

# PLAY PLEASE!

ATELIER MUSICALE

The image depicts a stage performance or workshop. Three vertical beams of blue light illuminate the stage floor. A large, intricate, glowing pattern of orange and red light lines, resembling a complex web or a musical score, is projected across the stage. In the foreground, the silhouettes of several people are visible, suggesting they are the audience or participants in the workshop.

●  
**compagnia TPO**

artistic direction **Francesco Gandi, Davide Venturini**

choreography **Anna Balducci**

dance for **two performers**

visual design **Elsa Mersi**

sound design **Spartaco Cortesi**

computer engineering **Rossano Monti**

singing **Charlotte Zerbey**

costumes **Fiamma Ciotti Farulli**

props **Livia Cortesi**





## THE SHOW

Imagine we are inside a big musical instrument and imagine that as we move we can create music and drawings with the simplicity of a game. Indeed, as we know, we can play a game, but we can also play an instrument or a part in a performance. First of all, 'play' means 'having fun'; and as we have fun, the big instrument we are in becomes a musical atelier, where children are invited to participate and 'experiment' their own gestures as a form of composition, a creative exercise for a collective musical score.

'Play Please!', devised by TPO company, is an itinerary of musical stations created by light; it seems like there is only light where we move, but this light is sensitive, thanks to sensors which, like the strings of an imperceptible guitar, transform our movements into sounds and images. In this show we play sounds and we draw with light, as well as with luminescent ropes and other 'toy-props', and more simply with our hands or our whole body, in a particular environment whose aesthetics is conceived to set in motion the curiosity of children and adults to explore, play and create.



● **Prelude:**

Dreams clothe sleep with images, sounds and colours. Sometimes, upon waking, we remember our dreams... This workshop's main thread is a refrain, which is continually pursued in four musical environments. Each environment represents a sound landscape of daily life: we hear the ticking of a clock, some milk poured into a cup, tree branches rustling in the wind, the voices of children running across a field...

**Part I: RHYTHM**

Slow, rhythmic beats mark our entrance into the world of music; this initial impulse plays on the idea of time as marked by the clock's ticking... It is the rhythm that plays and fills the set with colour, setting in motion a dance, a jump, a twirl.

**Part II: THE ENVIRONMENT OR MOOD**

The mood, musically speaking, is the environment, the background 'sound carpet.' Let's think, for example, of when we first get up in the morning and are still full of dreams: we go have breakfast to the sounds of water boiling, of dishes clattering, of a cat meowing... these sounds become an environment in which we continue to dreamily drift, like a long thread unwinding itself and remaining suspended, a sound wave that envelops and engages.

**Part III: MELODY**

This is the most identifiable part of a musical piece and it's certainly the easiest to sing; you can play a melody by simply whistling... or else you can just open a window to let in the sounds of the world beyond as you gather them together.

**Part IV: VOICE**

Words come out of a microphone; sometimes they run away while at other times they rearrange themselves and get in line. Now it's time to sing and play, our song is ready: Play Please!

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## PRESS REVIEWS

● *'Play Please is an atelier with a high degree of interactivity devoted to young spectators who, it is really the case to say, 'play music with their feet' and not only.'*

**- Melina Ruberti, My Media**





- Visual, emotional and immersive theatre. Space is the protagonist in TPO's shows with its images, colours and sounds. Thanks to the use of interactive technologies every show is transformed into a 'sensitive' environment where the thin border between art and play can be experienced. Dancers, performers and the audience itself interact with each other exploring new expressive forms that go beyond language and cultural barriers.

The work of TPO is a collaborative effort of a multi-talented and close-knit team of authors from various disciplines of the visual and performing arts. The shows are characterized by the use of large-format projections, the creation of immersive theater environments and the use of interactive technologies some of which are specifically developed by the company for their shows.

The stage space is conceived as a dynamic and reactive environment that can involve the public in individual or group actions: in fact it is set up with sensors (videocameras and microphones) that allow both the performer and the public to modulate sounds or interact with images through movement or voice. These technologies allow the creation of 'sensitive' theatrical environments where children can explore the stage space, discovering that it responds to their actions in a certain way. Thus an active relationship ensues between the young people and their environment, a kind of dialogue - with space, forms, and sounds - which becomes artistic experience.

In the TPO's shows even the performers' role is imbued with special meaning: the dancers 'paint' and 'play' on stage, using the body and movement thanks to the interactive effects but, especially, they invite the children to explore the space with a theatrical approach that emphasizes the use of the body and the gaze.



## NOTES

**running time:** 50'

**seating:** max 50 spectators

**age level:** 7 years old and up

## WORKSHOP

The company also proposes an installation where children, led by two dancers, can take part in an animation game, using the interactive stage space, complete with music and images.

## INFO

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