

# *About Gruffalo*



## ***Gruffalo in a few words***

Based on a Chinese folk tale, Gruffalo is an adaptation of a story, written by Julia Donaldson. This show is a combination of paper theater and shadow theater for children from 3 to 7. Two puppeteers arrive with their magical suitcases and on a long table, manipulate puppets whose illustrations are inspired by traditional oriental paintings. Accompanied by an original music composed of oriental percussions with piano, accordion and guitar, Gruffalo tries to establish a bridge between oriental art and Quebec art.

## ***Summary of the show***

A little mouse walks into the woods to find the nut. But suddenly, she meets a fox, an owl and a snake who invite her home. She's very smart and knows it's a trick and they want to eat it. So, she does something by telling them that she cannot accept their invitation. Because, she already has an appointment with a giant monster in the name of Gruffalo whose favorite meal is the fox, the snake and the owl. They fear and flee. She is happy to scare them away. But suddenly, she finds herself face to face with an imaginary beast, exactly as she had already described to the beasts, a huge Gruffalo who wants to eat the little mouse. To escape the Gruffalo, she tells him that she is the terror of the wood. The animals she had already crossed pass before them and when they see the Gruffalo behind the mouse, they flee. While watching this situation, Gruffalo believes that the little mouse is the terror of the wood and flees.

### ***Staging Summary***

This show is the continuity of artistic approach of Valise Théâtre being the production of puppet shows inspiring oriental practices but well updated and adapted to contemporary forms. What exists in all parts of this show as decorates, music and techniques of interpretation. For example, the decor is inspired by traditional Asian painting or music is a composition of oriental percussion with piano and guitar.

It is also, like all our creations, an attempt to explore, develop and establish a status as an actor-storyteller-manipulator for the performer in puppet theater. Indeed, by inspiring Asian traditional storytelling techniques like Naghali in Iran and Kamishibai in Japan, we try to explore a new technique of narration and performance in puppet theater. Which could produce a new animation technique without manipulation in this genre. In this show, with all the movements, postures and gestures found in traditional forms, a modern adaptation is made with paper puppets and shadow puppets. Like all creations of Theater Suitcase there is an interactive relationship between the performers, the spectators and the puppets. Throughout the show, their status changes continuously. Sometimes they are a storyteller and talk to each other and talk directly with the spectators. Sometimes, stopping on a stage to produce different effects of suspension or surprise, they go out of their roles and they do actions to warn the character or the spectators or to create different dramatic situations that could be more effective with body games. To tell the truth, always during the presentation, the game is transmitted between the performers and the puppets. The focus on the interpreter's body and face as an instrument that completes the action of puppets and creates an interactive relationship between the puppet and its manipulator, is an idea of staging in this show.



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