



## SYNOPSIS

### COMO UM CARROSSEL (LIKE A MERRY-GO-ROUND)

What is life?... Life is walking around the Sun over and over, like a merry-go-round around the Sun.

COMO UM CARROSSEL tells the story of a little girl growing up in a sort of journey during which many questions arise stimulating the little girl's bond with the world. The audience travels through the eyes of this girl and her spontaneous relationship with life.

Written and staged by João Paulo Seara Cardoso (1956-2010) in 2006 for the Porto Marionette Theatre, *Like a Merry-Go-Round* is a new creation based on the story *Como um carrossel à volta do sol (Like a Merry-Go-Round Around the Sun)*. This new version was rewritten and Portuguese Sign Language was included, in an attempt to come closer to a new audience.

This play represents the journey through life, between joy and sadness, fear and hope, and it encourages children to travel through imagination.



# ARTISTIC INFORMATION

## **COMO UM CARROSSEL**

Staging and Scenography  
**Isabel Barros**

Text  
**João Paulo Seara Cardoso**

Marionettes and Animation  
**João Apolinário e Francisco Magalhães**

Music  
**Carlos Guedes**

Lighting design  
**Filipe Azevedo**

Portuguese Sign Language  
**Joana Cottim**

Cast  
**Micaela Soares and Vítor Gomes**

Production  
**Sofia Carvalho**

Graphic Design and Production Assistant  
**Pedro Ramos**

Lighting, Sound and Video Operation  
**Filipe Azevedo**

Set-up Technicians  
**João Pedro Trindade and Rosário Matos**

Costume Makers  
**Cláudia Ribeiro and Marlene Rodrigues**

Hairdresser  
**Cristina Soares**

Scene Photographer  
**Susana Neves**

Co-production  
**Teatro de Marionetas do Porto and Teatro Municipal de Matosinhos Constantino Nery**

# TECHNICAL RIDER

## COMO UM CARROSSEL

### Stage

6,5m - minimum downstage

7,5 m - minimum depth

5,5 m - minimum height

Black scene – Italian masking, with 8 legs e 1 black backdrop (see plan attached)

Black floor or black linoleum

Cyclorama (minimum 6 m x 3,5 m)

### Lighting

Digital dimmers - 71 circuits – communication protocol DMX 512

Lighting Console grandMA 2 Ultra Light (company equipment)

Light Rods (see plan attached)

Lighting Filters (company equipment)

#### Luminaires:

6x Profile 1Kw 12º/28º (with shutters and filter frames)

21x Profile 1Kw 23º/50º (with shutters and filter frames)

26x PC 1Kw (with barndoors and filter frames)

5x PAR 64 1Kw (3x CP62 | 2x CP60) (with filter frames)

13x Cyc Lights – Asymmetrical reflectors (with filter frames)

### Sound

2x Monitors on stage (right and left)

Sound system suitable for the space

Soundboard minimum 4 channels (company equipment)

2x Lavalier microphones

### Video

1x Optoma projector (company equipment)

Connection stage/video control by VGA cable (company equipment)

### Backstage

2 individual dressing-rooms or 1 collective dressing-room

### Setting-up

12 hours (3 shifts of 4h)

Disassembling and upload:

2 hours

## SUPPORT STAFF NEEDED

### COMO UM CARROSSEL

- 2 assistants to unload / load
- 1 lighting technician
- 1 sound technician

## WORKING PLAN

|                             | SCENOGRAPHY | BLACK SCENE | LIGHTING                      | SOUND                |
|-----------------------------|-------------|-------------|-------------------------------|----------------------|
| 1 <sup>st</sup> Shift<br>4h | Setting-up  | Setting-up  | Setting-up                    | Setting-up           |
| 2 <sup>nd</sup> Shift<br>4h |             | Cheking     | Cheking                       | Checking and testing |
| 3 <sup>rd</sup> Shift<br>4h |             |             | Program and General rehearsal | General rehearsal    |

## NOTE

- Before setting-up, the stage and grid must be clean and without any equipment.

Performance time: **50 minutes**

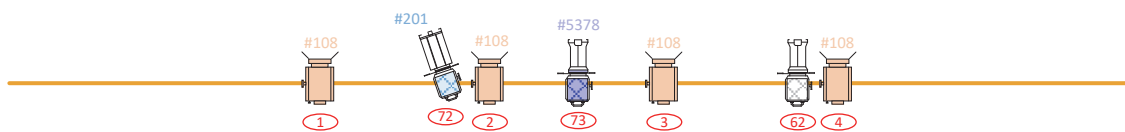
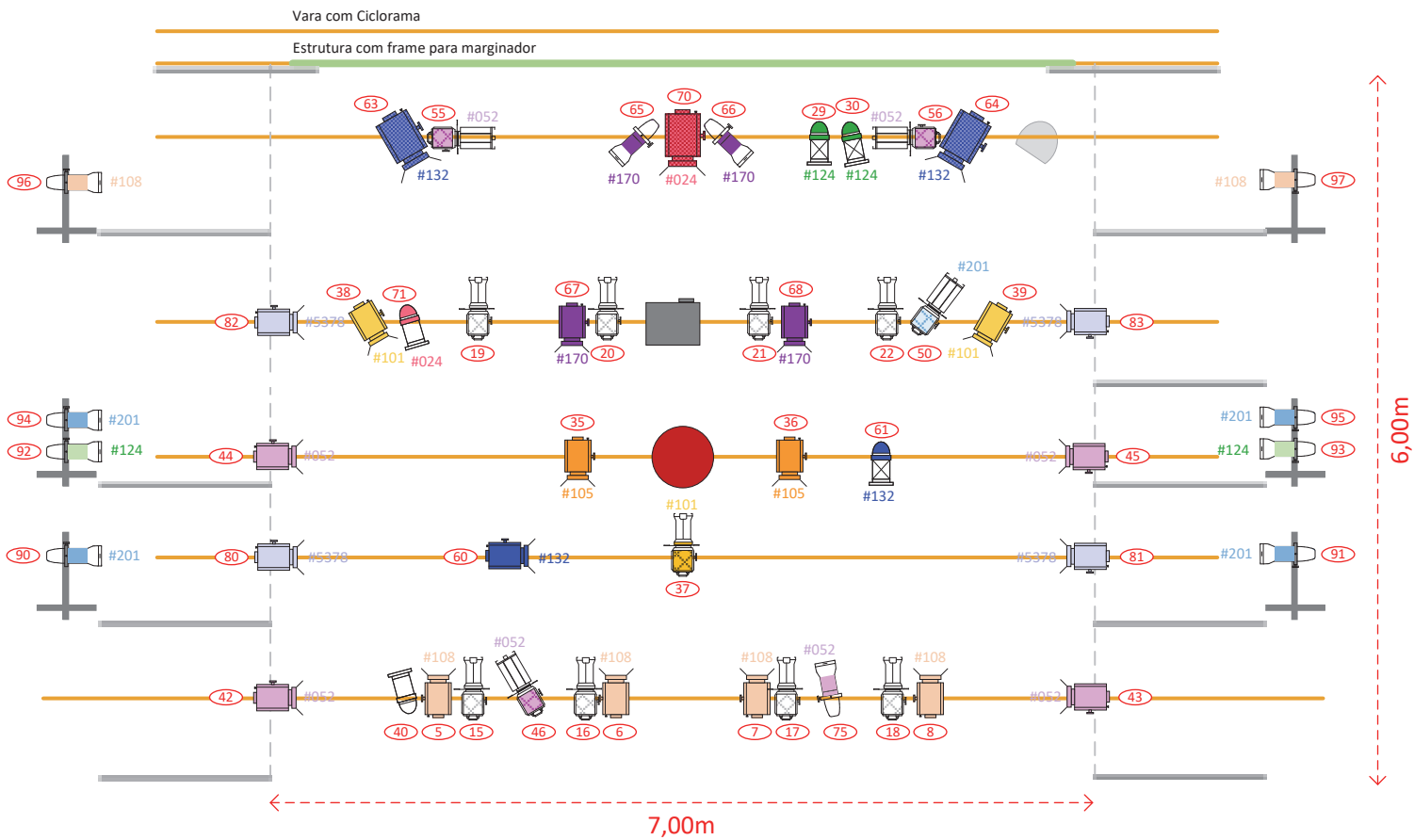
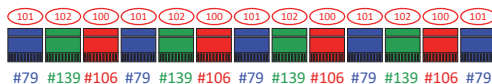
Age rate: **3+**

### All promotional material for the performance must include the following:

Company sponsored by República Portuguesa / Cultura e DGArtes (with logos).

Coproduction Teatro de Marionetas do Porto and Teatro Municipal de Matosinhos Constantino Nery

# LIGHTING PLAN COMO UM CARROSSEL



|  |    |                             |
|--|----|-----------------------------|
|  | 19 | ADB PC101 1KW 10°/65°       |
|  | 7  | ADB FR201 2KW 12°/61°       |
|  | 11 | Selecon Pacific 1KW 23°/50° |
|  | 5  | Selecon Pacific 1KW 12°/28° |
|  | 11 | ETC SourceFour 1KW 25°/50°  |
|  | 2  | PAR 64 CP61 1KW             |
|  | 3  | PAR 64 CP62 1KW             |
|  | 13 | Espalhador Assimétrico 1KW  |

SCENE PHOTOGRAPHY  
COMO UM CARROSSEL



SCENE PHOTOGRAPHY  
COMO UM CARROSSEL





## The puppeteer's second life

Actors live many lives, they say. Each role played is a new life, imagined inside and out. The actor's body becomes the role. Actors who work with marionettes not only live new lives, inside and out, but they also play roles outside their own bodies through the objects and forms they animate. If anyone has the experience of getting out of one's own body and getting to see oneself from the outside, it is the puppeteers.

The difference between actors and actors-puppeteers is similar to the difference between fathers and mothers. The body of a mother extends out of itself, when a new body detaches itself from the body that gave birth to it. A father can only imagine such a thing. Puppet theatre, for that matter, is a way of speaking about the creation of life without having to put anything into words, spoken or written.

The puppeteer's distance from his own actions is in itself an act of growth and maturation, reminiscent of the first steps taken until we understand that others are radically different from us. Perhaps that is why marionettes are, in theory, intended for children, who would be the most interested in learning where other people's body begins and ends, where the body of a child ends and the adult body begins. In practice, however, the secret lives of marionettes are of interest to kids as well as to adults. Putting yourself in the shoes of someone else is a trick that you never learn well.

No wonder, therefore, that the sequence of meetings and talks in this performance, which gradually transform the central character of the play, becomes a kind of spiral always rising whose fate is the experience of being, at the same time, "me" and "others", kids and adults, men and women.

And this "Like a Merry-Go-Round", staged by Isabel Barros, is also other than what it was before.

It has already taken one more turn, one more trip, and distanced itself from the "Like a Merry-Go-Round Around the Sun" written and staged by João Paulo Seara Cardoso (1956-2010), debuted in 2006. The cuts and the additions, the cracks and the infiltrations, the noise, the interferences, denote the time that has passed and the difference between what is now and what was before.

Once there was a boy, now there is a girl; in the end she will stop being that too, and look for another to whom to unite. Theatre is the ritual form of difference and marionettes theatre seems to be the best way to show how the desire for change, embedded in bodies and animated objects, can be fulfilled through the game of approaching and distancing from the other.

In theatre, the other is everything. Each actor imagines other actions for his or her own body. Each actor-puppeteer imagines still other actions for other bodies. All of them act for other people, some on the scene, some outside, but their presence is enough to determine what is done. The presence of others makes all the difference. We pass by the others without being able to touch them, just like in a merry-go-round we look and we no longer see the eyes and smiles of those who brought us here. The marionettes game remains to remind us.

Jorge Loureiro