

## background to Pinocchio

For all that Collodi's 'PINOCCHIO' lends itself to presentation as a jolly romp, as with all the best children's stories and traditional fairy tales, it touches on archetypal themes.

One of the Germanic creation myths, set in medieval Iceland states that man and woman were created from wood by the Gods Odin, Vili and Loki. An ultra-patriarchal myth that parallels the Christian creation myth that has Adam animated by the trinity of God, the son and the Holy spirit. In Pinocchio man envies woman the ability to conceive and give birth. Man is seen trying to achieve it through turning Pinocchio from a puppet into a real boy - a male pregnancy. Geppetto's wooden child remains a mockery of nature, an animated pinewood puppet until reborn Jonah-like from the symbolic womb of the belly of the whale and made flesh by the power of the blue fairy, perhaps a thinly veiled reference to the Virgin Mary.

Pinocchio's maturity from wooden toy to real boy can also be seen as an allegory of the spiritual ripening of the male psyche under the guidance of its anima. The wood that he's made of may well be seasoned but his soul is still green and therefore he must progress from the innocent trickster who plays with life to that of manhood via experience and adversity. The animal tricksters Fox and Cat are but other manifestations of Pinocchio's inner naughtiness, yet they are also animal helpers of the fairy tale in that they must experience their treachery to grow spiritually; their evils become blessings.

Pinocchio's darkest hour is when he is in the belly of the whale. This is a prelude to his rebirth into what he fondly imagines will be a paradise, the Land of Toys. As in Dante's 'Inferno' the punishment of a particular sin is but the sin itself stripped of its superficial glamour. What is slothful pleasure seeking but to be a donkey? Geppetto is no longer trying to make life without the involvement of woman, but is taking his rightful place in the scheme of things by entering the whale and fertilising Pinocchio so that he can emerge from his symbolic womb as a real boy.

## coming programme

### Studio

#### THE IMITATION

by John Dobson, David Hovatter and Kate Davie. 23 Nov - 30 Nov

### Playhouse

THE JOURNALISTS by Arnold Wesker. 30 Nov - 7 Dec

## art exhibitions

### Upper Foyer

DAVID WISEMAN

9 Nov - 7 Dec

Since leaving the Royal College of Art in 1975, David Wiseman has shown widely both here and abroad. His one man exhibitions include those at the Serpentine Gallery, Peterborough City Museum and Islington Arts Factory. His work is represented in many private and public collection including the Arts Council of Great Britain.

### Grapevine Gallery

JAN SNOWDON

9 Nov - 7 Dec

Jan Snowdon was born in Western Australia but emigrated to the UK when she was 3. Jan obtained a Diploma of Fine Art from The Slade School of Fine Art in 1973 and has since had numerous exhibitions including 3 one person shows.

## poets from the manor

Some of the Pitshanger Poets will be reading from the new anthology of their work. Readings from the floor will be welcome after the interval. ADMISSION £3.00 on the door.

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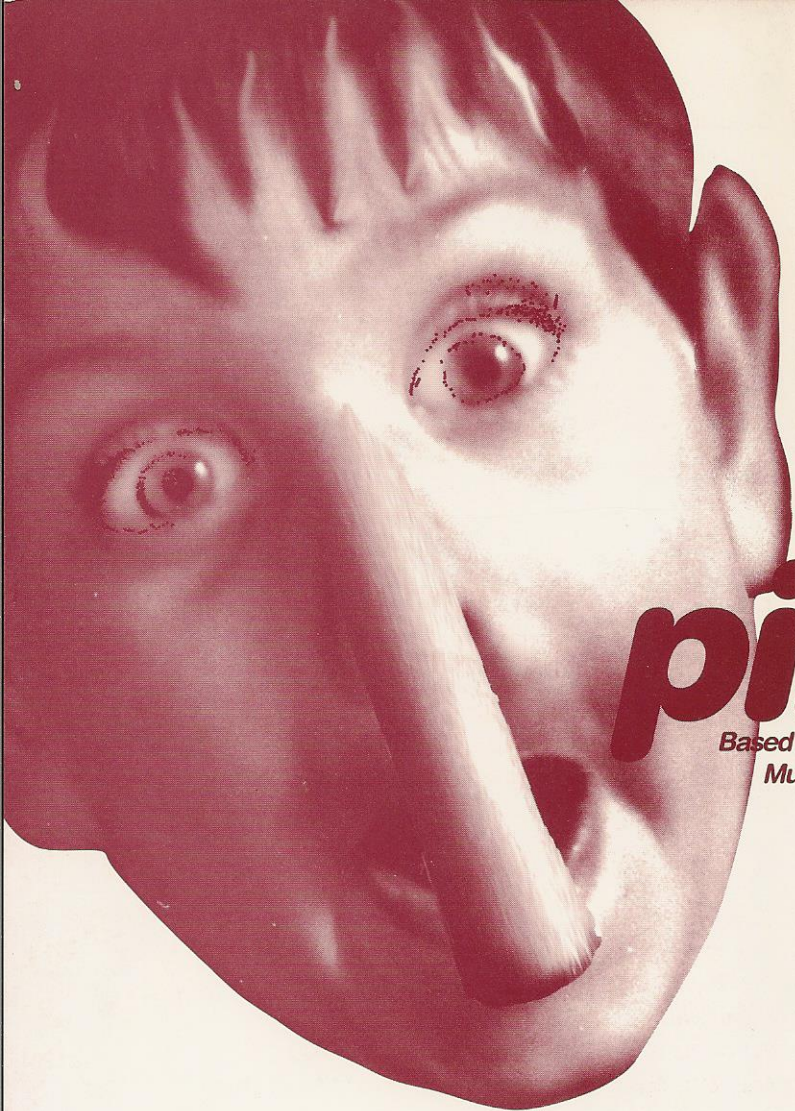
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## cast

Geppetto	JIM O'CONNOR
Pinocchio	AINE MCGREEVY
Angelina	ANNE O'BRIEN
Candlewick/Signore Volpone	CLARE HOCTER
Blue Fairy	LINDA SHANNON
Gino/Signore Gatto	VICKY KENT
Antonio	MICHAEL DINEEN
Coachman	GERRY O'SULLIVAN
Town children and Toys	LAURA MARKER, LYDIA HARRISS, JESSICA COBHAM-DINEEN, GRACE PETERS, ROSIE ALLEN, LYDIA LOUDON, HANNAH ENCKE, KARIS RAEBURN, CIARAN O'KEEFE, YARA GHREWATI, ZOYA MATHISON, KATE MCINTYRE, ROISIN RAE

# pinocchio

Based on the book by **Carlo Collodi**. Adaptation and lyrics by **Jim Eiler**.  
Music by **Jim Eiler and Janne Barga**.

## crew

Director	MICHAEL DINEEN
Director's Advisor	TONY WORTH
Musical Director	PAUL CLARK
Choreographer	ROISIN RAE
Lighting/Sound Designer	IAN HOWLETT
Set/Costume Designer	MICHAEL DINEEN
Artistic Designers	PAUL CLARK, JOHN STACEY
Scenery Painting	JOHN STACEY, JANE BRODIE
Construction	GRAHAM CARPENTER
Stage Manager	RICHARD BRIDGEN
Deputy Stage Manager	KAREN CHERRINGTON
Assistant Stage Managers	SEAN O'BYRNE, KEITH RAEBURN, CLAIRE MATHEWS
Prompt	JULIA RUSSELL
Lighting Operator	ALEX MCNEIL
Dialect Coach	SAM FONTANA - McDONALD
Poster photograph	CLARE HOCTER & SAM TURNBULL (MODEL)
Make-up	GREASEPAINT: JULIA CRUTTENDEN WITH LEANNA SANGSTER, ANTONIO FERRARI DA VEIGA, DONALD MCINNIS AND IVA DEZMAR

## Programme notes

This adaptation which won a special Emmy award does not include "Jiminy Cricket" as Pinocchio's conscience. He was a Disney invention based on Carlo Collodi's brief mention of a talking cricket, which in the original story, Pinocchio destroys by hitting him with a mallet.

## Italian pronunciation guide

Pinocchio (Italian for pinewood)	PEE-NOH-KEE-OH
Geppetto	JEH-PEHT-TOH
Antonio	AHN-TOH-NEE-OH
Gino	GEE-NOH
Signor Volpone	SEEN-YOHR-AY VOHL-POH-NAY
Signor Gatto	SEEN-YOHR-AY GAHT-TOH

All other names are as English pronunciation

## Lyrics

### BUON GIORNO (B'WOHN-JOHR-NOH)

Buon Giorno, Buon Giorno, Buon Giorno  
Good day, Good day to you

Buon Giorno, Buon Giorno, Buon Giorno  
And I hope your dreams come true

Buon Giorno, Buon Giorno, Buon Giorno  
May good fortune come your way

Here in Italy, everyone you see says  
Buon Giorno which means "Have a Good Day"

## with thanks to

ERIC LISTER, JIM CRADDOCK, JEAN GRIFFIN, RACHEL PORTER,  
MRS ALLEN, BILL VINEY, ANDY McDONALD AND LEILA BRYANDOR.

First performance of this production, Saturday, 9 November 1996

## Acts & Scenes

Pinocchio is set in rural Italy.

### Act 1 (45 minutes)

Scene 1	The village square, morning.
Scene 2	The same, the next evening.
Scene 3	The same, the following morning.
Scene 4	The same, later that evening.

### Interval (15 minutes)

### Act 2 (35 minutes)

Scene 1	The Land of Toys, a week later.
Scene 2	A roadside; months later, a wintry night.
Scene 3	Inside the whale, days later.
Scene 4	The village square, the next morning.