

**THE WOLF AND THE GOAT**

**The story of Two Unwitting Rebels, and So of a Utopia**  
educational materials

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freely inspired by **One Stormy Night...** by Y. Kimura

by and with **Davide Doro** and **Manuela Capece**

original music **Enrico Fava**

scenes and costumes **Compagnia RODISIO**

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assistant producer **Sara Zanella**

technician **Marzio Superina**

**Award EOLO 2007 Best Play Italian Youth Theatre**

**a production by Compagnia RODISIO**

with the support of **Teatro delle Briciole -Teatro Stabile di Innovazione**

**a performance for 4-7 years old children**

**available in French, English, Spanish and Portuguese**

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*On a stormy night, alone, in an unfamiliar place,  
if you meet somebody, what a relief, isn't it?  
But, if this somebody were dangerous, what would you do?*  
Y. Kimura

Realising a play for children so young has been felt as a need.

We chose the most difficult thing for us.

We are doing it with an impossible story, or maybe not, but surely uncomfortable and stiff.

This is the story of a wolf and a goat, enemies in the collective consciousness, who meet for a chance and, in a dark night, they don't recognise each other and they discover to be closer than how imagined.

This is the story of two who, unwittingly, challenge that assumption that things have always been like this, there's no reason to change them.  
In short two rebels. Or, simply two who meet, away from home, far from their certainties and far from what they thought to be.  
Like two pioneers in a new land, they are obliged to a new curiosity and to a challenge.  
And so, how will the goat discover to be brave, then how will the wolf discover to be able to feel fear?  
But, maybe it will not be like that.  
Maybe everyone will remain faithful to his own comfortable ideas, and nothing will change.  
Will the wolf eat the goat?  
Will the goat be afraid of the wolf, and she instinctively will run away?  
The remembrance of the night just gone will prevail on the habit?  
We do believe in a small utopia.  
And, just like the wolf and the goat, we are in a dark night, and we don't know what it's going to happen.

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The story of the wolf and the goat is inspired by *One Stormy Night...* by Y. Kimura, Japanese author translated in many countries, who, thanks to this book, has nowadays an important role in the field of children's literature.  
*On a Stormy Night...* won many awards, and in Italy the National Award Book for the Environment 1999, bestowed by Legambiente, the most important Italian ecologist association. In addition it has been chosen as a text to study by the Japanese Ministry of Education.  
The story offers an important inspiration for a careful consideration on diversity and on the overcoming of commonplaces.  
It tells about impossible encounters, situations commonly perceived as unfeasible, and it is a reflection on the simple and concrete possibility to accept, overturning the collective habits and stereotypes.  
Utopia becomes, from an impossible and absurd assumption, a small, simple, concrete and everyday reality.  
It is certainly an oxymoron, a contradiction.  
And this is the reason why it is to pursue.

The play is the result of a research realised in a workshop for children from 4 to 7 years, in collaboration with some primary and secondary schools in Parma during the year 2005-2006.

### **The difficult utopia of a solution to find**

The idea of 'do it yourself' was a central point in the research work with children from 4 to 7 year.  
The path was clearly intended to create difficulties to children used, since the tender age, to receive encouragement in the form of ready made solutions in which everything is flat and determined, in which the effort is minimum and the result always granted.  
The attempt to invent, to discover, to participate to the final construction of the end of the story required an obstacle course to overcome and commonplaces to destroy.  
We searched for the wolf and the goat in many places, following different ways. First we narrated, with words free from objects and movements, sitting on two opposite chairs, taking the children to adopt a clear position, sometimes uncomfortable.  
Small steps towards utopia.

We searched for the wolf and the goat, building them from nothing, with raw materials, not narrative and sometimes hard to draw up (paper, iron, plastic, rubber, fabric, tinsplate...)  
The children had to choose them, then make up, tear, paste them, and all by themselves.  
The result was an installation: two creatures that didn't represent, but were the wolf and the goat, hardly built.  
Always more difficult, because the solution is not ready made, it's not complete.  
Now, here we need the ingredients, they are there on the table at disposal of a further step to take, of another effort to stand.  
What is going to happen the next day?  
There is still time to choose, maybe time to copy from others, to imitate someone who is more confident and has already found a solution.  
Be good, be bad, we give ourselves a possibility, which is this possibility?

One of the classes we worked with, arrived at the final phase of the project. That morning we would have listened to the endings of the story imagined by children 4 and 5 years old. We know that in a class of 20 children usually there are some groups formed on the basis of imitation, however it is possible to perceive the presence of a thought that find a new way, that breaks the rules and risks the effort of an utopia.

That morning there was a big surprise.

The teacher, telling us nothing, prepared three groups with three spokesmen, for three different endings.

The children knew their part by heart.

We were astonished to notice that all the endings lacked the natural cruelty, the one that we had found in the previous meetings with the class. There were only happy endings.

It's been important to understand the inability, typically adult, to mix the ingredients.

The difficulty to accept the risk of a different way, maybe a climbing way that assumes new questions, new problems to solve.

### **Absolute black and absolute white don't exist in nature**

It's been chosen an angular, broken space, a little uncomfortable, but right for a challenge.

The roundness of places dedicated to welcome and hold together has been left behind, because the story doesn't allow it.

It's the same story that requires a particular condition.

Here there's no room for plain acceptance.

The aim is to bite, to stand on in favour of one side, and to get distant points, the extreme corners of a geometric figure.

Two antipodes and the utopia of only one vertex, of a space where the two outmost inhabitant, the black and the white, the male and the female, the strong and the weak, the fat and the skinny, the evil and the good could stay together, or at least could meet.

There is a special place in which two parallels can meet, and right there, at the foot of a tree.

Not a real tree, but a rough-edged tree of iron.

In an age in which the world is seen through its extremes representations, it's possible to start from this extreme condition of up and down, full and empty, beautiful and ugly, to develop a different idea.

Then, just like the goat that prays not to be eaten, in the same way the wolf prays to eat.

There remains the taste of different but equal, while it is removed the idea of a winner and a loser, of the unique point of view.

At this stage, where is the wolf?

Standing on a stool or fallen on the floor?

And the goat? Will always run away or will be able to chase?

And who will bite more, the wolf or the goat?

Which of them will be more afraid of loneliness?

At the beginning there was a circle, the wolf and the goat.

The wolf was like that, the goat was like that, inhabitant of the same space, held in the same round.

Two faces of the same coin, in balance.

Everyone by himself.

There's a wolf and a goat, citizen of two opposite vertex, each representing two distant thoughts, two solitudes with their own small egoism, as it is right it to be, because in this small world the poor stay between the poor, the rich between the rich, the goats between the goats, and the wolves between the wolves.

A wolf and a goat never meet, if ever they clash.

This is an uncomfortable story, it goes against nature, that nature that compels the characters to live in a rough place, dry, hard and cold, a triangle that recall the food pyramid at the basis of this unexpected encounter.

A perimeter to cover running, in which there is always the risk to fall.

The laws, the rules taught and learned so deeply that can be singed, are so real that of this story can only be caught sight, and it is then possible to assist to this encounter only once.

A wolf and a goat meet in a hug that fades and leaves the taste of harmony and of the happy ending.

We have the unfortunate luck to witness a story where the happy ending is a choice.

### **From fullness to emptiness**

Full, where everything has already been written, seen, touched.

Empty, where everything can only be evoked, has to be gained.

There are only some fragments of a time and place just sketched, time and place that everybody has to build by himself.

Suddenly we realised that the passage from a full to an empty was a necessity.

Kimura's tale suggests two characters far from the fullness of their certainties, distant between them, and far from home.

And is only the emptiness of a dark night, without any certainties, to make possible a small concrete utopia, the one of a narration simple, bare and lyrical at the same time.

The scenic space, spare and essential, is created by the three corners of a triangle and it is limited only by three iron trees equally bare. This space tells of a cold and dangerous place, a place that challenges.

The plain colours, the black and the white, are the colours of an extreme space, cold and hot, bright and dark at the same time.

The utopia can be found when we leave the fullness, which is sometimes boring and dull it can calm us down, and we let ourselves go towards the empty and uncomfortable, the unpredictable but free.

We want to tell without narrating. We want to say without speaking.

Everything we can imagine it's a conquest.

### **A wonky rhythm**

Music is composed by piano only, by tracks arranged in an essential way.

During the rehearsal, I was called to compose the music and I had the immediate sensation of a cold place to heat, like a steppe crossed by a warm wind, like a small wood in which we get a glimpse of a small burning fireplace.

The music is inspired by the principle of contamination between cultured music, popular music and jazz.

A bare but lyrical sound for an intimate story that melts in a wonky rhythm that goes with it, and suggests without explaining.

Music, just like words, is meant to leave a space to be completed, to be filled by ourselves.

The Ballata del can che dorme is inspired by the music of Vinicio Capossela, and his blend of Cuban sounds and scrambled rhythms.

The Canzone della paura is closer to jazz because of his atmosphere, it is something refined in an impervious place.

The last piece, persisting and obstinate, with a jazz root, is a hard and dirty mixture that recalls the persistence of the storm.

The music follows the feelings and the thoughts, draws places broad and tough or small and warm. It becomes the bearer of those important themes that are the frame of the story: the laws of nature, the breaking of stereotypes, the loneliness in parallel world who don't communicate, and the utopia that can be found in a simple encounter.

*The texts below are written (or told) by children of 5, 6, 7 years old.*

### **What will happen the next day? Not even the sun could know.**

The wolf, to let off steam, takes the goat and cooks it by himself.

After eating it, the cruel wolf dresses himself as a goat.

*Matteo, 6 years old*

One day he wanted to eat the goat, and he ate her.

His belly swallowed. He burst.

Then he died.

Alone.

*Chiara, 6 years old*

The wolf becomes friend of the goat, the goat becomes friend of the wolf.

And sun comes.

*Manuel, 5 years old*

The wolf comes, the goat comes, he chases her, but he doesn't want to eat her.

He wants to hug her, because they fall in love and then they get married.

*Anna, 6 years old*

And the wolf tells the goat: "Look at yourself, you don't have a husband, you are alone and you can't defend. The go to hell, goat!"

*Alessandro, 7 years old*

My father told me that goats eat only salad and carrots, and wolves only goats!

*Ludovico, 6 years old*

The wolf is black since he was little, the goat is nice, elegant, very polite and sometimes strict.

The wolf is impolite and the goat is a young lady.

The wolf is a male, the goat is a female, and there's nothing to do.

*Vittoria, 6 years old*

The wolf jumps.

The goat thinks he wants to hug her, instead he tears her to pieces.

*Filippo, 5 years old*

The wolf holds the hand of the goat and decides not to eat her.

That day.

*Diego, 6 years old*

The goat pretends to be weak and without strength, but at the end her boyfriend arrives and beats the wolf.

*Greta, 6 years old*

That's a romantic story!

*Davide, 6 years old*

All's well that ends well!

*Olmo, 7 years old*