

PinaPolas
presents

THE REVENGE OF BAT LADY



Cast: Pina Polar – Joanna Sakowicz

Authors: Joanna Sakowicz and Ferruccio Cainero

Staging: Ferruccio Cainero

Scenography: Jorge Costa, Joanna Sakowicz and Ferruccio Cainero

Costumes: Rosa Maria Cruz, Academia de Teatro Tin.Bra and Joanna Sakowicz

Light Design: Francisco Machado and Rui Costa

Sound Design: Joanna Sakowicz

Production: Póvoa de Lanhoso Municipality

Executive producer: Máira Ribeiro

Production assistance: Inês Matos

Genre: Physical Theater / Clown

Age Classification: M/12

Duration: 75 min

Synopsis

“The Revenge of Bat Lady” - is a surrealist theater, where black humor meets contemporary clown art. In its fresh script “The revenge of Bat Lady” not only refers to the geopolitical situation of our daily news, but also raises the awareness of the life of animals and contemporary environmental problems. We found the main character in the difficult situation, she suffers hunger. Everything is chemical and artificial. The quest for surviving moves the scenic action.

Here is one of the biggest references to the Commedia dell’Arte. Harlequin suffering from hunger. This is where the action begins, going through several stages until the protagonist reaches for the vampire stories and another drama

of an individual entangled in the comprehensive mechanism of human action begins. Situation of Bat Lady is intended to be a symbolic revenge of the animals against homo sapiens, who took all their food and place to live. What will Bat Lady do with it? How will she defend herself? Whether tshe takes revenge for a crime committed against nature? Or will she find another solution? A solution free of cruelty?



DATA: 2020.02.26

Nº Ref: SIIGAC/2020/1029

Requerente: **MUNICÍPIO DA PÓVOA DE LANHOSO**

Comunicação de classificação - Peça teatral / ópera

Título: **A VINGANÇA DA SENHORA MORCEGO**

Classificação Etária	Nº Registo
M/12	335 / 2020

Exmos Senhores

Informa-se da classificação atribuída ao nº de registo em referência.

Com os melhores cumprimentos

A Assistente Técnica

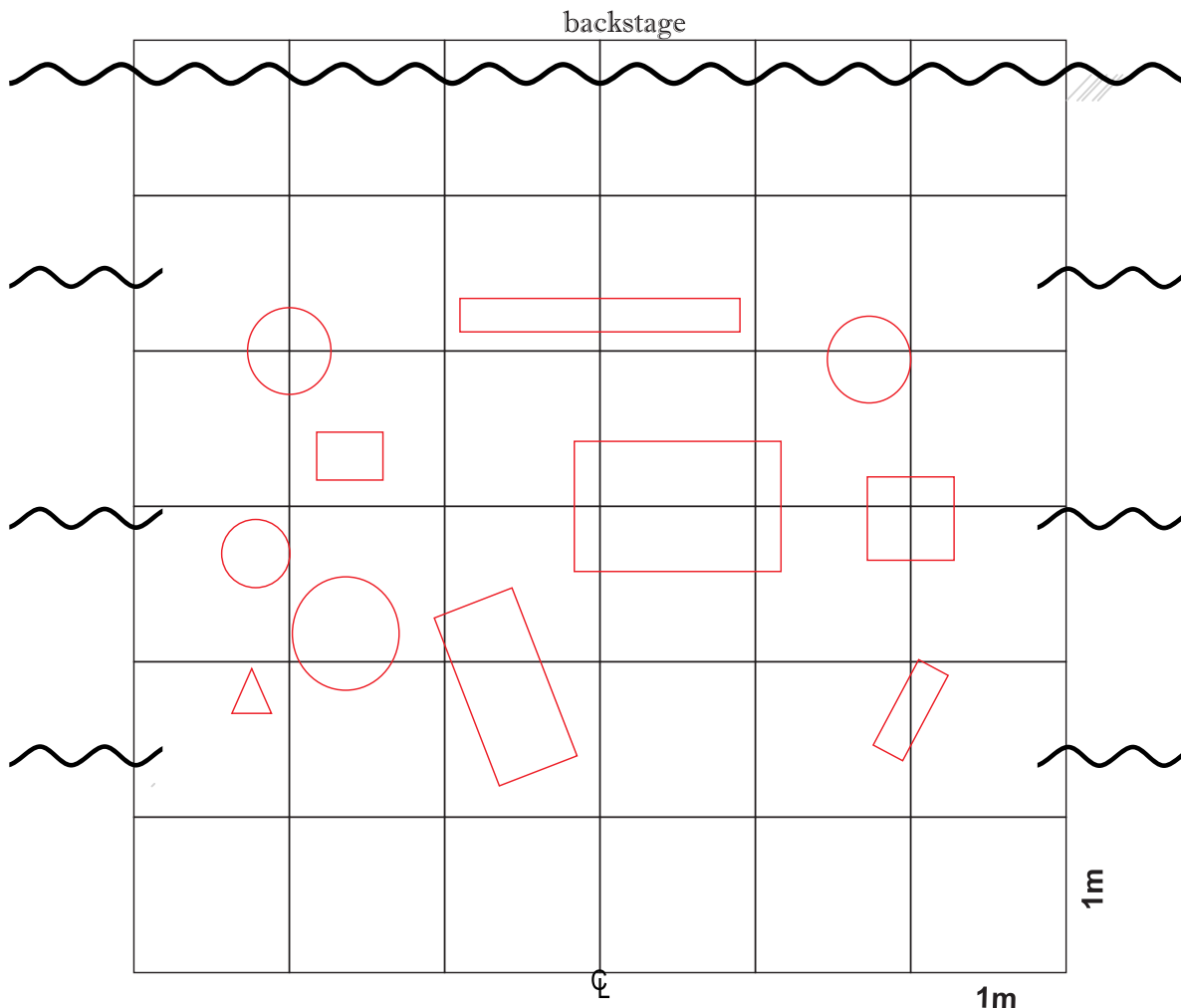
Paula Levy

Informação Adicional:



Scenography (responsability of the artist):

1 small chair 1 table 1 lamp 1 deckchair 1 window 1 charriot 1 wooden board (for tap dance) 1 bedside table 1 standing mirror 1 coat hanger
1 suitcase/bag 1 mannequin



SCENIC SPACE

The stage should be a 'black box' type with side legs allowing entrance and exit of the actress (preferably 4 pairs) and background. The total darkening of the space is essential, since during the course of the show there will be blackout moments.

The following dimensions represent the free stage of any object and without any hanging or suspended obstruction that might impair scenic lighting and should also have backroom space.

Width: 6m

Depth: 8m

The floor must be flat, clean, protected from any holes or salience and not contain any object that could lead to danger (nails, screws, etc.) and could jeopardize the safety of the actress. The color of the floor surface should be neutral like smooth black or dark wood.



Light

Depending on the size of the stage it is suggested that it be 'divided' into six areas, as follows:

High Right, High Center, High Left, Low Right, Low Center and Low left.

The lighting provides two different general environments: hot and cold simulating day and night. There will also be a semi-general lighting in red (E106).

Depending on the capacities of the lighting system and the stock available, the lighting systems listed in the drawing are requested of light that allow all the generals listed below to be appropriately directed to the space of the stage, corresponding to the listings of areas above and to be carried out:

- Warm general front (e.g. no color or other pale color)
- General cold with front light (E79)
- General cold (E79) with backlight (against)
- General warm (E106) with front light
- Hot general (E106) with backlight (against)
- General neutral with front light (e.g. no colour or other pale colour)
- General neutral with backlighting (e.g. no colour or other pale colour)

They are still needed:

- 10 points with E201 filter
- 2 points with filter E139
- 1 point with E106 filter

Since the show will have an interactive part with the audience, it will be necessary to provide the actress an access to the audience (possibility of light control from the audience through the light table programming (as an alternative put projectors on the front pole for audience lighting). The filter references are Rosco e-colour and can be replaced with references of similar or approximate colour. The light mixing console should have the possibility to record chase's and submaster's.

Projectors:

- 14 PC 1000W w/ flaps
- 13 Cuttings 21° - 36° 650W
- 12 Fresnel 650W
- 1 Strob 1500w



Amplification and sound reproduction

The sound amplification and booster system must be able to provide audio enough for the audience to be able to hear across the space in a way uniform; speakers/speakers should be located inside the stage so that the sound heard in the audience is perceived as such. The space of performance should be 'equalized' to eliminate any frequencies of unwanted resonant audio.

The production uses pre-recorded sound tracks. The artist can provide sound files such as an audio CD or 'mp3' files. The location should provide a CD player (with stereo outputs) or a playback system per computer (such as iTunes or Q-Lab, with stereo outputs) for reproduce the sound indications on site (and on stage, if necessary).

TECHNICAL RIDER





PHOTOGALLERY





PHOTOGALLERY



Born in the very east of Poland. During her intellectual adventures on the faculty of philosophy, she discovered circus art which became her complete passion.

Always interested in the body work through the art of pantomime, dance theater, puppet theater she arrived to the clown universe in 2010 in Berlin and since then she performs on stages, busks, makes walkabouts, travels from festival to festival, keeps creating and trying to make the world a better place.

CLOWN TRAINING

- directing work with Ferruccio Cainero on the show "The Revenge of Bat Lady" (2019-2020)
- clown workshop with Karla Concé (Portugal, 2019)
- directing work with Aitor Basauri on the show "Donna Quixota" (2017)
- residence in Conflux Street Theater Circus Organisation in Glasgow, creation work (Feb-Jul 2016)
- master class with Angela de Castro (London, 2016)
- master class with Michel Dallaire (France, 2015)
- residence in Hangar des Mines, France (2011/2012); master classes with Michel Dallaire (2011), Christine Rossignol (2011/2013); directing work with Emmanuel Sembely (2012/2013)
- master classes and directing work with Aitor Basauri Spy Monkey Comedy Group, Berlin (2013/2014)
- curses in Clown Academy Berlin (2012/2013)

CIRCUS TRAINING

- circus training in Glasgow Circus Space (2015-)
- regular training in Berlin Open Circus Spaces (2010-2014);
- intensive circus workshops in Espace Catastrophe in Bruxelles, Belgium (2009);
- Intensive circus curses in Escola de Circ Rogelio Rivel, Barcelona, Spain (2009/2010);
- 3months course in Escola National de Circo in Rio de Janeiro, Brasil (2014).



THEATER TRAINING

- Mask theater with Flöz Sommer Akademie (2019)
- Mask Wworkshop in Physical Theater School Absurda Comica in Berlin (Oct 2017)
- Polish Mime Theaters in Warszawa and Wrocław (2007-2010);
- classes in Berlin Mime Center (2010-2014)

SINGING WORKSHOP

- Singing workshop with Laboratorium Pieśni / Song Laboratory (2019)

DANCE WORKSHOP

- movement workshop, dance with elements and Alexander Technique with Valentina Bordenave (during Flöz Sommer Akademie 2019)
- TAP DANCE online school with Rod Howell (2018 – 2020)
- Flamenco dance online school with Ria Orella (2019 - 2020)
- Tanz Fabrik – balet and contemporary dance trainig (2011-2014)

WORK EXPERIENCE

- Pina works as a solo performer from 2014
- Zirkus Spontanelli (2012-2014)
- Theater Wohlgestalt (2013-2014)
- Leer Vacuum (2012-2014)
- Contra Chaos (2010-2012)





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Município



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CLUB

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