

arrivano dal mare!

Festival/Museo B&F/Compagnia/Atelier delle Figure

PULCINELLA E L'ORGANETTO

di e con Luca Ronga



arrivano dal mare!

viale Roma 33 - 48015 Cervia (Ra) - tel +39,0544,971958 - fax +39,0544,71724

website www.arrivanodalmare.it - www.europuppet.org

e-mail compagnia@arrivanodalmare.it ; info@arrivanodalmare.it

PULCINELLA E L'ORGANETTO

By and with: Luca Ronga

Scene and puppets: Brina Babini

Show of Guarattelle

(hand puppets of the Neapolitan tradition)



Pulcinella is walking in the streets and alleys of Naples.

The confusion, the feast, the exaggerate and noisy use of gesture typical of the city are completely transferred in Pulcinella Theatre, are interrupted by the police man, another essential character of the "Guaratelle", that bored of the confusion takes as pretext the missing permission to perform and order in the name of law to interrupt the representation. But the puppeteer needs to proceed - in the authentic street tradition the performance end coincided with the collection of the tips offered by the audience - so pretending to have finished, asking to the public for their complicity and silence, obtain to continue his job, avoiding the police man order.

The show, comic and poetic at the same time, uses the plot of the Neapolitan tradition, focusing its strength on the rhythm: the runs, the gesture, the irreverent sounds, the fast change of steak's hit are altered with situation of slow and silent movements, giving origin to a surreal atmosphere and adding to the tradition little but authentic new things.

Public: for every kind of public, it can be displayed in the open air as well as indoor, in protected areas.

Maximum 150-200 spectators, kids over 4 and mixed audience.

Duration: 50'

pag. 2

Luca Ronga is a former student of Atelier delle Figure- Puppeteer School of Cervia. He is becoming popular as a brilliant follower of the Napolitan tradition, using the "pivetta", instrument made of metal and thread, that applied to the animator's palate will give the characteristic Pulcinella voice brood-hen like.

He participated with his show to numerous Festivals, Italian and foreign:

Children's Theatre International Festival in Haifa (June 2003)

The International Festival of Puppetry Schools, Bialystok (Poland, June 2004)

Festival Internazionale dei Burattini e delle Figure Arrivano dal Mare! Cervia (July 2003, 2004, 2005)

Alpe Adria Puppet Festival Gorizia (September 2003)

Festival Mondiale des Théâtres des Marionnettes Charleville-Mézières (France, September 2003)

Anima Festival Karkiv (Ucraina, May 2004)

L'Improvvisa / Festival Internazionale di Commedia dell'Arte, Cotignola (June 2004)

La Luna è Azzurra, San Miniato (August 2004)

Burattini nel verde, Festival Internazionale del Teatro di Figura, Castellammare di Stabia (July 2004)

Festival Vojtina Puppet Theatre Debrecen (Hungary, January 2005)

Carnevale di Venezia, "Canti di vita in tempo di peste" directed by M. Scaparro (February 2005)

14° Internationales Figurentheater Festival Wels (Austria, March 2005)

Festival "Una città per gioco", Vimercate (Mi) (June 2005)

International Workshop on Pulcinella, Griff Puppet Theatre, (Hungary, August 2005)

Figurentheatern Festival Basel (CH, September 2005)



ABSTRACT FROM THE PRESS RELEASE

“PULCINELLA E L’ORGANETTO”

CHILDREN’S THEATRE INSTITUTION - EOLO REVIEW 19/11/2003

“...Among others we’ve appreciated Luca Ronga’s Pulcinella, the rhythm, the voice, the characters are already those that let us see in him a professional awaiting a big future... by Mario Bianchi

L’UNITA’ Tuesday 22nd July 2003

“...It starts today with Pulcinella by Luca Ronga that uses magisterially the pivetta (brass instrument that is put in the throat, 500 years old) to reproduce the voice of this character...”

CORRIERE DI ROMAGNA (RAVENNA) Wednesday 23rd July 2003

“Ronga founds Pulcinella inaugurating the section of Teatro Figura Europa today there will be a pupil of the Figure’s Atelier in Cervia, Luca Ronga presenting the return of Pulcinella, a show that is inspired to the plot of Neapolitan tradition...”

L’ECO DI BERGAMO Sunday 27th July 2003

“...meanwhile, we taste Luca Ronga’s talent, a first class Pulcinella, a master like Bruno Leone counts now another heir...” “ this old stories and old characters are still popular: in other words are still able to attract very different people, of every age and condition, that group around a young such as Luca Ronga that with a good originality interpreters Pulcinella...”

by Pier Giorgio Nosari

CORRIERE DI ROMAGNA (RAVENNA) Tuesday 6th July 2004

“Pulcinella and its organ arrives”

...after 27 years Pulcinella returns to Naples, because of his strange accent the people think that he is a stranger, but after a couple of days of adventures against the Death, the population recognize Luca Ronga, young puppeteer of the big School of Cervia”.

EUROPUPPET (European web site of Teatro Figura Europa www.europuppet.org) 21st February 2005

....When his Pulcinella is fighting with the Death, moving them like in a dance on the boccascena he seems to have the experience of an old puppeteer” ...by Marco Fratoddi

Pulcinella 's son di Marco Fratoddi

When he makes Pulcinella fighting with the Death, moving them as in a dance above the proscenium, he seems to have the experience of an old puppeteer.

That agility, is not simply consequence of a long practising, but is fruit of an innate syntony to the animated figures, and of a formative journey started with body expression, experimented with Eugenio Ravo, to arrive to the manipulation techniques improved attending Cervia's Atelier delle Figure.

Luca Ronga, will be on of the performers to the next Wels Festival, with one of his best performance, "Pulcinella e l'organetto" (Pulcinella and the organ), with a great wish to know other young artists of Teatro Figura Europa that will arrive in Austria from the 11th to the 17th of March. «These are useful situations – he says- it's important to be seen in a European dimension of his own work, understand what the others are doing. And maybe, why not, thinking to certain experience to keep up together. »Luca Ronga is one of the most promising young artists on the field of traditional languages. A choice that, watching at him while he is introducing his shows, when he moves naturally his puppets and distributes beatings with a sort of musical fluidity, appears a natural choice.

«I want to continue on this way – he tells at the end of a replica, still surrounded by the public – because the tradition has a lot to tell, is simple, fun. And when you are on scene, with the pivetta and the puppets, it makes you feel good inside, it helps you to express all of your energy. The problem, eventually, is how to keep alive all of this through a contemporary language». Not an easy question that is referred also to other young artists that are facing the modernity of Pulcinella.

Luca offers an interpretation: «The tradition? It values for how long you can keep up with it, there's the need to create new scenes and to have new ideas that are interpreting the time that we are living. And sometimes this has unthinkable results: there is scene that changes in my show and once I've heard someone among the public calling it the "Matrix scene"».

And this is, in particular, one of the moment that more convince in his show, a pause of silence in the guaratelle excited rhythm where is possible to find an aspect of his artistic identity that is not simply about the puppet theatre. The one that convinced him to measure himself with the dance-theatre: «With Eugenio Ravo we worked a lot on the slowness. With him, former pupil of the master Etienne Decroux, I learnt the importance of gesture. An experience that left a sing in the direction of the movement theatre. ». In his training there are also referent point better connected with the puppets world. «I met Salvatore Gatto and Dan Bishop - continues – but if I have to thank someone, without esitation, I have to say it to "Arrivano dal mare!": with them, in Cervia, I learnt how it is important to make a concrete experience, to be scrupulous and to put lot of passion in his own work». His research (that he makes with Brina Babini, scene and puppets maker) is now proceeding around the improvement of his own expressivity: «I like gloves puppets because they are the easiest shape of mimesis, transformation. I'm trying to make it mine». Obviously starting from Pulcinella, the puppet that he feels as closer, even though he has a different geographic origin: «I like Pulcinella, even if I'm from Emilia, because is possible to move him with lightness, with him I have an immediate relation – explains – He is infallible with his gags tested in years and years of history, that allows you to make fun of the Death and the Carabinieri. But I'm truly wishing to go further, I'm working to a different way.». What does he means? «I would like to mix the ingredients of the Emilian tradition with the one coming from the Napoletan tradition. We live in a time, of misture, migration. I think to mix together the guaratelle and Fagiolino it would be a very significant metaphora of our time».

The “Guarattelle”



Italy is a country rich of tradition in the field of Figure Theatre: from the Sicilian Pupi to the string marionette, from the masks of the “Commedia dell’arte” to the puppet theatre in northern Italy to the Guarattelle.

The expression “guarattelle” is referred to the traditional Neapolitan puppets show: the character always present on the scene is Pulcinella and around him all the stories rotate.

The other figures of “guarattelle” theatre besides Pulcinella are Teresina that is his love, the Dog and the Dog’s owner, the Bad Guy, the Carabinieri (police man), the Monk, the Death and the Executioner. There are always typical objects used in the performance such as the Broom, the Coffin and the Gallows.

The dimension of the puppets large as the hand’s punch (same size as the heart) permits speed and velocity, giving the show a good rhythm, almost music in certain moments.

The show is taken directly from old plots about love stories, arrogant behaviour and fear, about the meeting with death, with the religious institutions and the law.

“...The guarattella is action theatre e not representation theatre, that finds in every single scenic situation its own reason and its own sense...” (Roberto de Simone). The entire sequence of this actions creates the dramaturgy.

This structure permits to start watching a Guarattelle show by anyone of the scene and the dazed spectator is immediately involved in the show, the improvisation and the contact with the audience are basilar ingredients for a total identification with Pulcinella’s stories.

The Guarattellari (puppeteers playing the guarattelle) contributed more then the actors to spread Pulcinella through out the world, as all of “his” the relatives in entire Europe confirm: in England there is Mr Punch, in France Polichinelle, in Spain Don Cristobal, in Portugal Dom Roberto, in Russia Petrushka, and so on.

The characteristic that remains in everyone memory is the typical sound of Pulcinella’s voice, produced through an instrument called “pivetta” composed by two little silver lame wrapped in cotton (instrument that in the past nobody used to teach in the past but that is today possible to learn in the Figure Theatre Schools), all the rest is a secret...the Pulcinella’s secret.

Luca Ronga

PRINCIPAL PLOT OF THE GUARATELLE REPERTOIR

OPENING/CLOSING

Pulcinella sings and dances, calls his girlfriend Teresina that joins him in the dance.

THE DOG/THE DOG OWNER

Pulcinella dances, calls his girlfriend Teresina, sings for her a serenade but a monstrous wolf/dog enter in the scene and tries to bite into, after various sketches and play, the dog holds by an arm Pulcinella asking for a help. The dog's owner arrives and trying to take a vantage of the situation ask Pulcinella some money in change of his help.

Pulcinella being free pays the dog's owner by hitting him with his steak. So the two start the fight that end with the death of the dog's owner.

THE PRIVATE PLACE

Pulcinella sings a serenade for his girlfriend, but meanwhile the Bad Guy enters prohibiting him sing as that is a private place, his own place. Pulcinella understands the situation, but does not renounce, he waits that the Bad Guy leaves and starts once more singing the serenade for his girlfriend; the Bad Guy re-enters and takes that act as an offence to his power. So is once more time for sketches of the two running one after the other until they challenge in a duel where the Bad Guy loses and dies.

THE DEATH

Pulcinella picks up the dead body to bring him away but a Carabiniere (Italian police man) appears asking information about the dead and as soon as he realizes what happened, after a series of sketches and word exchange, the Carabiniere takes Pulcinella under arrest and brings him to prison. The sentence about him is taken, Pulcinella is condemned to death.

THE CONFESSION

Pulcinella condemned to death cries. A monk arrives to listen to his last confession. The monk asks him a question: "who did create him?". Pulcinella thinks and answer that he was created by his father, but the monk wants a more religious answer, Pulcinella reconfirms the precedent answer saying that at least his grandfather was part of the creation somehow....at that point the monk listens the Pulcinella's sins and bless him.



THE HANGING

Pulcinella, desperate doesn't want to die on the scaffold, the hangman enters with the gallows-bird. He invites Pulcinella to put his head into the hole, but he doesn't understand where he should place his head, trying in every way to loose time. At the end of a series of sketches the hangman invites Pulcinella to hurry up. This is the occasion for Pulcinella to ask the hangman to give him an example showing where to place the head, taking vantage of the situation Pulcinella hangs the hangman.

THE MAPPATA DEI PANNI

Pulcinella found a "mappata di panni" (bundle of clothes) and while he is thinking to what kind of business he can make out of them another person that assisted to the scene seeing and listening arrives. The man in charge of a help to move the bundle asks for the half of the taking, but fighting pulling the bundle they fall into a ditch the companion understand that the bundle is in reality the Death hidden into the clothes to confuse Pulcinella. The companion escapes and Pulcinella in picking up the bundle notices the death, he escapes, and after a number of jokes and running he is successful in running away.

THE BREAKING

This is not a plot but one of the way used by puppeteers and guarattelle players to interrupt the show. There used to be a talk between Pulcinella and his shoulder's stooge who was of of the box about the money made with the show. If the audience was going to give enough money the show was going to continue, other ways Pulcinella was closing the show greeting everyone.

Today I don't see the breaking anymore in a theatre sense. While everything is working a breaking can change the story development, and the player can decide how to proceed if he is proceeding in the action. In Pulcinella and the Organetto the theatre action continues successful in not respecting the ban given by the Carabinieri that pretend to stop, because excessive noise and the luck of authorization, the show. This is how jokes, running, quick change of sticks are alternated to situation of silent movements that slow down, that create a surreal atmosphere and donating to the tradition little but authentic new. So if once the breaking corresponded to the money collection, today it becomes to me a sort of plot.

Materials taken for Pulcinella Archives from the Library/Videocollection of B&F Museum, Museo dei burattini e delle figure in Cervia (province of Ravenna) Italy

Photos by Helmut Pogert a pag. 1, 2, 6, 7