

CLAUDIA CANTONE  
IN



# THE SECRET ANNEXE

A CLOWN SHOW  
INSPIRED ON "ANNE FRANK'S DIARY"

DIRECTED BY  
VIRGINIA IMAZ AND JANGO EDWARDS

# INTRO



What is done  
cannot be undone,  
but one can  
prevent it  
happening again.

Anne Frank

"The Secret Annex" is a clown show  
based on The Diary of Anne Frank.  
This world-famous, tragic story is  
told without words by a very poetic  
clown character.





## HOW THE SECRET ANNEXE WAS BORN

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This show was born after working as a facilitator in a project with the Jewish community of Rome. While I was studying the history of persecution of this community, many questions and emotions were moving inside of me as an explosion.

## USING CLOWN LANGUAGE TO TELL THE REALITY.

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I felt the desire to create a show on Anna Frank and I started to create the first number, which then becomes the last one, where Anne dies.





# THE STORY

Taking inspiration from the dramatic story of Anne Frank, Claudia Cantone, tells the story of a girl who escapes from persecution, finding refuge in a secret annexe. The events, even the most horrible, are performed with the gentleness and innocence of a child or, in this case, of a clown.

Virginia Imaz directed the show and in 2019, after many changes, Jango Edwads directed the new version of the show

Universal issues like diversity, forced loneliness, the discovery of one's own personality shape the story and it illustrates how one can use creativity and humor as a surprising tool to survive extreme situations.


History reminds us that what happened in the Second World War could happen again at any time and that similar situations still occur today.





# B I O G R A P H Y

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I worked as an officer for the national police force for 17 years. Despite this work offered me some security and a sense of stability, I was not happy. I felt I needed to find something that would give a deeper meaning to my life. I began to study a special program of "History and Critique of Theatre and Entertainment" at the Faculty of Philosophy and Literature, (University of Rome "La Sapienza").

In 1995 I enrolled at the "La Scaletta", a three-year- Theatre school (University of Rome), earning my Diploma in 1998.

I dived into the art world of Theatre and Cinema, discovering that the stage was the habitat that attracted me the most, and the Clown Art was all I was looking for. To realize the dream of being a Clown, I left the police and all the security that I had and I started travelling looking for my red nose. Today I am satisfied and happy! Determined to realize my dream, I focused on the art of Clown, participating at and completing several master class programs, training - among the others - with Jango Edwards, Laura Herts, Virginia Imaz, Carlo Colombaioni and many others.





I moved to Barcelona to study Corporeal mime at “Escuela de mimo Moveo”. In 2009, in Barcelona, I founded the female clown company “Las Enclownadas” and in 2010, in Rome, I founded the clown ensemble “Clowntime”. Over the past 8 years I have created, produced and toured 3 solo shows.

I worked as a theater coach-trainer in the theatre at Rebibbia jail in Rome. I have been during the past 10 years, assistant director at “Nouveau Clown Institute” (N.C.I. Barcelona) where I present many classes such as “Clown Chi”, “White Nose” and “Buffoons-Sacred & Profane”..





# TECHNICAL INFO

"Look at how a single candle can both  
defy and define the darkness".

(Anne Frank)

"THE SECRET  
ANNEX"  
IS A 70 MINS.  
SHOW WITH NO  
INTERVAL.

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LIGHT DESIGN  
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# TECHNICAL RIDER

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## A. STAGE

MINIMUM STAGE SIZE: 6M WIDE X 4M DEEP  
REQUIRED ON STAGE:

- 1 LARGE TABLE – 180 X 80 CM
- 1 SMALL TABLE – 50 X 50 CM
- 2 CHAIRS

BLACK CURTAINS AT BACK OF STAGE (OR 5M FROM FRONT IF STAGE IS LARGER)  
STEPS TO AUDIENCE IN THE CENTRE, FRONT OF STAGE

## B. SOUND

SOUND SYSTEM – SUITABLE FOR THE SIZE OF THE VENUE INCLUDING:

- 2 STAGE MONITORS (SEPERATE RETURNS)
- 1 C.D. PLAYER (SINGLE PLAY / AUTO PAUSE)
- 1 MICROPHONE WITH ROUND BASED STANDS FOR FRONT VOCALS

SOUND CONNECTION AND AC CONNECTION FOR A PORTABLE COMPUTER FROM TECH ROOM.

## C. LIGHTS

LIGHTING SYSTEM SUITABLE FOR THE SIZE OF VENUE,  
SMOKE MACHINE (DMX TO THE DESK)  
(SEE LIGHT PLAN FOR DETAILS)



# TECHNICAL RIDER / 2

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D. SET UP

MIN. 4 HOURS BEFORE THE SHOW TIME.

E. DRESSING ROOM

1 DRESSING ROOM

WITH HOT AND COLD RUNNING WATER, MIRRORS AND TOILETS.

F. TECHNICAL ASSISTANCE

STAGE CALL (SET-UP TIME) WILL BE NO LESS THAN 4 HOURS BEFORE THE DOORS OPEN. AT STAGE CALL 3 PEOPLE ARE REQUIRED – STAGE MANAGER, SOUND AND LIGHT TECHNICIANS. DURING PERFORMANCE 2 PEOPLE ARE REQUIRED – SOUND TECHNICIAN AND FOLLOWSPOT OPERATOR.

G. BACKSTAGE NO ONE IS TO ENTER THE STAGE, WINGS OR DRESSING AREA WITHOUT A STAGE ACCESS PASS OR PERMISSION FROM THE MANAGER.

H. HOUSE LIGHTS

DURING THE SHOW, HOUSE LIGHTS MUST BE OFF, AND THEY WILL BE OPERATED ONLY ON INSTRUCTIONS FROM OUR TECHNICIAN.



# TECHNICAL RIDER / 3

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## I. SOUND

CHECK THE VENUE MUST BE EMPTY WITH DOORS CLOSED DURING SOUND CHECK.

L. DOORS OPEN THE AUDIENCE IS TO BE ADMITTED INTO THE VENUE ONLY AFTER CONSULTING THE ARTIST/MANAGER.

## M. TICKETS

PLEASE RESERVE 5 GOOD TICKETS FOR THE MANAGEMENT.

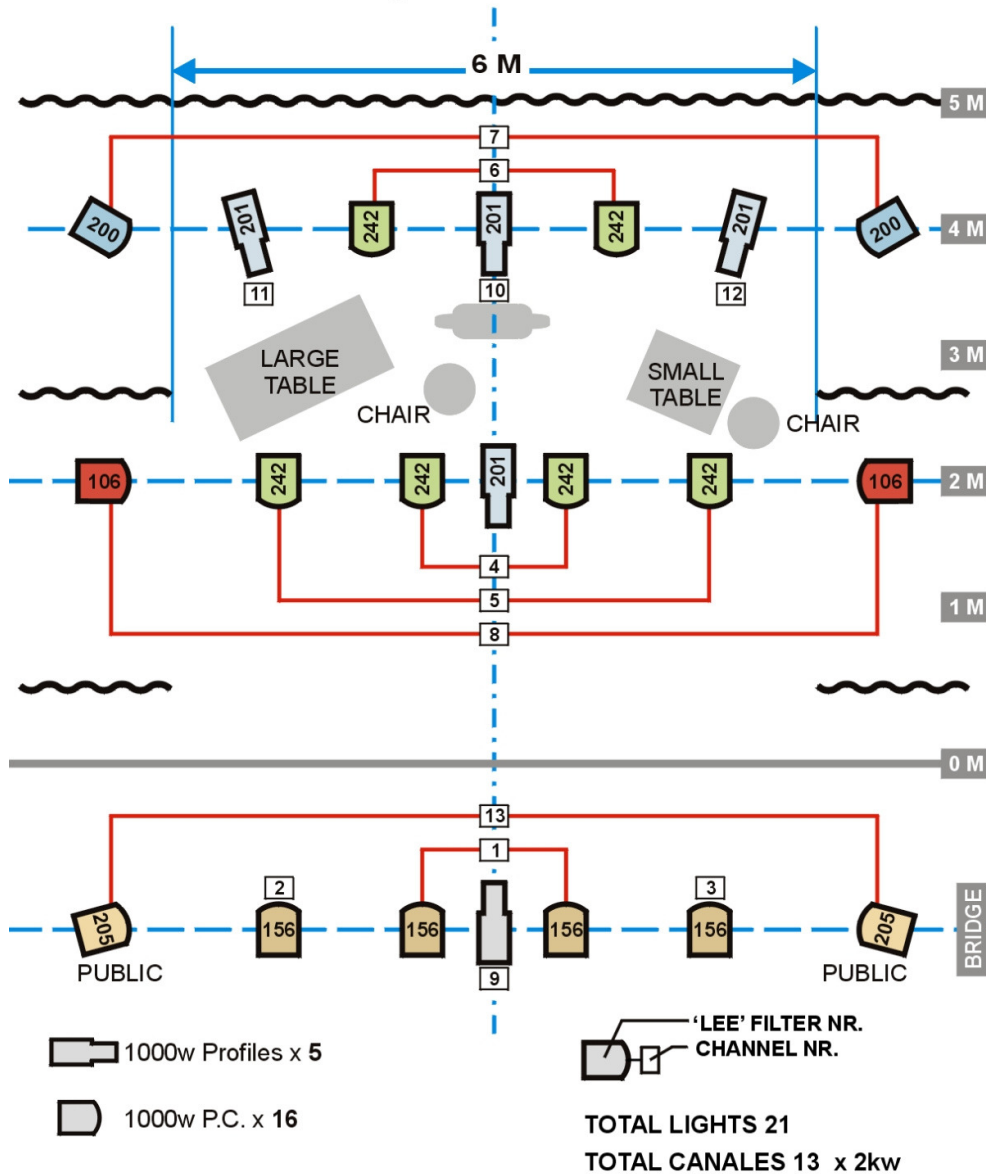
## N. AUDIO, VIDEO

IN CASE IT IS NOT PRINTED ON THE TICKETS, THE PUBLIC IS TO BE INFORMED, BY MEANS OF SIGNS OR ANNOUNCEMENT, THAT RECORDINGS OF THE SHOW ARE STRICTLY FORBIDDEN WITHOUT WRITTEN PERMISSION OF THE MANAGEMENT. PHOTOGRAPHERS ARE ONLY ALLOWED TO TAKE PICTURES IN FRONT OF THE STAGE FOR THE FIRST 10 MINUTES – AFTER THAT, ONLY FROM THEIR SEATS. PHOTOGRAPHERS ARE TO BE REQUESTED NOT TO DISTURB THE REST OF THE AUDIENCE. NO FLASH PHOTOGRAPHY IS ALLOWED AT ANY TIME DURING THE PERFORMANCE.

O. CATERING THE FOLLOWING TO BE AVAILABLE, IN THE DRESSING ROOM, AT LEAST THREE HOURS BEFORE THE PERFORMANCE (ENOUGH FOR 6 PEOPLE) – 1 LITERS MINERAL WATER WITH GAS

February 2016

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**CLAUDIA CANTONE - LIGHTING PLAN****THE SECRET ANNEX**

# LIGHT PLAN



# CREDITS

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STARRING:

CLAUDIA CANTONE

DIRECTED BY:

VIRGINIA IMAZ

WRITTEN & PRODUCTED BY:

CLAUDIA CANTONE AND CLAUDIO  
FOIS

COSTUMES:

ROBERTA BEOLCHINI

SCENES AND PROPS:

ALESSANDRA RICCI







A clown still looks for  
a way out with a smile  
or a smile in the  
worst situations to  
embody the right to  
life and to the joy.

Claudia Cantone

CLAUDIA CANTONE  
IN

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INSPIRED ON “ANNE FRANK’S DIARY”

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