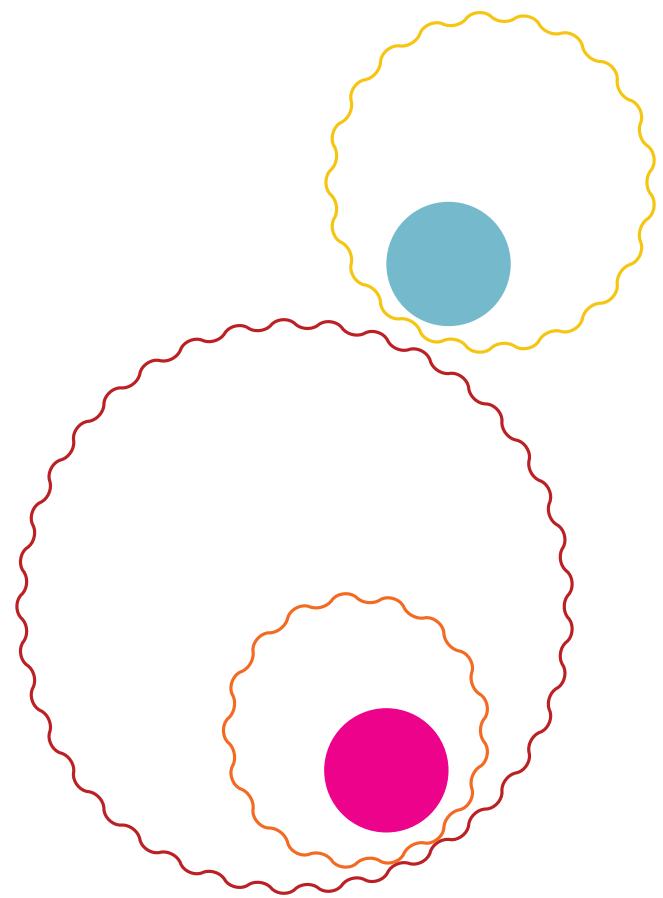




Pinocchio

A MUSICAL FANTASY FOR PUPPETS AND ACTORS

Pinocchio



A musical fantasy for puppets and actors

images by
Alain Letort

indian ink drawings coloured by
Gianni Plazzi

actors
Roberta Colombo
Mariasole Brusa
Flaminia Pasquini Ferretti
Gianluca Palma
Andrea and Mauro Monticelli

Pinocchio



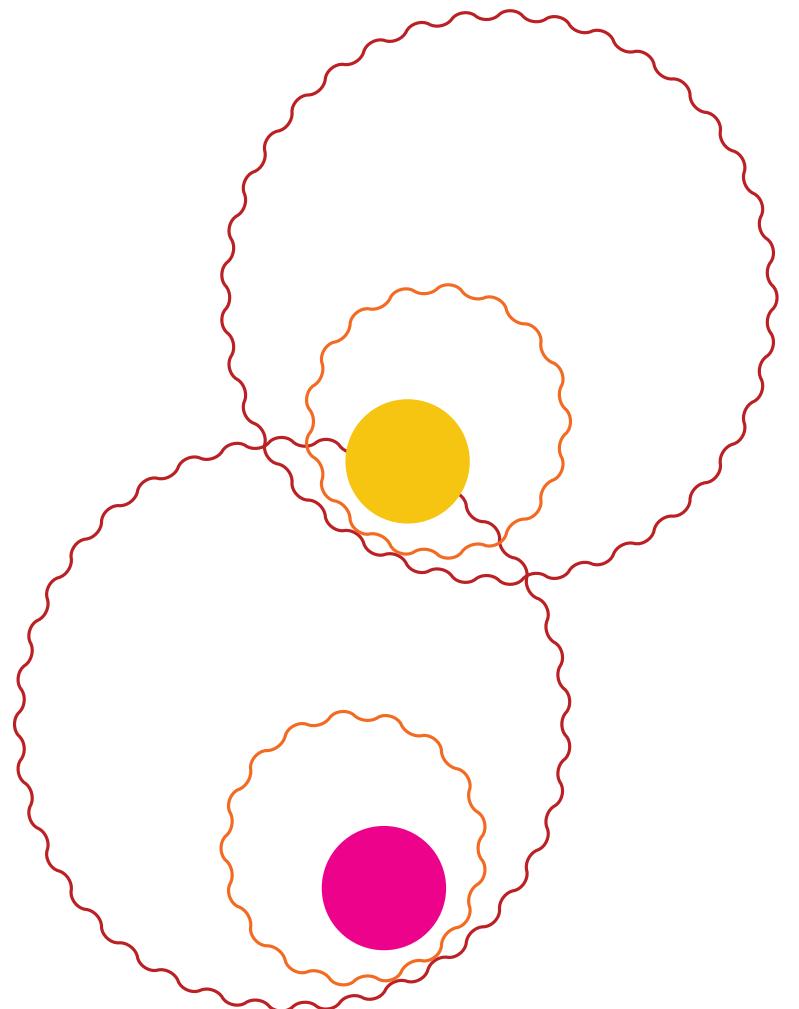
Pinocchio



The Company's show is based on the images created by ALAIN LETORT, a French artist who paid tribute to the famous wooden puppet by producing 12 Indian ink drawings to which colours were later added by GIAN-NI PLAZZI.

The staging of this version of "PINOCCHIO" is based on the layout of these 12 drawings. The plot reflects the characters in the drawings, such as Geppetto, the Cat and the Fox, the Fairy, Fire-eater, etc., thus creating independent "pictures and scenes", rather like a collage that tells in pictures the famous story by Collodi. The whole show is performed in the centre of the stage which is sparsely adorned with a succession of simple and essential sets, such as THE DOOR, THE PUPPET THEATRE, THE TREE, THE CIRCUS, and so forth.

In this same space the actors move about, accompanying the puppets in a rapport of "visible animation" that in recent years has come to form an integral part of the style and expression of the company. The four actors thus become the basis of the stage action, as though they also had physically stepped into that colourful circus which is the story of PINOCCHIO.

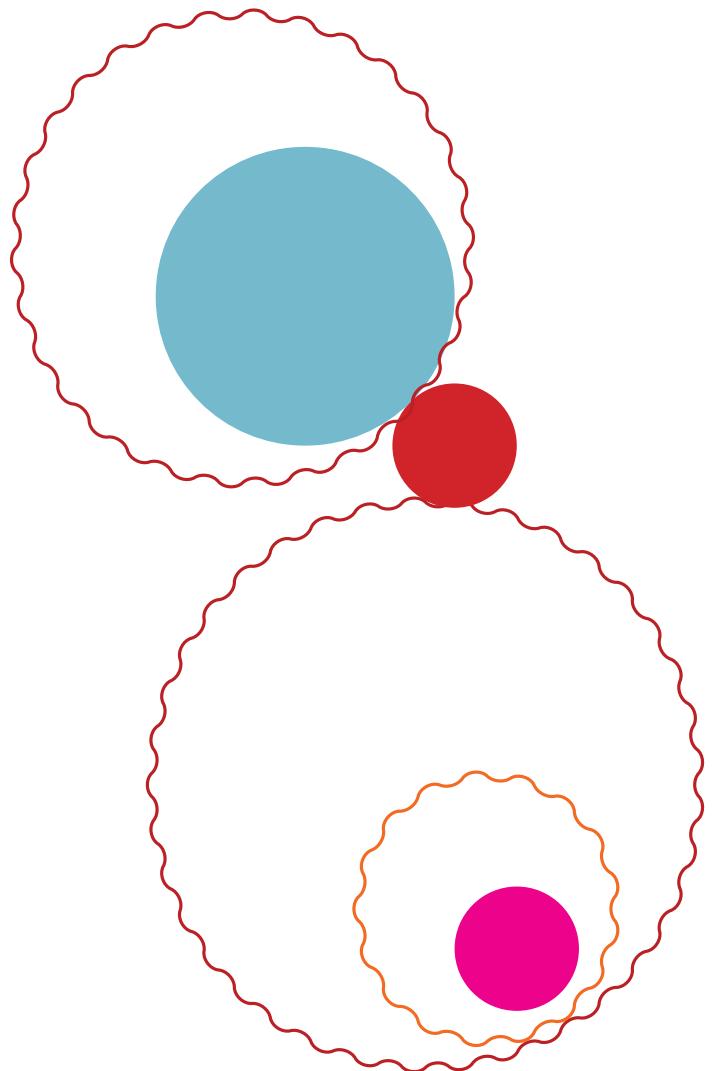


What “words” can we find for such contorted puppets, so melancholic, so unsettling and anything but reassuring, yet at the same time so original, singular and fanciful? They form part of an unreal/surreal world unleashed by the dreams (nightmares?) of those who interpret the world solely through the private language of their own imagination (filtered through an extremely rigorous aesthetic concept).

What language should we use then, if not that of fantasy ? Certainly not true, real, comprehensible sentences; not words with a firm, clear meaning; not the logical adoption of literary interpretation and theatrical transposition. There thus emerges an improbable language which leaves the way totally and utterly clear to the Pinocchio that each one of us has known (at least once in our lives, as children).

Conclusion:
No dictionaries are allowed in the auditorium.

THE MANAGEMENT



SYNOPSIS OF SCENES

- 1) Geppetto makes Pinocchio puppet in his workshop (performed with shadow puppets).
- 2) Pinocchio begins to walk and escapes from home.
- 3) The Police arrest Pinocchio and bring him back home
- 4) Geppetto gives Pinocchio a dictionary and sends him to school.
- 5) Pinocchio leaves home and ends up at the puppet theatre of Mangiafuoco (the fire-eater). Here he sells the dictionary and enters the theatre where he meets Arlecchino and Pulcinella. Then Mangiafuoco gives Pinocchio a small bag full of coins.
- 6) Pinocchio meets the Cat and the Fox. Two hooded figures steal his money and hang him to a tree.
- 7) The “Blue Haired Fairy” rescues Pinocchio and puts him to bed.
- 8) The “Crow Doctors” make their diagnosis and give Pinocchio medicine.
- 9) Pinocchio won’t take the medicine. Suddenly Rabbits appear, they start to prepare for Pinocchio’s funeral as he is dying.
- 10) The Dove takes Pinocchio to look for Geppetto.
- 11) Pinocchio is changed into a Donkey with long ears because of his bad behaviour and is made to perform in a circus. But one of his legs breaks and he is thrown into the sea.
- 12) Under the sea, a Whale eats Pinocchio. Inside the whale’s belly, he is reunited with Geppetto and decides to become a good child.
- 13) The Fairy changes Pinocchio into a real child.

Pinocchio



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Drago's Pinocchio brings puppetters together

A report by Jane Savage,
Chair of the Midlands Puppet Forum.

As part of their Vision Tour, Ravenna's Teatro del Drago came to Birmingham in a partnership initiative between the Midlands Puppets Forum and mac assisted by the Forum's "networking grant" from West Midlands Arts. In practical terms it meant that nearly thirty Forum members and guests could attend Drago's performance at mac and afterwards offer the company hospitality and take part in a wide-ranging informal discussion. The budget even ran to providing an interpreter!

There was an air of anticipation as we took our seats as part of a full house. An old established Italian company performing the best known Italian puppet tale? What were we about to see? Would they hold the children's attention for 60 minutes? Would it be in Italian? After the first few minutes we realised we were in the hands of a brilliant company who led us gently into their fantasy world.

There were no words, only the language of the puppets, sounds and music including Morrigan's Wake for Pinocchio and a ballad from the Middle Ages to accompany the blue haired Fairy. Dramatic lighting created mood changes and was used most effectively. The show was full of surprises and humour, visual jokes which did not rely on text (. . . .)

...He, Pinocchio, finally emerges from the shadows with his alter ego; a gracefull girl puppeteer dressed in a yellow silk harlequin suit. The puppeteers have a perfect rapport with the puppets, a confidence which makes relationship easy for the audience to understand. Puppeteers are visible and involved, but throughout the play our feelings are with Pinocchio and the fates that befall him. He is a totally believable character (. . .)

The company are multi-talented and are great communicators. They, too, enjoyed the opportunity to meet with other puppeteers and addresses were exchanged. Their Pinocchio is the art of puppetry at its very best, and it was evident by the applause that all the audience had thoroughly enjoyed it.

We hope they can return to mac at some future date.

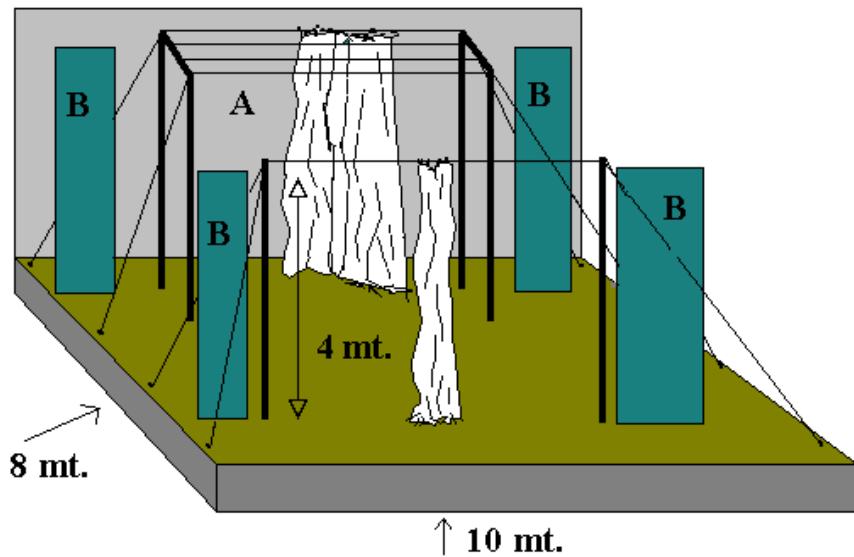


TECHNICAL RIDER

The show is completely self-contained and the ideal technical requirements are:

- stage 10 metres (width) - 8 metres (depth) - 5 metres minimum (height)
- total darkness
- wall-plug 220 V (Three phase + neutral) - 32A or 63A on the stage - 15 kW
- stairs connecting stage to the auditorium
- set up time: 5 hours
- dismantling time: 2 hours
- essential use of nails (or wall-hook)

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