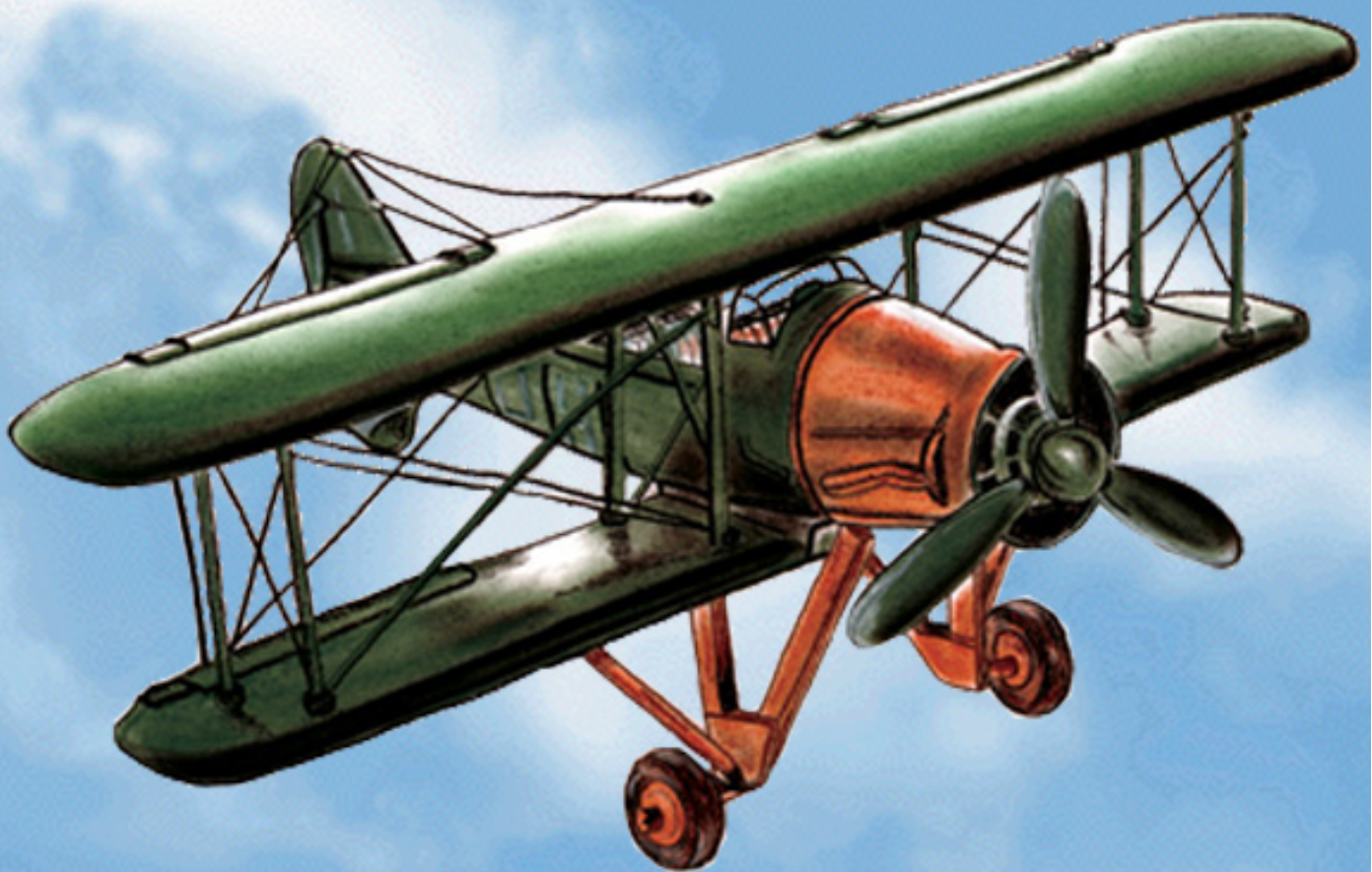


Quelli di Grock
presents

HEAD IN THE CLOUDS

written, directed and interpreted by
Alessandro Larocca and Andrea Ruberti



scenery and costumes
Alessandro Larocca
Andrea Ruberti

music
Gipo Gurrado



Technical note

Stage 6x6 m
 Stage rigging not necessary
 Electric power 10 kW
 Assemblage 4 h
 Showtime 55 min
 Age 6 years +
 Genre actor's theatre

Carletto is a child who - as is said about many dreamers - lives with the *head in the clouds*: he wants to fly and for that reason he has learned each particular on takeoffs and landings, knows by heart the life and the enterprises of many pilots, from the Red Baron to Charles Lindbergh. Therefore he has recreated in his room a world, made of dreams and desires where to shelter himself. Carletto is young but, watching the sky with his telescope, he knows that sooner or later he will be piloting himself an airplane beyond the clouds. He dreams having one of his heroes to teach him how to fly and his dreams are so intense that in a night of thunderstorm an awkward character descends in his room who knows Carletto's dream, maybe because being a pilot himself. He has travelled a lot and tells stories from all around the world, stimulating the child's curiosity and his desire to discover also what is outside his room.

Thanks to the pilot, Carletto one night lives through a magical adventure: he finally flies, circling without airplane or wings, reaching clouds and stars! At the first break of dawn the two say goodbye and Carletto has learned how to fly, to wish, to watch up and to dream, but above all to approach the world with curiosity and joy.

Head in the clouds is a production of Quelli di Grock signed by the historical couple Alessandro Larocca and Andrea Ruberti who, as in "L'omino del pane e l'omino della mela", use all their pantomimic, clownesque and actorial abilities in order to tell this tender and comical story. The contrast between the characters, the various personalities, as in the classic relationship between the white and the auguste clown, animates this story full of nuances. The clownesque play between the two is cherished by concreteness and visions, by poetry and irony, in balance between dream and truth, where the adult and the child tide up by imagination. For Quelli di Grock the clown has always been a point of reference that through humour and comicality succeeds to affect us towards an often forgotten "elsewhere"; a dreamlike dimension where everything is possible, identified and penetrated by children, that gives us the ability to be astonished, delighted and moved by the evocative strength of theatre.

quelli di grock

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