHTING

By Xabier Lozano
<http://www.xabierlozano.com>

My professional relationship with the world of lighting began in May 1988, the date on which I was hired by Euskal Telebista as a lighting assistant. The following year I began lighting engineering work and 3 years later, in 1992, I was given my first contract as a lighting technician, remaining on the staff until 1996.

These were years of continuous learning about lighting on very different television programmes, from the news to dramas, including contests, magazines, etc.

In the field of lighting design for theatre, I took my first timid steps in 1991. The jump from television to theatre lighting was brutal at that time; it was also fun and exciting, so I couldn't refuse... It was in 1999, with "El pianista del Océano" (Generalitat de Valencia Performing Arts Award for

Best Lighting) that I moved into the theatre profession, and I have been regularly collaborating since then with various theatre companies, particularly in the Basque Country, but also sometimes with others from Catalunya, Valencia and Madrid.

At the present time I am taking my first steps towards immersion in the Altzoko Haundia project. The combination of an endearing tale with puppets, live music and singing predicts a happy and entertaining crossing throughout the creation process and a magical result certain to captivate younger audiences and, of course, adults (who are far easier to please!)

So folks, I'll see you along the way... meanwhile, may the light be upon you!





ABOUT THE MUSIC OF ALTZOKO HAUNDIA TXIKIEN OPERA

By David Azurza
www.oihuhau.com/autores/david_azurza.htm

I have written quite a few pieces for children, and this opera, *Altzoko Haundia* (*The Altzo Giant*), like many other works I have composed for children, meets a series of conditions which I expect of myself if I am to achieve a result that, as a composer, I will be satisfied with, as a choir director I will find interesting to work with my choir and that those listening, particularly the younger audience (the most demanding, the one you can't cheat) will enjoy.

I think that all works must be attractive to the person who performs it and, of course, for those listening to it too. It must set you difficulties, challenges, musical games you can win but must work at, with special dedication, and which at the end of the day represent an experience thanks to which you can grow as a performer while others can grow as listeners. If we give performers everything mashed into a purée and easy to swallow, the experience will be superficial, past in a flash and, at the end of the day, boring. The same applies to the listener: if the work fails to awaken their curiosity, isn't attractive to them, doesn't surprise them with new sounds, colours, sensations and feelings, it simply won't engage them. If we give listeners more of the same, of what they've already heard, then they won't be surprised, or interested, nor will they evolve as listeners. (And I can assure you that it has also been a challenge for me as a composer, a unique musical experience, and a step ahead in my evolution as a maker of music).

But the thing is that *Altzoko Haundia* is in fact an opera, a theatrical narration made up of small sections, vocal, choral and instrumental and structured in relation to a text. In other words, several pieces in one, like the Russian nesting dolls placed one inside the other, each one bigger than the previous, and that surprise you as you take them out. That's why I think the different musical numbers must ensnare you as a listener, giving you different flavours, textures and emotions. Herein lies the challenge and the objective: that the work, musically speaking, maintains its rhythm and your attention. And when *Altzoko Haundia* takes to the stage, these colours, these flavours, these musical suggestions will become scenic, physical, real suggestions, so that the paper, material and cardboard puppets are no longer such but turn into living beings who return to our interior once again with the scene, the music, the lighting, to become an unique and non-repeatable experience that will stay with us, where music will play an important part, indeed, but not the only one.

I hope and wish that my expectations as a musical writer are attractive, interesting and suggestive for the audience, the performers and for all those who will work on the stage of this marvellous tale woven by an artist with words, Koldo Izagirre, who has, with his weapons, succeeded in conquering and suggesting a thousand and one sensations in my musical heart.

NARRATIVE STRUCTURE

The story unfolds in a circle: a boy turns into a giant (using the plastic arts), an enormous boy takes to the stages of the world (humanisation of the character), the famous giant comes home to become a boy once again (return to anonymity).

THE CONTEXT

The Giant acts and sings on stage, like a star would today. Plenty of applause, but not much love. He's a machine at producing money, a circus attraction. He has no friends.

His impresario, however, lives out his dream of grandeur, introducing him as a wild man he captured after a struggle lasting for four days and four nights...

THE BIG FIGHT

Migel Joakin has to win more than one fight: against himself, against his impresario...

But the hardest is the one waiting for him in London, announced as the biggest fight of the 19th century. His rival... His rival, although Migel Joakin doesn't know it, is a woman, Mary Christine, a giant just as big as himself. She's not as strong, but she has a great deal of experience in boxing, the new way of fighting that's all the rage in England. Mary Christine falls... in love. She asks him to marry her, but Migel Joakin refuses...

"Fetch water? Water in a basket?"

"Yes"

"Water in a basket won't go very far!"

"It doesn't have to, it only has to quench the thirst of travelling..."

"Thirst of travelling?" You do say some funny things!"

And Mary Christine laughs, she laughs at Migel Joakin... She doesn't understand how kind our giant is.

Frankly, the Altzo Giant can't marry the Liverpool Giant, to the desperation of the pirate HuyFú, his impresario. He had it all planned... he'd have new giants, a family of giants... He'd be able to sign fabulous juicy contracts with the Berlin and Moscow circuses!

At the height of their wanderings our hero makes a stand against his impresario and his interests: "I'm going home to Altzo!" To a lost childhood.

CONTRASTS

There is an obvious contrast between the Giant and the other characters as regards their size. This gives rise to different theatrical games and details, such as having to sit down to talk face to face, the crick in the neck caused by looking up to talk to him if he's standing...

This visual contrast, on the other hand, leads to other, more important differences:

Migel Joakin speaks softly and gently, and not only because of his tone of voice: he loves nature and animals, that's his world; since he himself is a phenomenon of nature; and his kind-heartedness is represented in emotional lyric poetry.

"You don't have to kill the bird to get a feather"

"Trees suffer when the axe cuts into them"

"The wind is tired"...

He is a giant attentive towards small things.

SPACE

The giant's space is a tall world:

When he raises his hand to lift a feather or branches of willow off stage, he creates a metaphor: there's a world where goodness (love) is possible (in the clouds, at the bottom of the sea).

The space of the other characters is a low world:

They seek benefit through the Giant, in a life without feelings. The pirate HuyFú is the living proof of all of these.

By means of these contrasts, the figure of the giant acquires a symbolic level.

MUSIC

The piece in its totality is put to original music.

Given that this is a comical, playful and sentimental opera, it will have its moments of song, performed by soloists (leading characters) and choir. The choral part will be performed by the children's choir. All of the music will be composed by David Azurza.

As explained, the dramatic material is organised around the Giant, in contrast with him, and the dramatic tension is created through the adventures of a voyage-persecution.

In these adventures, goodness always takes the upper hand over evil, not because of the Giant's strength, but because of his poetic spirit: a simple, straightforward man, nevertheless capable of sharply judging the world. Is he perhaps craftier than all of the evil characters?

THE MAIN CHARACTERS

THE GIANT

He's enormous, but he's not a monster.

At the end of the day, he's just a youngster who has grown too much. In fact, he'd rather be a child: he spent years in bed, and when he grew up he couldn't find friends. The Giant would like to recover his lost childhood. He lives in profound melancholy, that's his incurable disease.

He's so big that sometimes he raises his hand and it extends beyond the stage so that we can no longer see it. That's how he gets different things like feathers, willow branches... As if his suitcase was in the clouds.

He makes baskets, and that's what he likes doing most, making wicker baskets. He has enormous strength, but he hardly ever uses it. He never lets himself be taunted. It's as if he's afraid of his own strength.

He doesn't speak much. He's a man of few words, but great depth: his years of isolation have given him plenty of time to think.

HUYFÚ THE PIRATE

He's completely different to the Giant, and not only in size. He talks a lot, is a barefaced liar, smart, but a coward too.

Becoming an impresario, he's the one that takes the Giant out into the world. It's him who parades Migel before the audience, stealing the show from its star.

At the end of the day, he's a rather kind character: he's a poor vain man, he may even have been an unlucky pirate in his youth.



PIRATES POCAPLATA AND ALPARGATA

Bitter enemies of HuyFú, real baddies. They want to steal the giant from him.

They don't have much presence, and they hardly talk, but they are always there, in a corner, behind a tree, at a window... spying on the adventures of HuyFú and the Giant wherever they go. They're the point of intrigue, the dramatic tension that develops towards the feats of the phenomenon and his impresario.

MARIA CRISTINA

Queen of Spain, is the first "different" woman the Giant will meet.

He'd never have imagined that a woman could say these things to him... Maria Cristina only makes him sadder, voiced in his increasingly more frequent sighs: "Oh dear! Maria Kristina!".

The giant has taken a jump equal to his size: from a childhood lost to impossible love. Poor Migel Joakin!



Producers:



DSS2016.EU

topic.



Collaborators:



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