



CARROZZERIA **ORFEO**



Carrozzeria Orfeo: the name was created from the contrast of two very different words: the solidity of a carrozzeria (car bodywork) and the symbol of Art. The hard work of the profession and the sacrifice and manual skill of the craftsman and, at the same time, the will to live a dreamlike experience.

The poetic basis of the Company is the constant search for communion between physical theatre and the playwriting, tied to contemporary themes within which emotions, immediacy and the relationship with the public are of fundamental importance.

This is a theatre which many defined as pop and that is inspired by the observation of our times, in a constant search for the union of genres with the aim of melding irony with tragedy and enjoyment with drama. A continual excursion between reality and the absurd, between the sublime and the banal through stories that can be read at more than one level and a line of research that is never an end to itself.

Carrozzeria Orfeo wants to adhere to the themes of reality for the very reason of talking to the audience, to bring the public to the theatre by showing that you can talk of war and of contemporary themes by creating emotions, making them laugh and seeing beautiful images. Hence, stories that can be used by everyone and therefore that concern and interest the collective without losing strength and urgency.

This observation of reality pushes the Company's dramaturgical path to exploring various fields of writing, acting and staging without neglecting training.

Popular and profound, entertaining and irreverent, crude and raw but, at the same time, strongly poetic, they move on that fragile boundary where, suddenly, everything can inevitably be resolved or precipitate.



G.DI LUCA E M.SETTI - ART DIR. PH. LAILA POZZO



OUR HISTORY

In **2007** after graduation from the “Nico Pepe” Academy of Dramatic Art in Udine, **Massimiliano Setti** and **Gabriele Di Luca**, together with **Luisa Supino**, formed the **Carrozzeria Orfeo Company** of which they are the writers, directors and interpreters of their shows and for which they also look after the composition of the original music.

They gave life to their first show **NUVOLE BAROCHE** (Baroque Clouds) in 2017 which was inspired by the album of the same name and the song *Le nuvole* (The Clouds) by Fabrizio De André. In 2008 they received a **Special Mention in the Tuttoteatro.com “Dante Cappelletti” Prize** and in 2008 a **Special Mention at the Premio Nuove Sensibilità at the Teatro Italia Festival**.

GIOCO DI MANO (HAND PLAY) debuted in 2008, a surreal journey through life, loves and miracles of four different generations. In 2009 Carrozzeria Orfeo debut with **SUL CONFINE** (ON THE BORDER), the performance **wins the fifth edition of the Tuttoteatro.com “Dante Cappelletti” Prize**. In this play three men tell the story of a war in which “who against whom does not matter” but it’s always played on the limit.

2011 saw the debut of **IDOLI**, (Idols) inspired by the essay *I vizi capitali e i nuovi vizi* (The deadly sins and the new sins) by Umberto Galimberti. The script was a **finalist in the 2011 Hystrio Prize for Dramaturgy** and **winner as best show of the Rassegna Autogestito by Teatro Quirino in Rome**.

In 2012 **ROBE DELL'ALTRO MONDO** (THINGS FROM THE OTHER WORLD) debuted. This is a bitter and paradoxical social condemnation of the metropolitan fear that conditions our daily lives and our relationships. The show was born from Project ROAAAR - the winner of the competition *Creatività Giovanile* (Youth Creativity) by the Cariplo Foundation-.

In 2012 they won the **National Critics' Prize as the best company** and the **competition fUNDER35** financed by the Cariplo Foundation.

In June 2013 at Teatro Romano of Spoleto, Gabriele Di Luca was awarded the 2013 **SIAE Creativity Prize as the best theatrical author** that was presented to him by the actress Franca Valeri.

In August 2013 **THANKS FOR VASELINA** (THANKS FOR VASELINE) **dedicated to all the families of the victims and all the victims of the family members** debuted at Andria's Castel dei Mondi International Festival. Winner of the **KLP's Last Seen 2013 as the best show of the year**, this was a co-production by Carrozzeria Orfeo and the Fondazione Pontedera Teatro in collaboration with La Corte Ospitale and Andria's Castel dei Mondi International Festival.

In June 1025 they received the 2015 Hystrio-Castel dei Mondi Prize.

In 2015 **ANIMALI DA BAR** (BAR ANIMALS) debuted. The work was produced by Teatro della Toscana Foundation and was the **winner of the 2016 Premio Hystrio Twister Prize**.

The last show **COUS COUS KLAN** debuted in December 2017. This show was produced by the Teatro dell'Elfo, Teatro Eliseo and Marche Teatro in collaboration with Fondazione Teatro della Toscana, La Corte Ospitale – artistic residences.

In 2019 the three plays by Gabriele Di Luca (*Thanks for Vaselina*, *Animali da Bar* and *Cous Cous Klan*) were **published** by Cue Press publishing house with a preface by Rodolfo di giammarco.

In September 2019 they receive two awards for the show *Cous Cous Klan*:

Le Maschere Awards of the Italian Theatre to Beatrice Schiros as **best actress** and Gabriele Di Luca as **best author of Italian novelty**.

In the same month in Barcelona was put on stage **VASELINA**, the Catalan version of **Thanks for Vaselina** directed by **Sergi Belbel**.

Not only theatre: on October 2019 it was released in cinemas **THANKS!** the first **movie** by Gabriele Di Luca, taken from the play 'Thanks for Vaselina' and produced by Casanova Multimedia with **Luca Zingaretti** and **Antonio Folletto** in the cast.



2020

NEW PRODUCTION

MIRACOLI METROPOLITANI

(MIRACLES OF THE METROPOLITAN AREA)

DRAMATURGY Gabriele Di Luca

CAST TO BE DEFINED

A COPRODUCTION Marche Teatro, Teatro dell'Elfo, Teatro Nazionale di Genova, Teatro Bellini di Napoli

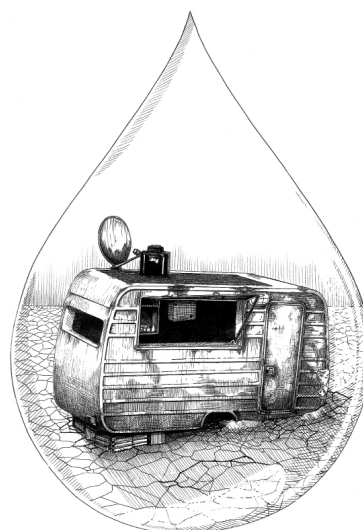
PLANNED DEBUT: June 2020

REPERTOIRE (on tour 19/20)

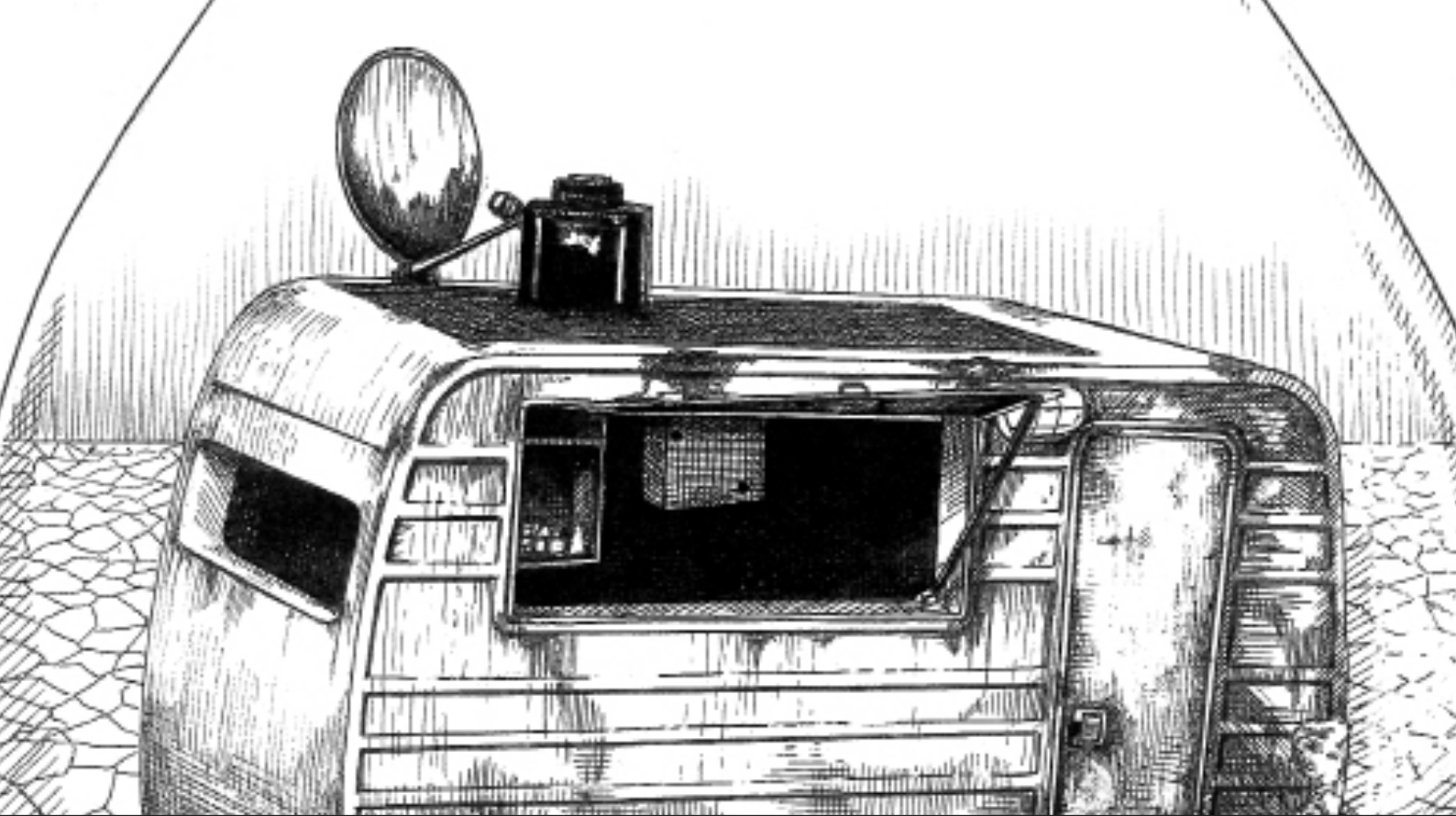
THE TRILOGY

From the highly acclaimed **Thanks for Vaseline** (2013), to **Animali da Bar** (2015), to the most recent **Cous Cous Klan** (2017), these shows make up the trilogy. Carrozzeria Orfeo deals with a socially unstable humanity that is full of neuroses and weaknesses and penetrates into the delicate and moving “human comedy” of the contemporary world.

They propose a point of view on the world and the present in which the lack of love of the stories' protagonists brings the dialogue to excess by showing the tragicomic aspects of lives that move and make people laugh at the same time. Their emotional torments amplify the human aspect by telling a reality driven by the absurd but in total connection with our daily lives.



ILLUSTRATIONS BY FEDERICO BIASI



2017

COUS COUS KLAN

DRAMATURGY Gabriele Di Luca

DIRECTION Gabriele Di Luca, Massimiliano Setti, Alessandro Tedeschi

WITH Angela Ciaburri (Nina), Alessandro Federico (Aldo), Pier Luigi Pasino (Mezzaluna), Beatrice Schiros (Olga), Massimiliano Setti (Caio), Aleph Viola (Achille)

VOICE OVER Andrea Di Casa

ORIGINAL MUSIC Massimiliano Setti

SCENE DESIGN Maria Spazzi

ASSISTANT SET DESIGNER Aurelio Colombo

COSTUMES Erika Carretta

LIGHTING AND TECHNICAL DIRECTION Giovanni Berti

SETTING UP Nicolò Ghio

PRODUCTION Carrozzeria Orfeo

COPRODUCTION Marche Teatro, Teatro dell'Elfo, Teatro Eliseo

In collaboration with Fondazione Teatro della Toscana, La Corte Ospitale – artistic residences

For this play *Gabriele Di Luca* **was awarded at Le Maschere of the Italian Theatre** as **best author of Italian novelty** and *Beatrice Schiros* as **best actress**.

Water has been privatized all over the world. For ten years now rivers, lakes and sources are watched by the government's armed guards who allow nobody to approach the sources of water. The gap between the rich and the poor is alarming and while the former live inside so-called fenced areas, in other words cities fenced in by barbed wire and monitored by security cameras, the latter try to survive outside them, fighting every day against the lack of food and water.

There is a micro-community of homeless people within an abandoned degraded car park behind an outlying cemetery in which two dilapidated caravans are parked. Three brothers live in the first: Caio, a nihilist and depressed ex-priest, Achille who is deaf, dumb and restless and

Olga the older sister who is obese and has only one eye. In the other caravan lives Mezzaluna, Olga's on and off partner. He is a Moslem who has been living in Italy for ten years and who, in order to survive, buries toxic waste for a criminal organization during the day and works as a street seller at night. Soon the community, which is already worn down by continual racial and intrapersonal conflicts for survival, will be joined by Aldo, a middle class, elegant and mature man who after a serious family problem found himself sleeping in the street. But upsetting this already precarious balance will be Nina, a rebellious and indomitable young girl. She is a suspended and unpredictable soul who will prove to be the biggest of their problems and the key to their social redemption.

A politically incorrect theatre of intelligent contrasts and wise writing...
Giulio Baffi, *La Repubblica* Naples

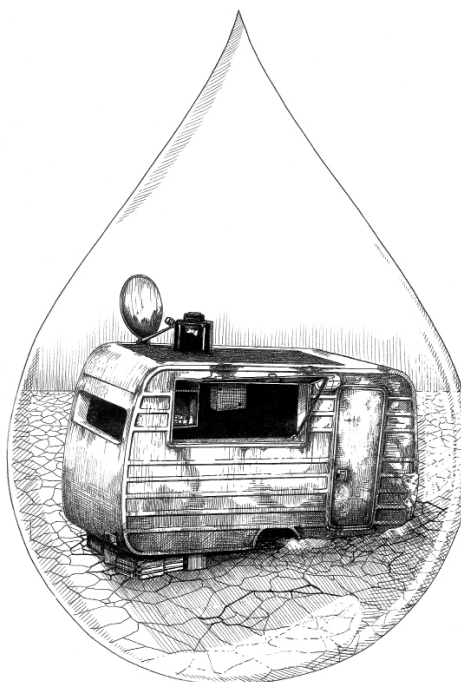
I believe that "Cous Cous Klan" is the best show of those I saw in Naples this season...
You will discover that you can laugh without ceasing to think.
Enrico Fiore, *Controscena*

... a magnificent example of theatre that continually swings between farce and lament
...a group of actors in a state of grace bring irresistible theatricality to the threshold
....Those who can, try not to miss it....
Osvaldo Guerrieri, *La Stampa*

...an expressive coherency of rare dramatic and directorial power, all the interpreters are very good...
Valeria Ottolenghi, *Gazzetta di Parma*

A talent competition between the actors.
Stefano De Stefano, *Corriere del Mezzogiorno*

After an hour and a half you grow fond of it. After two hours the show is over and you did not even-
notice... This is an open spectacle.
For everybody which, if you did not understand, is a great compliment.
Giulia Foschi, *nonfarneundramma*





2015

ANIMALI DA BAR

DRAMATURGY Gabriele Di Luca

DIRECTION Alessandro Tedeschi, Gabriele Di Luca, Massimiliano Setti

WITH Beatrice Schiros (Mirka), Gabriele Di Luca (Milo Cerruti), Massimiliano Setti (Colpo di Frusta), Pier Luigi Pasino (Sciacallo), Paolo Li Volsi (Swarovski)

VOICE OVER Alessandro Haber

ORIGINAL MUSIC Massimiliano Setti

SCENE DESIGN Maria Spazzi

ASSISTANT SET DESIGNER Aurelio Colombo

SCENE CREATION Scenografie Barbaro srl

COSTUMES Erika Carretta

LIGHTING Giovanni Berti

SETTING UP Leonardo Bonechi

PRODUCTION Carrozzeria Orfeo

COPRODUCTION Marche Teatro

Production 2015 Fondazione Teatro della Toscana e Carrozzeria Orfeo in collaboration with International Festival of Andria | Castel dei Mondi

Hystrio Twister 2016 Award

A bar filled with strange people: a sick old man, misanthropic and racist, who has retired to a private life in his apartment; a Ukrainian woman with a difficult past who has rented her uterus to an Italian couple; a hypochondriac entrepreneur who manages a funeral parlour for small animals; a inept Buddhist who, as he fights for Tibet's freedom suffers domestic violence at home from his lame, bipolar wife who robs the houses of the deceased on the day of their funeral; an alcoholic author who has been forced by his publisher to write a book about the Great war.

They are six nocturnal animals, deluded losers who despite everything try to fight clinging to their squalid little dreams and to a hope that lasts too long, like those poisonous weeds that grow and grow back again that nobody manages to uproot. And as they lean on the bar we find the last shreds of an angry and revengeful West made of frustration, rhetoric, false morals, psychotropic drugs and decadence and beyond the door is an "Orient" that brings wisdom and values...values however that are now empty and consumed of their original sense and commercialized like any other thing.

Everything is sold, exploited and contracted in "Bar Animals". Life and death, like any other product, adapt to the market's logic. And when the alcohol loosens the reins a bit and takes away the muzzle... it is a big night zoo... a biological confession where everyone desperately seeks to understand how they managed to find a place in all the anguish.

The squalid and poetic cruelty of the Coen Brothers and the low elegy of the early David Mamet appear...In the conversations in which they abandon themselves, the obsessed and the marginalized who wheel around the locale's bar, you gather the visionary clamour (at much more ungainly levels) of the Irish in Conor McPherson's pub...

choral tones of the playwriting

Rodolfo di Giammarco, *La Repubblica*

Having come down into the slums, like the greats, Gorki and O'Neill, not to mention Dostoyevsky, the author Gabriele Di Luca, who is also co-director with Alessandro Tedeschi and Massimiliano Setti, brings you sarcasm and mastery in question and answer dialogues that impart a sustained rhythm for about 90 continuous minutes that are impeccably performed by all. .

Masolino D'Amico, *La Stampa*

The pop in theatre has many faces and that of Carrozzeria Orfeo is intelligent.
The audience confirms this with waves of ovations and sold outs.

Sara Chiappori, *La Repubblica Milan*





2013

THANKS FOR VASELINA

**dedicated to all the families of the victims
and all the victims of the family members**

DRAMATURGY Gabriele Di Luca

DIRECTION Gabriele Di Luca, Massimiliano Setti, Alessandro Tedeschi

WITH Gabriele Di Luca (Fil), Massimiliano Setti (Charlie), Beatrice Schiros (Lucia),
Pier Luigi Pasino (Annalisa), Francesca Turrini (Wanda)

ORIGINAL MUSIC Massimiliano Setti

LIGHTING Diego Sacchi

COSTUMES AND SCENES Nicole Marsano e Giovanna Ferrara

PRODUCTION Carrozzeria Orfeo

COPRODUCTION Marche Teatro

Production 2013 Carrozzeria Orfeo, Fondazione Pontedera Teatro in collaboration with La Corte Ospitale, Internazional Festival of Andria | Castel dei Mondi

2013 KLP's Last Seen as the best show of the year

Thanks for Vaselina, now considered a highly acclaimed *cult* by Carrozzeria Orfeo, tells the story of human beings who are defeated, dejected and set aside by a world that had first deluded and exploited them and then tragically mocked them. It is the counterpart of the "last ones" and of those who are excluded from the world of success and well-being. It is existentialism for drunkards where every desire is failure, desperate parents and children with no future fight in the "instant" that is allowed them for their survival, victim and executioners of the timeless battle for power and love in a continual excursion between reality and the absurd and between the sublime and the banal.

The United States, with the support of its Allied countries, decided to bomb Mexico and destroy all the drug plantations and classify the many victims as "collateral damage" on

the pretext of exporting its democracy. Fil, who is cynical and disenchanted and Charlie, a determined animal rights activist and defender of civil rights, both thirty something and with an uncertain future, grow large amounts of marijuana in their apartment and, with opposing motivations, decide to try for the deal of their lives and they reverse the normal trend of the marijuana market by exporting it from Italy to Mexico. These two dealers are joined by Wanda, an obese and insecure thirty year old who is a member of a failed course of self-esteem and Lucia, Fil's mother, a frustrated woman in her fifties who has come out of a detox clinic from the vice that persecutes her. However, everything gets complicated when, after fifteen years, Fil's father and Lucia's ex husband comes back home...

A piece of irony, emotions and cynicism, the text and actors are astounding.

Tommaso Chimenti, *Il Fatto Quotidiano*

Gabriele Di Luca's play writing gives rise to a bitter, grubby and deliberately trivial script that arouses a strange soap opera style humour... This is Carrozzeria Orfeo, rough like the manual skills of a workshop and genuine like a legendary projection.

Rodolfo di Giammarco, *la Repubblica*

Thanks for Vaselina is a human fresco, hard and enjoyable, that is written with skill and interpreted with strength and passion.

Andrea Pocosgnich, *TeatroCritica.net*



THE TOUR

The Company has always paid particular attention to its audience, which is why it always considered it important to present its works on the big stages, without neglecting the smaller stages, from the city centre to the suburbs. From the Romaeuropa Festival to Asti's Teatro, from Florence's La Pergola to Genoa's Teatro della Tosse, from Trieste's Teatro Rossetti to Teatro Bellini di Napoli, Carrozzeria Orfeo knows how to receive an enthusiastic welcome from its audience year after year by recording many "sold outs".

SEASON 2019/2020

10th November 2019 ANIMALI DA BAR Teatro Marengo, Ceva (CN)
12 to 14th November 2019 ANIMALI DA BAR Teatro Michelangelo, Modena
15th November 2019 ANIMALI DA BAR Teatro della Rocca F. Tagliavini, Novellara (RE)
16th November 2019 ANIMALI DA BAR Auditorium della Fiera, Morciano di Romagna (RN)

9th January 2020 ANIMALI DA BAR Teatro Fellini, Pontinia (LT)
10th January 2020 ANIMALI DA BAR Teatro dei Marsi, Avezzano (AQ)
11th January 2020 ANIMALI DA BAR Teatro degli Astrusi, Montalcino (SI)
18th January 2020 THANKS FOR VASELINA Spazio Sant'Orsola - Ars, Mantova
19th January 2020 THANKS FOR VASELINA Teatro Comunale di Marmirolo (MN)
24th January 2020 ANIMALI DA BAR Teatro Filarmonico, Pieve di Sacco
25th January 2020 ANIMALI DA BAR Teatro Villa dei Leoni, Mira
28th January 2020 ANIMALI DA BAR Teatro Verdi, Monte San Savino (AR)
31st January to 2nd February 2020 THANKS FOR VASELINA Teatro Binario 7, Monza

From 4th to 9th February 2020 THANKS FOR VASELINA Teatro Gobetti, Torino
From 11th to 16th February 2020 ANIMALI DA BAR Teatro Gobetti, Torino
From 18th to 23rd February 2020 ANIMALI DA BAR Teatro Bellini, Napoli
27th February 2020 COUS COUS KLAN Teatro 4 mori, Livorno
28th February 2020 COUS COUS KLAN Teatro Fonderia Leopolda, Follonica (GR)

3rd March 2020 COUS COUS KLAN Teatro Toniolo, Mestre (VE)
7th March 2020 COUS COUS KLAN DIM Teatro Comunale di Castenuovo del Garda (VR)
11th March 2020 COUS COUS KLAN Multisala Boccaccio Certaldo (FI)
12nd March 2020 COUS COUS KLAN Teatro dei Rozzi, Siena
14th March 2020 COUS COUS KLAN Teatro Comunale D'Annunzio, Latina
15th March 2020 COUS COUS KLAN Teatro dell'Unione Viterbo
19th March 2020 COUS COUS KLAN Teatro Fraschini, Pavia
20th March 2020 COUS COUS KLAN Teatro Astra, Vicenza
27th March 2020 ANIMALI DA BAR Teatro Rossetti, Vasto (CH)
28th March 2020 ANIMALI DA BAR Teatro Fulvio, Guglionesi (CB)
29 – 30th March 2020 ANIMALI DA BAR Teatro del LOTO, Ferrazzano (CB)

1st April 2020 COUS COUS KLAN Teatro Verdi, Gorizia
4th April 2020 COUS COUS KLAN Teatro Palamostre, Udine



CARROZZERIA **ORFEO**

PROMOTION AND DISTRIBUTION

Natascia Sollecito Mascetti

+39 328 2765112

natascia@carrozzeriaorfeo.it

ARTISTIC DIRECTION

Gabriele Di Luca

gabriele@carrozzeriaorfeo.it

Massimiliano Setti

massimiliano@carrozzeriaorfeo.it

ORGANIZATION

PRODUCTION

Luisa Supino

luisa@carrozzeriaorfeo.it

PRESS OFFICE

Raffaella Ilari

raffaella.ilari@gmail.com

Associazione Carrozzeria Orfeo

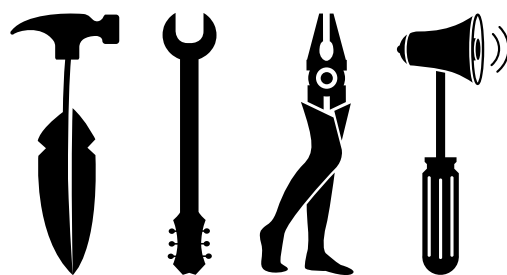
Via Cesare Boldrini, 1 – 46100 Mantova (MN)

BUREAU R84 Multifactory: strada Ville ICIP, 6 – Mantova (MN)

info@carrozzeriaorfeo.it

www.carrozzeriaorfeo.it

FB www.facebook.com/carrozzeriaorfeo



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