



Circus Ronaldo

La Cucina dell'Arte

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Concept	Danny Ronaldo
Designers	David & Danny Ronaldo
Cast	Danny Ronaldo David Ronaldo
Technician	Seppe Verbist
Production manager	Annelies Mylemans
Music composed by	David Van Keer
Organ	Decap Herentals
Production	Circus Ronaldo, Beukeboomstraat 16, B - 2812 Muizen-Mechelen
Coproduction	Theater op de Markt - Dommelhof
With the support of	The Flemish Authorities Province of Antwerp City of Mechelen
Bookings & promotion	Frans Brood Productions Land van Waaslaan 82 BE - 9040 Gent tel. +32 (0)9 234 12 12 info@fransbrood.com www.fransbrood.com

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Since they were children, the brothers David and Danny Ronaldo have been playing the comedy of human weakness, 'the clown'.

Their clowning shows you society through a magnifying glass (after all, if you look into a room through the keyhole, everything also seems much bigger than in the room itself). By making everything small, simple and above all pure, everything becomes bigger.

Playing with 'learning' has become a passion for these comedians, almost on a level with their inventive circus skills.

Playing with power,
being a master or servant,
being big... being small...

and constantly mixing these things up, that is actually the main theme of all their shows.

These stupid human power games are extended even further in La Cucina dell'Arte.

The hierarchy behind the pots and pans of the professional culinary world had appealed to their imagination for some time. From head chef to kitchen assistant - a miniature society of stereotypes, a situation clowns dream of.

They also took inspiration from Fellini, the restaurant jugglers of the old vaudeville theatre, Goldoni, and the fact that everyone occasionally feels the urge to pull the tablecloth from under the special dinner service.

Danny Ronaldo apprenticed himself to the Sicilian master pizzaiolo, Paolino Bucca, and a 19th-century cartwheeled kitchen barrow was filled to the brim with porcelain crockery and the necessary edible and jugglable foodstuffs.

Once the rickety little kitchen cupboards open, an accordion starts to lead a life of its own, the spoons play a tarantella on the wine bottles and the 'fragile' show can begin.

The audience is enticed into letting all its senses be indulged. They play all the remaining parts and are also ultimately the directors, who set the rhythm in a melancholy and hilarious chaos.

La Cucina dell'Arte is an **evening performance** that asks for an **adult's audience**, but children **starting from the age of 12** are welcome.

Please do **NOT announce this show as a family show**.

Duration: 70 minutes

Circus Ronaldo

Circus Ronaldo is a small family concern, very much in keeping with the romantic circus tradition. They have performed generation upon generation, and the arts have been passed on from generation to generation. Danny and David are the sixth generation, and after 'Circenses', it looks as if the seventh will follow suit.

The first production by Circus Ronaldo, which gave them international recognition in 1996, was created "on the road"... almost without effort... and it grew slowly as if it were a tree. Every image, even its smallest parts, was born from a much older one. Every performance, every movement, had its roots in their family tradition, which went back a long way. The actors took their inspiration from their audiences and the circumstances of time and place. They kept attracting new actors to come and join the group. Thanks to their flexibility, the performance was constantly renewed from within, according to an authentic working method, which was both essential and the most obvious way.

Circus or theatre?

It all started when Adolf Peter Vandenberghe, who came from Ghent and was born in 1827, ran away from home at the age of fifteen and joined the circus. Starting off as a groom, tradition has it that he soon worked his way up and became one of the best acrobats of his age. The family has in its possession a print of an advertisement for the imperial circus of St. Petersburg, showing Adolf Peter doing a pas-de-deux together with someone who is assumed to be Camille Lerou, a well-known horsewoman. In Alsace-Lorraine, Adolf Peter met the daughter of some actors who were travelling around in caravans.

Johnny Ronaldo: "And it was from this meeting that quite spontaneously and unconsciously, the mixture of circus and theatre developed."

Theater Van den Berghe

From the start of the century to the thirties, the third generation, Johnny's grandfather, staged mainly cloak and dagger pieces under the name of Volkstheater Vandenberghe. All the elements of circus had virtually disappeared. There were occasional acrobatics, as for example when a market scene was staged. The grandfather gave up his own theatre in 1933 and after the war became involved with amateur companies. This was followed by a deviation from the male side of the family. Even though the sons went into theatre or the circus as clowns or acrobats on a bicycle, it was his daughter's children, Jan and Herman Van den Broeck, who picked up the



thread once more. The latter joined the circus as a musician, where he also learned juggling. From the fifties the brothers performed musical variety theatre under the name of Ronaldo. They simply liked the sound of the name. Jan became Johnny Ronaldo, and twenty years later they used this artist's name once more for their circus. The two brothers started the circus in 1971, but three years later Herman decided to give it up along with his nomadic existence, and take on a steady job with the Flanders Ballet as a piano accompanist. Jan's, or should we say Johnny's, sons (David & Danny) were now the sixth generation, and it was through them that Circus Ronaldo moved towards theatre, long before the flowering of French circus theatres during the early nineties.



Ronaldo

As the sixth generation, David and Danny Ronaldo restored the balance between theatre and circus. An outstanding combination was formed, of young artistic creators of flesh and blood, and old souls steeped in tradition. David and Danny were once again inspired by the old Commedia dell'arte and the stories of their forebears, but also by the taste of the future, which they picked up on the wind. Ever since their childhood the two brothers had played the comedy of human weakness. As they played they learnt of the measure that cannot be gauged, the measure of the clown... the comical, the depths of melancholy, the frequency at which poetry comes to life, the boundary where poetry dies and becomes pathetic. With tremendous love and passion for their craft, they ceaselessly sought greater simplicity. In this way, for each performance, night after night, there was the desire to perform with the power of the minimal, confident that 'nothing' would become 'something' when given the room to be what it is.

The comedians called themselves 'commediants' again, with two M's, true to the tradition and rituals of commedia dell'arte. Words became sounds, a sort of gobbledegook to support their shadowy clowning, and the public became increasingly enchanted by their peculiar performance.

La Cucina dell'Arte, 2006 > ?

Since they were children, the brothers David and Danny Ronaldo have been playing the comedy of human weakness, 'the clown'. Foolish human power games are also the main theme of 'La Cucina dell'Arte'. The hierarchy behind the pots and pans and the relationship between the chef and the assistant provide perfect situations for these clowns. They also took inspiration from Fellini, the restaurant jugglers of the old vaudeville theatre, Goldoni, and the fact that everyone occasionally feels the urge to pull the tablecloth from under the special dinner service. Danny Ronaldo apprenticed himself to the Sicilian master pizzaiolo, Paolino Bucca, and a 19th-century cartwheeled kitchen barrow was filled to the brim with porcelain crockery and the necessary edible and jugglable foodstuff.

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PRESS

“Circus Ronaldo is romantic theatre, lively theatre of today, with nostalgia towards simplicity and joyfulness....

They are real comedians.”

Tuur Devens

“The public is so absorbed by the show, that each adult becomes an uninhibited child. Even the dullest person bursts in laughter with their slapstick and bag of laughs.

They are real Circus Kings . “

Jan De Smet, De Morgen, 2004.

“Pizza acrobatic, a tutta fresca, tutta fantastica.

Reçu à la table des frères Ronaldo sous le chapiteau de leur ‘Cucina dell’Arte’, on n’est pas resté sur sa faim. On n’en est même sorti gavé de bonne humeur pour longtemps. ... Danny fait aussi l’honneur à la profession de clown dans cette popote italienne qui ne mangue pas de sel.”

Le Soir, juin 2005

“Danny is simply the most accomplished circus performer I’ve ever seen.’

Norfolk Magazine 2006



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