

The Resilience of Sicilian Puppet Theater

Present and Future

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AS TELEVISION BECAME WIDELY available throughout Italy in the late 1950s, puppet theaters lost their traditional audience and ceased offering nightly performances. This crisis is captured in the film segment *Gli ultimi pupari* (1967) in which, despite his best efforts, the last remaining puppeteer cannot attract audience members beyond a single (and overly demanding) habitual spectator, a leftover from the golden days when the public knew the stories as well as the maestro. The two protagonists, played by the Italian comic actors Franco Franchi and Ciccio Ingrassia, invert the roles of puppeteer and spectator amidst disagreements and infelicitous results, until not only does the puppet theater close, but one of them appears to be dead.

In the end, they embrace their shared love for the art form and join forces as puppeteers to stage a play to an empty theater. Yet it is their irrepressible passion—even in the absence of an audience—that saves the tradition since, in this final scene, against all expectation, a crowd of children has gathered, and we witness countless faces expressing rapturous enjoyment. This bittersweet wish-fulfillment fantasy seems to suggest that if puppeteers would only continue to follow their passion, a new generation of spectators would miraculously arrive to fill the theaters.

In the real world outside the film, of

course, things could never be that simple. Puppeteers—with the help of key supporters and sustainers—have worked for decades to keep their art alive by actively seeking out spectators. The new audiences, consisting primarily of schoolchildren and tourists, have led to a drastic change in the repertory: the vast cycle of intricately interwoven plays formerly lasting a year or more has been reduced to a very limited number of single plays designed to entertain a public unfamiliar with the stories and, in the case of foreign visitors, often not able to comprehend the dialogue.¹

Then on March 9, 2020, in response to the COVID-19 pandemic, the Italian government forced all theaters to close their doors amidst a general lockdown that prohibited any gathering deemed non-essential. This was followed in October of 2021 with a national law that mandated vaccination (or testing every other day) in order to gain access to commercial spaces, including cafés, restaurants, and theaters. I wondered: would the already endangered *Opera dei Pupi* tradition be able to rebound after these draconian measures?

Ironically, during the same period in which I was barred from travel to Italy due

1. My *Athenaeum Review* article, titled “The Substance of Sicilian Puppet Theater: Past and Present” (Issue 3, winter 2020), discusses both the traditional Paladins of France cycle and the plays most popular in recent years.

to the COVID-19 restrictions, I had the unprecedented opportunity to view Sicilian puppet plays right in my living room. Between February and October of 2021, the Museo Internazionale delle Marionette Antonio Pasqualino in Palermo hosted a program of online performances, titled the “Sicilian Puppets Series,” in order to support the puppeteers on the island who were being deprived of their livelihood. For the first time, I had an inkling of what it must have felt like to be a habitual spectator, as I watched the screenings via Facebook with a small group of “regulars” who were reacting to the action in real time. The puppeteers, who found themselves potentially reaching a new global audience, naturally staged some familiar favorites.² But they also ventured out to expand their repertory and introduce viewers to stories from the Paladins of France cycle that had not been performed in decades. I was able to view, for example, a performance of the enamorment of Orlando’s parents Berta and Milone (*Gli amori di Berta e Milone*) and of Orlando’s birth in Sutri (*Come Orlando nacque in Sutri*).³

For various reasons, it was not until March of 2024 that I could finally return to Sicily, and while my trip had official purposes—presenting a volume I recently edited, and also giving a seminar on my work—my burning desire was to attend *Opera dei Pupi* plays and

2 For example, three classics representing different stages in the life of the paladin Orlando, staged by Salvatore Bumbello’s Compagnia Brigliadoro, can still be viewed on the Museo Internazionale delle Marionette’s Facebook page: *L’infanzia di Orlando* (<https://www.facebook.com/MuseoMarionette/videos/148775173752077>); *Orlando conquista le armi* (<https://www.facebook.com/MuseoMarionette/videos/803875843878313>); and *Il duello di Orlando e Rinaldo per amore della bella Angelica* (<https://www.facebook.com/MuseoMarionette/videos/822211525343606>).

3 Both plays, performed by the Compagnia Marionettistica Fratelli Napoli of Catania, are available on the Museum’s youtube.com channel (www.youtube.com/@museomariometea.pasqualin3548).

speak with puppeteers about how they were faring. Although I had followed the news posted by the various companies on Facebook, it was not clear to me what I would encounter on the ground. I was relieved to find—as the title of this piece already suggests—that puppeteers continue to practice their art with passion, tenacity, and creativity. Moreover, in marked contrast to the resolution of *Gli ultimi pupari*, an essential part of their strategy is a careful consideration of their various target audiences. As Giacomo Cuticchio remarked in a recent conversation with my students, “Theater does not exist without an audience; therefore, we need each other.”⁴ This essay aims to offer a snapshot of puppet theater in Sicily today, in particular Palermo and Catania, with attention to how companies craft their performances for distinct groups of spectators: first, students from both primary and secondary schools in Sicily; second, foreign tourists; third, local residents; fourth, international audiences on a large scale; and fifth, special groups.⁵

1. Primary and Secondary Schoolchildren

Performing for schoolchildren is a regular part of the work of many companies.⁶ In fact, while the Figli d’Arte Cuticchio did not have any plays scheduled on their website during the period I was in Palermo—and I feared I’d miss an occasion to see them perform—Giacomo Cuticchio graciously invited me to attend two morning performances that he had planned for student

4 “Incontro con Giacomo Cuticchio.”

5 Although several companies perform for distinct audiences depending on the occasion, I discuss the most notable examples for each category based on my viewing experience.

6 In a recent news report on the Marionettistica dei Fratelli Napoli of Catania staging a play at a local secondary school, the students appear just as entranced as the children in the final scene of *Gli ultimi pupari* (Scardaci, “Teatro dei pupi a scuola”).



Figure 1 Orlandino and the Governor, Figli d'Arte Cuticchio, *L'infanzia di Orlando*, Palermo, March 18, 2024.

groups visiting the family's theater.⁷ The plays staged were chosen with the ages of the spectators in mind: *L'infanzia di Orlando* for primary school children and the *Iliad* for youths in secondary school. In both cases, the groups were welcomed first into the Cuticchio family's laboratory where they learned the basics of the tradition, such as the definition of *burattino* (hand puppet), *marionetta*, e *pupo*.

The first play, which details Orlandino's vicissitudes as a young boy living in poverty with his single mother, brought home how a story made famous by Andrea da Barberino (c.1370-c.1431) could be utterly relevant today. The play elicited laughter through Orlandino's zesty mispronunciation of names, but also

endeared the character to the audience through his earnestness, his love for his mother, and his willingness to stand up for himself. In one scene, Orlandino is bullied by the governor's son, who deprives him of a prize he rightfully won in a contest. When the enraged boy states the facts to the governor, the latter, rather than taking his son's side, asks the audience whether they corroborate Orlandino's story (Figure 1). The children's hearty shouts in the affirmative attest to their level of emotional participation. Orlandino's vindication thus comes about due to both the forthrightness of the governor and the eagerness of the schoolchildren in the audience to act as witnesses to the truth.

The Figli d'Arte Cuticchio's *Iliad* was remarkably faithful to Homer's poem in its staging of the principal episodes. The puppets were constructed specifically for this production with armor and clothing meant to echo ancient Greece, rather than medieval

⁷ Giacomo Cuticchio is a puppeteer, composer, and pianist who regularly collaborates with his father, Mimmo Cuticchio, on both traditional and original productions. For more information, see his website (<https://www.giacomocuticchio.it/>).



Figure 2 Giacomo Cuticchio with Homeric puppet Phoenix and Jo Ann Cavallo, *Iliad*, Figli d'Arte Cuticchio, Palermo, March 19, 2024.

Italy. Some of the puppets' faces remained unpainted, yet were somehow just as expressive with their wooden features (Figure 2). Giacomo lent voice to the characters, while he and his fellow puppeteers handled the puppets from behind the stage. Mimmo Cuticchio operated the cylinder piano throughout most of the performance, but he stepped forward to recount the final scene of the reconciliation between Priam and Achilles. This concluding summary, both part of and external to the performance, brought out the poignancy of two sworn enemies, each grieving for loved ones killed in the war, who are nonetheless able to find common ground in their humanity.⁸

2. Tourists

All Sicilian puppet theater companies stage plays for tourists who will most likely attend a single show for a taste of local folklore tradition. The most popular episode in Palermo is the duel between Rinaldo and Orlando over Angelica, which condenses an extended narrative sequence from Boiardo's *Orlando Innamorato* into about an hour-long performance.⁹ The puppeteer Enzo Mancuso did not have any performances announced on his website during the days I was in town; nonetheless, he invited me to attend a play that he had scheduled for a private group of American tourists. He would have gladly staged a lesser-known play that afternoon, but the group organizer had expressly requested *Il duello di Orlando e Rinaldo*.

8 The play debuted on the larger stage and continues to be performed for international audiences, including, most notably, in Athens, Greece, in January of 2023. For links to various articles about the play, see the "[Homer in Sicilian Puppet Theater](#)" page on eBOIARDO.

9 When I visited the University of Palermo in March, I asked students and faculty what puppet plays they had seen. With one exception, everyone I queried had seen precisely this play, sometimes with their parents or through their schools.

The location of Mancuso's Teatro Carlomagno near the Palermo Cruise Terminal makes it a natural choice for tour operators. Yet I imagine that it is not simply the proximity to cruise ships that brings groups to his theater, but also Mancuso's readiness to engage with spectators to help them understand both the tradition and the stories. Before the performance, Mancuso introduced Sicilian puppet theater as well as the play itself, during intermissions he explained the upcoming action, and at the conclusion he thoughtfully replied to the group's many questions (Figure 3). He thus not only embodied passion for his art but—judging from the enthusiastic response of my compatriots—succeeded in making it both exciting and comprehensible.

Today Palermo continues to have multiple puppet theaters. In addition to Enzo Mancuso's Teatro Carlomagno and the previously mentioned Figli d'Arte Cuticchio, there were three companies performing on a regular basis when I visited. Salvatore Bumbello (Compagnia Brigliadoro) was performing daily at the Museo Internazionale delle Marionette. As Bumbello explained to me, since the audience consisted mostly of tourists who would see a single performance, the company performed the same play on consecutive days for a month before changing. The play chosen for March was the ever-present duel between Orlando and Rinaldo for Angelica. Nevertheless, Bumbello expressed the desire to perform a mini-cycle, in particular so that his children, who assisted him, would not be bored constantly repeating the same plays.

In the time since my previous visit to Palermo, Franco Cuticchio had moved his workshop to the street behind his theater, allowing him more space to work and display his puppets and other materials. When I stopped by in the morning, Franco was constructing a puppet in his workshop while his partner was in the theater explaining the tradition to a young couple. That afternoon he performed the *Assedio di Parigi* (Siege of Paris) which, despite its title, also



Figure 3 Enzo Mancuso answering audience's questions via a translator, *Duello di Orlando e Rinaldo per Angelica*, Teatro Carlomagno, Palermo, March 19, 2024.

centered around the rivalry between Orlando and Rinaldo over Angelica. As he later explained, he alternates plays on a monthly basis in the off season, but during the summer alternates plays daily so that tourists may return multiple times. His most frequently staged stories, he noted, are the arrival of Angelica in Paris, the vicissitudes of Bradamante and Ruggiero, Dama Rovenza, and the young Orlando winning his armor and sword.

In the center of Palermo, near the Cathedral, the Argento family (Teatro Agramante) was holding afternoon performances of a play titled *I fatti di Orlando* (The Deeds of Orlando). Although I wasn't able to see the performance, I did catch a glimpse of the family patriarch, Vincenzo Argento, when I passed by his shop on Via Vittorio Emanuele one morning as he was explaining the construction of a puppet to a couple of visitors.

3. Local Audiences

The Marionettistica dei Fratelli Napoli of Catania did not have any plays announced on their website during the month of March. Nonetheless, a couple weeks before my trip to Sicily, Alessandro Napoli posted on his Facebook page an excerpt from a speech by a young female knight. A few Facebook friends, including fellow puppeteers, tried to guess the identity of the knight in question—but to no avail. Finally, Alessandro revealed the mysterious character's identity by posting the announcement of an upcoming play titled *Come Bradamante divenne la Tigre di Montalbano* ("How Bradamante Became the Tiger of Montalbano"). But the mystery was only partially solved, since the speech quoted did not fit Bradamante's story in the literary tradition.



Figure 4 Bradamante and Peppinino, *Come Bradamante divenne la Tigre di Montalbano*, Marionettistica dei Fratelli Napoli, Catania, March 17, 2024.

The subtitle, “Spettacolo tradizionale di Opera dei Pupi di stile Catanese” (“traditional play in the Catanese *Opera dei Pupi* style”), provided the missing clue. As Alessandro later explained, the dialogue he cited had been devised by Catanese puppeteers who developed the story of Bradamante’s emergence as a knight to give prominence to this female warrior and to celebrate the enterprising strength of women more generally. The Napoli family had not performed their version of this story since 1972, therefore, in response to Alessandro’s Facebook post, I asked: Would it be crazy for me to travel from Palermo to Catania for the day to see the show? My question was answered when one *appassionato* of Sicilian puppet theater replied that he was ready to travel from his home in Orléans, France, in order not to miss it.

As it turned out, my French colleague and I were the only two non-Italians in the audience,

an audience which—from what I could tell from the conversations before the play and the Q&A after—was composed almost exclusively of locals. I had viewed open-air puppet theater performances in the summer that brought together both locals and vacationers, but this was the first time I felt that the puppeteers expected the audience to be primarily Sicilian. Although Bradamante was the featured protagonist, in reality she shared the spotlight with the Catanese mask Peppinino who spoke extensively in dialect and provided a link between the public and the aulic chivalric characters (Figure 4).

Following the performance, audience members kept asking questions and engaging in a dialogue with the company. This prompted Fiorenzo Napoli to have family members bring out historical *cartelli* (posters), two exquisite puppets that he had constructed, and examples of the family’s handwritten

scripts. It is undeniable that the days of staging a year-long cycle of consecutive plays based on the *Storia dei Paladini* have long passed, and yet that evening the Fratelli Napoli proved beyond any doubt that we are not past the time when puppeteers can dramatize traditional stories that will captivate a local adult audience.

4. The Big Stage: Global Audiences

The puppeteer and *cuntista* (storyteller) Mimmo Cuticchio is well-known beyond the confines of Sicily not only for staging the Paladins of France cycle, but also for creatively adapting canonical dramatic narratives across time and space, from the *Iliad* and the *Odyssey*, to *Macbeth*, to *A Thousand and One Nights*.¹⁰ The combination of Mimmo Cuticchio's theatrical direction, Giacomo Cuticchio's musical compositions, and Tania Giordano's artistic elaborations have led to several productions in recent years, with Mimmo, Giacomo, and Tania also teaming up on stage to transmit life to the puppets. In 2019, just prior to the pandemic, the company staged a magnificent original puppet opera performance entitled *Medusa*. The play brought to life the backstory of this mythological character, the tragic account of the girl's rape by Poseidon and her subsequent punitive transformation into a monster by Athena. The filmed version which debuted in 2021 captures the emotional impact of the story through the expressive gestures of the puppets while also underscoring the coordinated efforts of the orchestra, choir, soloist and puppeteers.

During the COVID-19 lockdown, the Associazione Figli d'Arte Cuticchio worked on updating their archives and created various

¹⁰ For a comprehensive list of Mimmo Cuticchio's new theatrical productions between 1967 and 2016, see Venturini, "Teatrografia di Mimmo Cuticchio." For his succinct biography in English, see Venturini, "Mimmo Cuticchio."

new plays to transmit via live streaming. Their retrospective series, titled *Il Teatro di Mimmo Cuticchio – Dalla piccola alla grande Scena – 1971/2021*, offered to the public a rare chance to view online select plays filmed during the company's fifty years of activity.¹¹ The subtitle brings home the fact that throughout this period the company developed creative new productions for the big stage ("*grande scena*") that could tour the world while at the same time continuing to perform on the small stage ("*piccola scena*") of their theater in Palermo.

In 2021, for the 700th anniversary of the death of Dante Alighieri, Mimmo Cuticchio conceived of a film using puppets to reimagine key moments of Dante's voyage through Hell. *Sulle vie dell'Inferno* debuted at the Associazione Figli d'Arte Cuticchio's yearly festival, *La macchina dei sogni*, with this particular edition featuring puppet theater shows, multimedial and oral performances, exhibitions, and workshops dedicated to the *Divine Comedy*.¹² Although the action was projected on film, the voices of Mimmo Cuticchio speaking in prose and of an actor reading Dante's verses were live, as was the orchestra performing music composed by Giacomo Cuticchio. As Giacomo later explained to me, the limited number of people allowed in the room due to the COVID-19 restrictions meant that a larger orchestra would have necessarily reduced the size of the public. He therefore opted for a 6-piece ensemble comprised of two synthesizers and four instruments (violin, cello, trombone, and saxophone).

¹¹ More information on this initiative can be found at <https://www.figlidartecuticchio.com/teatro-cuticchio-piccola-grande-scena-streaming-1971-2021>. The streaming of the content is still available on RaiPlay (<https://www.raiplay.it/>), but only from within Italy.

¹² A trailer of the filmed version of *Sulle vie dell'inferno* and a full program of the 2021 festival are available at <https://figlidartecuticchio.com/en/la-macchina-dei-sogni/edition-2021-sulle-vie-dellinferno/>. A history of the Macchina dei Sogni festival with a description of its forty editions (1984-2024) can be found at <https://figlidartecuticchio.com/en/la-macchina-dei-sogni/>.



Figure 5 Marionettistica dei Fratelli Napoli performing *Bradamante e Fiordispina*, International Family Equality Day, Catania, May 5, 2024.

5. Special Groups

It also came to my attention, after my trip to Sicily, that puppet theater companies were performing for audiences beyond the ones that I describe above. On May 5, 2024, the Marionettistica dei Fratelli Napoli staged an open-air performance in Catania for International Family Equality Day (Figure 5), organized by [Famiglie Arcobaleno Associazione Genitori Omosessuali](#). The play, titled *Bradamante e Fiordispina*, was based on an

episode originating in Boiardo's *Orlando Innamorato* in which the maiden Fiordispina desires the female knight Bradamante whom she believes to be a male knight. Ariosto further complicates the plot in the *Orlando Furioso* by imagining that the knight Ricciardetto becomes Fiordispina's lover by pretending to be his twin sister Bradamante who has magically undergone a sex change. The short play, written by Alessandro and Fiorenzo Napoli, adapts the Ariostean episode to support same-sex couples and their adopted children.

Additionally, in mid-May a friend sent me a newspaper article titled “The *Opera dei Pupi* accessible to the hearing impaired: now the paladins of Cuticchio express themselves in sign language.”¹³ As it turned out, Mimmo Cuticchio was performing as a *cuntista* (storyteller) rather than a puppeteer, but the episode, that of Orlando’s heroic death in the battle of Roncevaux, happened to be the climactic event of the entire Paladins of France cycle in Sicilian puppet theater. This initiative brought Cuticchio onstage with the deaf actor Giuseppe Giuranna, who used Vernacular Visual and sign language under the direction of Giusi Cataldo. The May 17, 2024, performance was filmed and shown at Palazzo Branciforte throughout June.¹⁴

6. Beyond Palermo and Catania

Although I was only able to visit Palermo and Catania on my most recent trip to Sicily, there are puppet theaters in other cities as well. Indeed, this year’s edition of the Museo Internazionale delle Marionette’s Festival di Morgana (November 2024) included *Opera dei Pupi* plays in Acireale, Alcamo, Carini, Cinisi, Messina, Paternò, Siracusa, and Sortino.¹⁵ Limited space permits the mention of only a few of the puppeteers who caught my attention in the past and who continue to perform today.

Siracusa has a tradition of puppets with papier mâché faces initiated by Alfredo Vaccaro, the grandfather of Alfredo and Daniel Mauceri. The brothers, who were performing together when I attended their shows in the early 2000s, have had separate puppet theaters

since 2020. When I asked Alfredo how the COVID-19 restrictions had affected him, he explained, “that long pause gave us the opportunity to regenerate and we began to rebuild everything, to imagine new shows and new ways of staging.” This included the Sicilian-set *Cavalleria Rusticana* and a new version of Angelica’s arrival in Paris. “Free from the constraints of the past,” he continued, “I was able to give space to the word, expanding the shows and reworking every single script from the past by adding parts omitted at the time or adding new parts. Ample space for literary and visual creativity, creating costumes that go beyond traditional canons, giving a decidedly more ‘high fashion’ edge. [...] Pure theatre, so much so that I no longer define it ‘puppet theater’ but ‘theater with puppets.’”

Lampedusa is predominantly in the news today as a prime destination of boats that illegally transport African migrants desperately in search of a better life in Europe. Yet the island is famous in puppet theater history as the site of a battle that put an end to Agramante of Biserta’s invasion of France (a war begun in Boiardo’s *Orlando Innamorato* and concluded in Ariosto’s *Orlando Furioso*). Lampedusa is also home to the *cuntista* (storyteller) and puppeteer Giacomo Sferlazzo, who stages the narrative of that epic battle for both tourists and residents. On September 15, 2024, Sferlazzo’s Compagnia Brandimarte joined forces with the companies of Enzo Mancuso and the Fratelli Napoli to bring *L’ariostesca sfida di tre contro tre a Lampedusa* to the public on three adjacent stages, performing in both alternating and, at times, simultaneous fashion.

The event evoked the historical 1978 performance on the island in which the Fratelli Napoli and the Mancuso family also participated together with additional companies. Not having access to the earlier initiative, I would venture to guess that certain features of this year’s performance were purposefully adapted to the present moment,

13 The original title is “L’opera dei pupi accessibile ai sordomuti: ora i paladini di Cuticchio si esprimono nella lingua dei segni.”

14 Clips from the performance are found on the video, “Palermo. Il ‘cunto’ di Cuticchio in LIS a palazzo Branciforte.”

15 The program can be found at <https://www.museodellemarionette.it/en/2014-07-05-07-57-08/festival-di-morgana>.

in particular, the puppeteers' denunciation of aggressive warfare and their plea for a peaceful co-existence among people of different religious creeds. Early in the play, the demon Asmodeo presented a disenchanting view of the upcoming conflict in his remarks to the fairy Melissa, noting that her subterfuge would place "more blood on the conscience of men and send more souls to Hell." The conclusion of the play was a discourse in which the Madonna of Lampedusa asked everyone (not only the characters portrayed by the puppets, but also the public and, by extension, the world) to remember that on that same island Christians and Muslims prayed together in front of her effigy. "Lay down your swords and lances under my cloak," she pleaded, "and embrace each other, my children, for you are all brothers and sisters. The Mediterranean is your home, Lampedusa a lighthouse in the night and I am the port of all sailors."¹⁶

Each in their own way, Sicilian puppeteers are refashioning their centuries-old tradition with the intention of creating viable

and relevant modern theatrical productions. As Alfredo Mauceri recently remarked: "As a puppeteer I treat traditional material with a contemporary twist to make it a product of its times. I don't know if one day the puppets will hold lightsabers and wear luminescent clothes, that is not my aim, my aim is to make the puppets current in their content while remaining faithful to the past, continuing to explore the many stories told in chivalric poems, and it's strange that no one has thought of making a film adaptation because *Orlando Innamorato* and *Orlando Furioso* seem so ancient as to be contemporary."¹⁷ And as Giacomo Cuticchio has succinctly stated, puppet theater "has always been a contemporary theater, always, even in the nineteenth century, when it reached its maximum splendor, it was a truly contemporary theater because the epic narrative that is staged in puppet theater is a pretext for interpreting the current period."¹⁸ Puppeteers' awareness of the needs and interests of distinct audiences seems key to ensuring that *Opera dei Pupi* will live and even thrive far into the future. ◻

¹⁶ Further information about the event can be found on the "[Battle of Lipadusa](#)" page on eBOIARDO.

¹⁷ Personal email message to the author, June 3, 2024.

¹⁸ "Incontro con Giacomo Cuticchio."

Resources

As I follow Sicilian puppeteers on their creative journeys, I will continue to share materials and news on the eBOIARDO website: edblogs.columbia.edu/eboiardo/.

One can find information about the principal Sicilian puppet theater companies directly on their websites and/or Facebook pages:

Palermo

Mimmo Cuticchio's [Associazione Figli d'Arte Cuticchio](#) (Facebook page);

Enzo Mancuso's Teatro Carlo Magno, [Figli d'Arte Mancuso](#) (Facebook page);

Associazione culturale Franco Cuticchio Figlio d'Arte (Facebook page);

Salvatore Bumbello's Compagnia Opera dei pupi Brigliadoro (Facebook page);

Teatro dei Pupi Famiglia Argento (Facebook page);

[The Antonio Pasqualino International Puppet Museum](#) also has a stage where puppet theater companies have performed through the years. Currently, Salvatore Bumbello regularly performs there.

Catania

[La Marionettistica dei Fratelli Napoli](#) (Facebook page);

Siracusa

Alfredo Mauceri's [La Compagnia dei Pupari Vaccaro-Mauceri](#) (Facebook page)

[Daniel Mauceri Arte Pupara](#) (Facebook page)

Lampedusa

Giacomo Sferlazzo's [Teatro Brandimarte](#) (Facebook page)

Alcamo

Salvatore Oliveri's Compagnia Opera dei pupi siciliani Gaspare Canino (Facebook page)

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