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YEAR OF ITALIAN CULTURE

June 2013 **FROM ITALY**

# INNER VOICES



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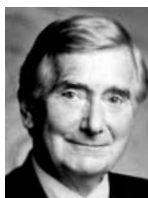
## A MESSAGE FROM



**Barbara Gaines**  
Artistic Director



**Criss Henderson**  
Executive Director



**Raymond F. McCaskey**  
Chair, Board of Directors

## DEAR FRIENDS

We are honored to commemorate the Year of Italian Culture in the United States by welcoming back to our stage Italy's renowned Piccolo Teatro di Milano-Teatro d'Europa along with Teatro di Roma and Teatri Uniti. It is our great pleasure to participate in this nationwide celebration of Italy's rich cultural traditions, made possible through a partnership with the Italian Ministry of Cultural Affairs and Italian Cultural Institute of Chicago.

*Inner Voices* marks our eighth World's Stage Series production this season—a program dedicated to bringing the world's most exciting theatrical events to Chicago audiences and presenting Chicago Shakespeare's work abroad. This year alone, CST has engaged leading artists from Australia, Belarus, England, Germany, Scotland and South Africa—not to mention the company of fourteen celebrated Neapolitan actors you are about to see today.

But this is just one aspect of the broad spectrum of work produced on our stages, in our local communities and at festivals around the globe. In addition to *Inner Voices*, this summer the CST-commissioned *Othello: The Remix* continues performances in the theater Upstairs before returning to London where it debuted last year at Shakespeare's Globe; CST Family presents *Shrek The Musical* on this very Courtyard Theater stage; and our Chicago Shakespeare in the Parks program will tour *The Comedy of Errors* to eighteen Chicago neighborhoods.

We hope to welcome you back soon to our global theater, reflective of this world-class city that we call home.



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# About CST

Chicago Shakespeare Theater (CST) is a leading international theater company, known for vibrant productions that reflect Shakespeare's genius for intricate storytelling, musicality of language and depth of feeling for the human condition.

Recipient of the Regional Theatre Tony Award, Chicago Shakespeare's work has been recognized internationally with three of London's prestigious Laurence Olivier Awards, and by the Chicago theater community with seventy Joseph Jefferson Awards for Artistic Excellence. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to producing extraordinary productions of classics, new works and family fare; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series.

At its permanent, state-of-the-art facility on Navy Pier, CST houses two intimate theater spaces: the 500-seat Jentes Family Courtyard Theater and the 200-seat Carl and Marilyn Thoma Theater Upstairs at Chicago Shakespeare. Through a year-round season encompassing more than 600 performances, CST leads the community as the largest employer of Chicago actors and attracts 200,000 audience members annually—including 40,000 students and teachers through its comprehensive education programs. ■

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2013

ANNO DELLA CULTURA ITALIANA  
YEAR OF ITALIAN CULTURE



# Inner Voices

by **EDUARDO DE FILIPPO**  
directed by **TONI SERVILLO**

June 25–29, 2013

Set Design  
**LINO FIORITO**

Costume Design  
**ORTENSIA DE FRANCESCO**

Lighting Design  
**CESARE ACCETTA**

Sound Design  
**DAGHI RONDANINI**

Assistant Director  
**COSTANZA BOCCARDI**

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YEAR OF ITALIAN CULTURE

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*Teatri Uniti*

# Inner Voices

(Le voci di dentro)

by Eduardo De Filippo  
directed by Toni Servillo

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EDUARDO

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Italian Cultural Institute  
Chicago

# Inner Voices

Le voci di dentro

*by* Eduardo De Filippo  
*directed by* Toni Servillo

*set design* Lino Fiorito  
*costumes* Ortensia De Francesco  
*light design* Cesare Accetta  
*sound design* Daghi Rondanini  
*assistant director* Costanza Boccardi

*Cast*  
*Maria, waitress*  
*Rosa Cimmaruta*  
*Michele, door keeper*  
*Matilde Cimmaruta*  
*Pasquale Cimmaruta*  
*Carlo Saporito*  
*Alberto Saporito*  
*Luigi Cimmaruta*  
*Elvira Cimmaruta*  
*An officer*  
*Zi' Nicola*  
*Capa d'Angelo*  
*Teresa Amitrano*  
*Aniello Amitrano*

Chiara Baffi  
Betti Pedrazzi  
Marcello Romolo  
Lucia Mandarini  
Gigio Morra  
Peppe Servillo  
Toni Servillo  
Vincenzo Nemolato  
Marianna Robustelli  
Antonello Cossia  
Daghi Rondanini  
Rocco Giordano  
Maria Angela Robustelli  
Francesco Paglino

*stage manager* Daghi Rondanini  
*technical direction* Lello Becchimanzi  
*chief machinist* Agostino Biallo  
*dresser* Francesca Apostolico

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Piccolo Teatro di Milano-Teatro d'Europa  
Teatro di Roma  
Teatri Uniti Napoli

*photos by* Fabio Esposito

## A note greeting our audience

Welcome. If we can help accommodate you during your visit, please speak with our House Manager. For your safety, we ask that you keep aisles and doorways clear. We request that you refrain from taking any photography and other video or audio recordings of this production.



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Sotto l'Alto Patronato  
del Presidente della Repubblica

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Sua Eccellenza l'Ambasciatore  
**Claudio Bisogniero**

*You find the story of humanity in five plays*, wrote Eduardo speaking of his reflections on the human condition in post-war Italy. These plays began with *Napoli milionaria!*, continued with Filumena Marturano, *Le bugie con le gambe lunghe*, *Questi fantasmi!* and ended with *Inner Voices*. Unsurprisingly the latter play ends with a bout of aphasia: Through the brilliant character of Zi' Nicola, Edoardo states that speaking is no longer possible at the stage we have reached. Indeed Zi' Nicola's voice is only heard when he calls for a little silence.

Right from the reading stage, *Inner Voices* leaves no way out. Eduardo wrote the play straight off, in 1948. A year earlier the Piccolo Teatro opened in Milan; in 1946 Arturo Toscanini came back to Italy, after his many years of exile in America, to reopen la Scala, but also to vote in favour of the Republic. Eduardo had seen beyond into the future. He had looked closely at human nature, realizing that behind the euphoria of the reconstruction, which was followed by the economic boom, a new sort of destruction of human relations, a new nastiness was breeding. Why have we, Toni Servillo, Teatri Uniti and Teatro di Roma all felt a shared need to stage *Inner Voices* at this particular moment in time? The ruins that surround us are new, maybe less tangible but more profound. *It is pointless to talk when no one listens*, said Eduardo at his most bitter, when writing *Inner Voices*. But he felt the insuppressible need to express this bewilderment with the clear, harsh words of the theatre. With Toni Servillo it has been our intention to make these *Inner Voices* heard, first, in Italy and then abroad, and we are proud to take part in the 2013-Year of Italian Culture in the USA events. Theatre, music, cinema, figurative arts and design have always expressed the best of Italy internationally. The Piccolo, *Theatre of Europe*, as the name suggests, with the 25 languages used in its performances and the 51 countries visited, has always believed in a theatre that speaks to a universal public. We do not consider ourselves simply ambassadors of our country: we bring our performances and with these our idea of theatre to those who share our values. The forty year twinning between Chicago and Milan could be seen as a mere formality, or as the expression of standards shared by two cities that have known how to make the very most out of the differences the world sets free. This is why we are delighted to be back with the theatregoers of Chicago, who gave such a warm welcome to our *Arlecchino* in 2005 and are greeting us once again at the Chicago Shakespeare Theater.

**Sergio Escobar**  
*Director of the Piccolo Teatro  
di Milano-Teatro d'Europa*

Eduardo: great tradition, great innovation.

Inner Voices: voices it is wise to listen to, in a world of shouting and confusion, where everything is a party, uproar, fireworks... Where it is pointless to speak because no one listens... The voices of silence, the voices of the profound.... Inner voices... The voices of Being.

Eduardo explained how uncle Nicola really existed; he wasn't an invented character. He had found the story in an article which spoke of a Neapolitan "fireworks man", describing the art in great detail. The man was the poet of fireworks.

Eduardo needed a character to represent Wisdom (and wisdom cannot speak), the fireworks man sprang to mind. The Piccolo di Milano, where the great art of directing started in Europe.

Toni Servillo and his "Teatri Uniti". Milan and Naples. Rome could not be left out.

"Unite for strength" is the message in these wretched, confused and noisy times. Times when the theatre, whispering quietly, says The Human Being with its uncertainties.

**Gabriele Lavia**

*Director of the Teatro di Roma*

*Inner Voices from Marseilles to Chicago, via Naples, Milan and Rome.*

*Inner Voices* marks the return of Toni Servillo as actor and director of playwright Eduardo De Filippo's work. It comes ten years after the success of *Saturday, Sunday and Monday*, once again in association with the Piccolo Teatro di Milano, a partnership that was successfully consecrated by the international success of Goldoni's *Holiday Trilogy*. It is confirmation of how Edoardo's voice is still contemporary and how he has fully earned his place among the great European playwrights of the second half of the twentieth century, less heir to Pirandello and his predecessors than forerunner of the limpid theatrical thinking that, through Samuel Beckett and Harold Pinter, leads to Tadeusz Kantor. Right from the first rehearsals in the historic San Ferdinando Theatre in Naples, home to Eduardo De Filippo, the very evident theatrical epiphany of brothers Toni and Peppe Servillo inevitably recalls Leslaw and Waclaw Janicki, the disturbing twins in *Dead Class* and other masterpieces by Kantor. Since its first performance in 1948, *Inner Voices* is there to remind us that clarity of expression is a necessary reaction to the confused language that surrounds us and oppresses us from every corner.

**Angelo Curti**

*President Teatri Uniti, Naples*

# Conversation with Toni Servillo

by Gianfranco Capitta

*The play Inner Voices is exactly 65 years old. Written in Milan in 1948 over a few days (or maybe, as legend has it, in just 17 hours) by Eduardo, who had just staged another new piece, La grande magia. It had closed fast, not because it was unsuccessful, but officially, the author explained, because his sister Titina had fallen ill and no one else but she could play that part. But in the memory of the audience, Inner Voices continues to be associated to the two television adaptations written later by Eduardo himself. Both great successes with audiences (a copy of only one remains. The first, from the '60s has been lost), which highlighted the comic and even surreal aspect of the story.*

*Capitta: Eduardo staged this play very frequently but later it was not often staged, now, under Toni Servillo, it takes on darker and less geometric tones, returning 65 years later to occupy an "uncertainty" that likens the situation today to the post-war period.*

SERVILLO: It is true, I have kept quite far away from the television version, which was somehow "softened up" compared to the dark force of the text. Among other things, I'm really excited to do the final rehearsals of the show at the San Ferdinando, in Naples: this was where I used to come when I was very young with my father and the rest of the family to see the great Eduardo. This was his home, and for us his temple. This is where I discovered his theatre, and the theatre as language. The decision to play the leading roles of the two brothers with my own brother Peppe has had a surprising effect, very intense even for us. It puts the relationships in this piece in a special light, as it does the implications of the family. The comments regarding the respect, honesty, plain speaking, the "cheating" that there is in language, compared to dreams and to what is true, and which reveals, precisely because we are speaking of dreams, that everything is rotten. Alberto, my character, undergoes, as the story develops, a sort of progressive "Zi' Nicolizzazione" (meaning that he becomes more and more like Uncle—Zi—Nicola, who sits locked in a dark corner of the house without speaking). Alberto brings about the action through accusations which stem from the dream, involving the family who live in the same building, but then when he realizes that it's merely the result of a dream, he sees that the consequences change everyone's relationships: the dream automatically becomes reality, almost against his will. So much so that the members of that family go to him and accuse each other of the "misdeed".

*Capitta: The way the dream overlaps with reality, consciously and in such a way that the characters are influenced by one another, is a deliberate shift away from what some critics see in Eduardo's production as a Pirandellian feature, at least in terms of how he influenced his theatre.*

SERVILLO: This clearly distinguishes him from the De Chiricolike (Giorgio De Chirico, 1888-1978; metaphysical painter and artist, ed) mannequins of Pirandello (Luigi Pirandello, 1867-1936; Italian writer and playwright, Nobel Prize in Literature 1934, ed). Here it is the dream that produces reality, as Garboli said (Cesare Garboli,

1928-2004; Italian writer and critic, ed), the dream sits alongside the reheated pasta served at breakfast, it lies deep down. It is not a matter of conscience, although the moral issue is very important. Here, this great national author is "the last representative", to quote Ronconi (Luca Ronconi, director and since 1998 artistic director of the Piccolo Teatro), of the great popular theatre, a theatre that was born as a reflection of the country, in the same way as great literature reflects its own nation. Being the intellectual he was, he felt that after the hopeful ending of Naples millionaire! (1945, ed) with the famous phrase "Ha da passa 'a nuttata" (The night has to pass, ed) not at all comforting because the play was written right there, in a city gutted by bombing, he understands three years later, in '48, that the rubble is moral rubble. He foresaw this in the other play in the character of Amalia, in Settebellezze, and in the smuggling, but here those

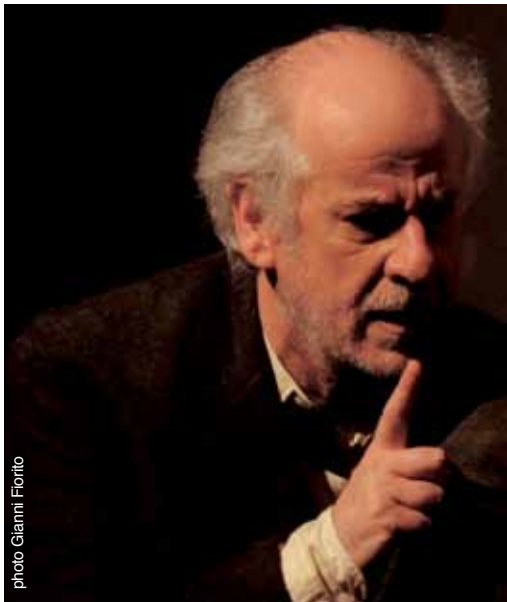


photo Gianni Florio

characters that somehow represented a people, become a kind of atomization of conscience. The conscience becomes degraded: self-esteem, esteem between people, languages are muddled, the language of reality and that of the dream short circuit. All to the detriment of understanding: this is the leitmotiv of Zi' Nicola.

*Capitta: Why did you feel the need to choose Inner Voices, which meant digging pretty deep to restore it with all its implications to the public of today?*

SERVILLO: My interest in the play has two aspects that I could define summarily one of content and one of form. The first relates precisely to the fall into the abyss of a largely already compromised reality. The second is the "confusion" of languages that happens through sleep and waking as it does through the different generations. And this need that between dream and sleep on one hand and the state of being awake and the reality on the other causes a fact to emerge very clearly: a powerful demand that appears at the end. Eduardo gave a beautiful definition of Zi' Nicola: "I made him speak with fireworks because wisdom is dumb", and at one point



he makes him decide to die because he does not want to talk anymore. The tension for clarity that remains becomes a pessimism in Alberto which is inherited from Zi' Nicola. As to the second aspect, it is that the text has the form of a "canvas", written in the heat of the moment, in a very short time, out of necessity, the work of a great comedian. Apparently "incoherent", full of "gaps", often interpreted as improvisational theatre, which, more than other texts, offers my way of doing theatre a great responsibility to the actor. But there is an important difference with the other play by Eduardo that I staged, *Saturday, Sunday and Monday*, set instead in dramatic perfection, and that I continue to sustain acts as a vehicle for another aspect that is particularly dear to me in Eduardo's theatre: his extraordinary ability to express the drama of normality, perhaps even the tragedy that is inherent in normality. In *O*, which



seems like an improvisation on the theme of dream and reality, reliant on the expertise and strength of the actors, it seems to me that Eduardo is able to pin down the monstrous aspects of the obvious rather than the tragedy of normality. This to me is a very interesting difference between the two plays. In one there is the story of the tragic in normality, which takes place over one weekend, from Saturday to Monday, here, in a text that seems "incoherent" in its continuous alternation between dream and reality, in those little characters, the neighbours of the Cimmaruta or the two miserable brothers, Eduardo flushes out the monstrosity that lurks in their obviousness. Which is one of the great interests of modern day life.

*Capitta: What you are saying is that the horror that overflows from these insignificant families in the small post-war tenement is, ten years later in Saturday, Sunday and Monday, somehow crystallized in the small bourgeois dining room of a certainly richer apartment block, and that Eduardo finds himself forced in some way to come to terms with it.*

SERVILLO: True, but in *Inner Voices* it is clear that the whole life of a city and a country is affected by the war that has just ended. On the other hand for us who believe in the theatre, I think we should have this right, and this strength. Today we do not only appeal to the material ruins of a country emerging from war, but to the more general "moral" ruins, from which we see this country unable to escape on a daily basis. This makes it urgent for a kind of alarm to come forth from this stage, one that breaks through the formal setting even if it rocks the boat.

*Capitta: Curiously, although, in a way, going backwards with Edoardo's dates, yours looks like an escalation, a careful focusing on certain themes. From merciless criticism of the booming sixties, you seem to go back to the root of certain evils that thrive in the deeper layers of social consciousness. At the same time, Pirandello out of the way, the universal despair of Beckett might pop out... in the environmental dirt, in an "impromptu", no longer that of Ohio.*

SERVILLO: My character, Alberto Saporito, is very interesting, because he wants to give a more universal explanation to the unhappiness of others, which the Cimmaruta gradually show him. The attention that he has for the individual is not dictated by a desire to help, but rather to bring that person, and himself, into the area where he can separate true from false. In an area where his own wounds, pain, frustration, traceable in the personalisms of each of them, have no importance for him. The fact that the wounds of others are as important as his own, does not bring consolation, either for himself or for others. He cares only to establish the truth, or rather where the dream has become confused with the truth. In this respect, he is a lone hero. Who understands, dramatically, when he does understand that he is like the others. In the text there is a skilful and deliberate interplay between language and dialect. Alberto Saporito uses dialect when he accuses the family, in a hallucinatory state, using phrases that almost seem those of an obsessed priest, a man possessed. But in the final tirade on respect, to document this universal conscience, he uses language (Italian), so as to make the third act the court of conscience. We move away from the house of the family, stereotypes of the obvious and its monstrosity, from that archive of shadows and banality that is the home of two brothers with their chairs for rent (the only spectacular residue left of their father's entrepreneurship, but also the treasure trove of Eduardo the child's memories and of he whose childhood was spent there). The third act and the use of the language quickly transport us into an entirely different place, which is a real tribunal of the conscience. It is perhaps the most fascinating side of this anti-hero who always looks at the personal facts but with the desire to bring them back to universality. Which is an issue that is still very pertinent today. Eduardo always said that his theatre was based on the clash between the individual and society, and this attention to "detail" of Alberto Saporito is clear confirmation of this. It is what makes Eduardo still modern today. (Naples, Teatro San Ferdinando, March 9, 2013)

*Translated by Isobel Butters*

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# Inner Voices

(Le voci di dentro)

by Eduardo De Filippo

directed by Toni Servillo

photos by Fabio Esposito

## Synopsis of the play

Alberto Saporito lives with his brother Carlo and his uncle Nicola, who, from a kind of mezzanine communicates with Alberto only by letting off bangers and firecrackers. The Saporito brothers' home is full of chairs, carpets, and old furniture that they often hire out for religious festivals, trying to earn their living. Suddenly, Alberto convinces himself that a crime has taken place in their neighbours', the Cimmaruta, apartment: they have killed Aniello Amitrano, Alberto's friend, and have hidden the body in the kitchen. In reality Alberto simply dreamt the episode, but it was such a vivid and realistic dream that he is convinced that it all really happened. Alberto reports the Cimmarutas to the police. The Cimmarutas are arrested and then immediately released: in the place indicated by Alberto there is obviously no trace of the body. Alberto then understands, too late, that this was all the fruit of a dream, and his problems begin: he risks arrest for false testimony, and his brother Carlo is pressing him to sign a document with which, in the event of Alberto's arrest,



would assign him responsibility for their entire "patrimony" of old furniture. Once home, the Cimmarutas paradoxically convince themselves that the homicide of Aniello Amitrano has really been committed by one of them, and they begin to accuse each other. In reality, feelings of hate and rancour flow between the family members: Pasquale is sure that his wife Matilde, passing herself off as a fortune-teller, really works as a prostitute – to make matters worse, "working" from home and in plain sight of all. Matilde shuts him up by maintaining that it is thanks to her "activity" that the family gets by. Luigi, their son, suspects that his Aunt Rosa, who lives with them and makes soap and candles, is a kind of "saponifier", and that she killed Amitrano (transforming his body into soap); Matilde suspects Pasquale; their daughter Elvira and Aunt Rosa both suspect Luigi. If this wasn't all enough, Teresa Amitrano, the wife of the "victim", visits the Saporitos, weeping over the death of her husband and calling for the punishment of the murderers. Uncle Nicola screams for peace and dies launching his final firework. Michele, the

porter, tells Alberto that he has overheard Carlo planning with the rag-and-bone man to sell everything: Carlo is sure that the police will arrest Alberto before the end of the day and he has therefore decided to take advantage and cash in as quickly as possible on the profits from the sale of the "family" furniture. Maria, the Cimmarutas' maid, also warns Alberto: the family, using the excuse of inviting him to the countryside, have decided to kill him and encourages Alberto to escape. But, in a twist of events, Aniello Amitrano reappears, alive and well: he had gone to visit an aunt in Caserta, he had fallen ill and had stayed with her until his recovery, all without letting his wife know, as they had argued just before his departure. No murder, no victim, except the faith in one another. Alberto Saporito finally reflects on the corruption of human relationships and the abyss into which humanity has fallen. He realises how wise was his uncle Nicola, who, years ago "stopped talking, not because he was mute, but because the world had gone deaf".

*Translated by Isobel Butters*









# Toni Servillo

Toni Servillo is one of Italy and Europe's most popular and most refined actor/directors.

Born in Afragola (Na), he was the founder of the Teatro Studio of Caserta (1977) and Teatri Uniti (1987). He has staged numerous authors including De Filippo, Pirandello, Viviani, Moscato, Molière, Marivaux, Omero, Marcoaldi, Trevisan and Goldoni, and has directed operas by Mozart, Mussorgsky, Strauss, Rossini and Beethoven. In film he has worked with some of the most important Italian and European directors including Mario Martone, Paolo Sorrentino, Matteo Garrone, Nicole Garcia, Theo Angelopoulos and Marco Bellocchio. His major successes on the stage include Moscato's *Rasoi*, *Saturday, Sunday, Monday* by De Filippo, *Tartuffe* and *The Misanthrope* by Molière, *False confidences* by Marivaux, *The Holiday Trilogy* by Goldoni (a coproduction with Piccolo Teatro di Milano, in tournée in 2009 at the Lincoln Center, NY). His numerous

film awards include: David di Donatello and Nastro d'Argento as best leading actor for *Le conseguenze dell'amore* (*The Consequences of Love*) by Paolo Sorrentino (2004); David di Donatello as best leading actor for *La ragazza del lago* (*The Girl by the Lake*) by Andrea Molaioli (2007); EFA (The European Oscar) as best actor for *Gomorra* by Matteo Garrone and *Il Divo* by Sorrentino (both award winners at the Cannes Film Festival 2008).

Among his most recent film appearances, *Bella addormentata* (*Dormant Beauty*), directed by Marco Bellocchio (2012), *È stato il figlio* (*It Was the Son*) by Daniele Cipri (2012), *Viva la libertà* by Roberto Andò (2013) and *La grande bellezza* (*The Great Beauty*) by Paolo Sorrentino (official selection, Festival de Cannes, 2013). He has also been directed by Antonio Capuano, Elisabetta Sgarbi, Fabrizio Bentivoglio, Stefano Incerti, Claudio Cupellini.





# Eduardo De Filippo

*I was born in Naples on 24 May 1900, from the union of the greatest actor-writer/director and Neapolitan comedian of the period, Eduardo Scarpetta, and Luisa De Filippo, unmarried. It took me some time to understand the circumstances of my birth because at that time children were not as quick and arrogant as those of today and when, aged 11, I discovered I was "the son of an unknown father" it was a big shock for me.*

The Scarpettas were a prototype of the "extended" family.

A father to numerous illegitimate children, some recognized, others not, the Neapolitan actor was nevertheless an attentive parent, careful not to deprive any one of his children of what might be useful to their growth and education. Eduardo made his debut as a child actor in 1904, in his "uncle's" theatre company. In 1913 he joined the company of his half-brother Vincenzo Scarpetta, who founded his own group after his father retired in 1909. With him he staged one of his first works, *Man and Gentleman*, which debuted in 1924 under the original title *Ho fatto un guaio? Riparerò*. With his brothers in 1929 Eduardo founded the company "Il



Teatro Umoristico di Eduardo De Filippo con Titina e Peppino" then "Il Teatro Umoristico I De Filippo". In 1931 in Naples they staged *Christmas at the Cupiello's*. Although during the Fascist period Eduardo often clashed with the harsh censorship of the regime, the company continued to tour with great success. 1934 was a key year: Eduardo made his debut in Vienna in *Tonight we improvise* and earned definitive recognition in Italy when he won over the difficult Milanese audiences. After the liberation of Rome and the death of his mother in 1944, Peppino left the company. Eduardo founded Il Teatro di Eduardo, staging the following year *Napoli Milionaria!*. In 1947 he met his second wife Thea Prandi, mother to his children Luca and Luisella. The following year he bought the bombed-out Teatro San Ferdinando. The theatre, restructured at his own expense, was inaugurated in 1954. These were years of great success (among the most important works of the period *These ghosts!* and *Filumena Marturano*, 1946, *Lies with long legs*, 1947, *La grande magia* and *Inner Voices*, 1948, *Saturday, Sunday and Monday*, 1959, *Mayor of Sanità alley*, 1960), but also of sadness and huge family tragedies: in 1960 his daughter Luisella died, and in 1961, his wife Thea Prandi, and his sister Titina on

Christmas Day 1963. In 1973 he wrote his last play, *Exams never end*. In 1974, while the play was running, he felt the first symptoms of the heart failure that forced him to suspend his performances. On 5 March he was fitted with a pacemaker, and although by 27 March he was back on stage his artistic activities began to dwindle. In 1977 the University of Birmingham awarded him an honorary doctorate in Literature. In 1981 he was appointed Senator of the Italian Republic. His last public appearance was in August 1984 at the Festival of Taormina. He died in Rome on 31 October that year. Inner voices has a history all of its own. In October 1948, Eduardo was to stage *La grande magia* at Teatro Nuovo in Milan. His sister Titina, who had a key role in the play, became seriously ill and the show had to be stopped. To honour his commitment to the theatre, Eduardo wrote a new play in just seven days. The result was a true masterpiece, *Inner Voices*.

*Translated by Isobel Butters*

# Press Reviews

## Divine Comedy

In the cinema he is known for his strength as an actor and his ability to immerse himself in the most tortured of characters. Sarcastic, sully, whining or washed-out, here he fills the role of a man who does not like his neighbours. A feast for the eyes and ears which is not to be missed. Far from the businessman of *Gomorra*, who buried toxic waste, and from the shady politician Andreotti in *Il divo*, here he plays a simpleton who one day, more out of boredom than spite, accuses his neighbours of murder. As time goes on, he understands that there has been no murder, other than of the trust between people, that no-one is an assassin, other than of peaceful cohabitation, and that it is often better to remain buried in ones dreams than to face reality.

### *A living language*

Adapting a play by the great Neapolitan playwright Eduardo De Filippo, Servillo returns to his first love, directing, whilst maintaining his identity as one who has always lived in the Neapolitan countryside. We find him here in the aftermath of the Second World War, lost of defeat, the fresh memories of the fascist informants and the inability to look to the future. As a director, Servillo shines for his winning attitude, for which Naples "understands more that one sees". Suddenly, the simple costumes serve only to define the era, in the same way that the minimalist scenery enhances the musicality of the Neapolitan dialect. A dialect which Servillo and the dozen actors who accompany him (among them his real-life brother, Peppe, a perfect bigot, more suited to scrounging than bowing) play with, dragging the words and transforming the constantans to better prolong the vowels. Although the subtitles at times delay the reactions of the audience by a few moments, they are reduced to a minimum, just enough to help follow the conversation without interfering with the acting.

Apropos the acting: Servillo stands out for all that he is, one of the most talented Italian actors, able to transmit to all the lowliness of humanity of the post-war period simply by holding his head in his hands. Supported by a razor-sharp piece and surrounded by talent, he is divine.

**Paul Goiffon** "*La Marseillaise*", 22 March 2013

## The restless sleep of monsters

Servillo is great, holding true to Eduardo's important lesson, that theatre is *written* on the stage. Away with any temptation for a Pirandellian twist, if ever there was one; away with realism, negated in any case by the dreamlike quality of the piece and the abstract style of the scenery designed by Lino Fiorito—neutral walls which seem to absorb the few functional pieces of furniture, groups of chairs which appear transparent and give a further touch of surrealism to the house/warehouse of the Saporito brothers, extremely poor heirs to an antique and florid business of party furnishing. We are before a deforming mirror and the twisted image that we see reflected interrogates us. It speaks of the banality of evil. Here there is no "good soul" left, no god will descend from the heavens to save us. There is no consolation, not even for the great inventiveness of Uncle Nicola who in solitary protest against humanity has chosen not to speak any

more and has gone to exile in a mezzanine from where he communicates with flares, firecrackers and occasionally spitfire. Even in this character, in his denouncement of the sickness of words, there lies only the chill of misanthropy. That this negative thought, this existential pessimism that runs through all post-war Eduardian theatre takes form in a farce is of no surprise. One laughs because it is impossible not to when faced with the mastery of the company staged by Servillo—what can we say of the star and director? A glance, a blink of an eyelid is enough... a skill rooted in a tradition which is so alive and explicit that the few moments of true melodrama can be forgiven. But from "within", and for the *alienation* created by the farce which can not be pinned to a single moment in history or a particular social situation, one hears a disturbing screech. Molière is not far away—Servillo, a methodical follower, knows this well.

**Gianni Manzella** "*Il manifesto*", 30 March 2013

## "Inner Voices". Between dreams and reality with the Servillo brothers

"The tragedy of Italy is not having revolted, of not having killed the father, as Umberto Saba said, and suddenly we have become fratricidal"—this is one of the acute considerations that Toni Servillo makes on the ethical dispute between what is admissible and what is not in the post-war period lived by our country as described by Eduardo De Filippo in *Inner Voices*. "For a certain loss of sense and rules of civil living, the people of today have also fallen into a relationship crisis from which it seems difficult to escape" says Servillo, who returns after 11 years to take on Eduardo, after the exceptional *Saturday, Sunday and Monday*. The opportunity here is provided by a weaving of nightmares and evil deeds presumed real, in a climate of monstrosity and restless sleep. "Alberto Saporito, my character, unmasks his own guilty conscience and that of everyone else when he accuses a neighbouring family, which he sees as irrefutably guilty, of a crime, a crime which he then realises he has only dreamt of. It is however too late, and the bad situation creates further reciprocal suspicions, accusations and betrayal". Here it is, an intense theme of *Inner Voices*: disloyalty, u-turns, mistrust, even between relatives or cohabitants. The highly effective coup de théâtre of the actordirector is in having seen that here, in this disturbingly *unorganic* and deliberately *suspended* pièce by Eduardo, his real brother Peppe Servillo, musician and singer, could make his theatrical debut at his side, in the role of Carlo Saporito, bringing reality to the same level (if not superior to) the virtual story on stage. "We almost seem like twins. It is really great fun". The emotion comes also from a shadow of dramaturgic rivalry, for the fact that Carlo (Peppe) would take Alberto's (Toni) place when the latter risks imprisonment. Returning to the theatre after his important and highly praised work in the cinema, such as *Viva la libertà* by Roberto Andò, and eagerly awaited in Paolo Sorrentino's *La grande bellezza*, to be presented at Cannes, Toni Servillo, in *Inner Voices* also directs a troupe which is rich with talent and depth, including Chiara Baffi, Gigio Morra, Betti Pedrazzi, Daghi ondanini—the latter in the role of Uncle Nicola, who prefers to remain silent, speaking with firecrackers, leading us to consider how certain current affairs leave us speechless.

**Rodolfo Di Giammarco** "*La Repubblica*", 30 April 2013

*Translated by Daniel Clarke*



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# Profiles

## EDUARDO DE FILIPPO

(Playwright) born in Naples on May 24, 1900, was the out-of-wedlock son to the greatest actor/writer/director and Neapolitan comedian of the period, Eduardo Scarpetta. Raised by his mother Luisa De Filippo, he discovered when he was eleven years old that he was "the son of an unknown father." Mr. De Filippo made his debut as a child actor in 1904, in Eduardo Scarpetta's theater company. In 1913 he joined the company of his half-brother Vincenzo Scarpetta. In 1929 he founded the company Il Teatro Umoristico di Eduardo De Filippo con Titina e Peppino (his brothers) subsequently named Il Teatro Umoristico De Filippo. In 1931, in Naples, they staged *Christmas at the Cupiello's*. 1934 was a key year: Mr. De Filippo made his debut in Vienna in *Tonight We Improvise* and earned recognition in Italy when he won over the difficult Milanese audiences. In 1944, his brother Peppino left the company and Mr. De Filippo founded Il Teatro di Eduardo, staging *Napoli Milionaria!* the following year. Purchasing the bombed-out Teatro San Ferdinando at his own expense he restructured the building which was inaugurated in 1954. These were years of great success for the company. The most important works of the period include: *These Ghosts!*, *Filumena Marturano* (1946), *Lies with Long Legs* (1947), *La grande magia and Inner Voices* (1948), *Saturday, Sunday and Monday* (1959), and *Mayor of Sanità Alley* (1960). In 1973 he wrote his last play, *Exams Never End*. He felt the first symptoms of heart failure during a performance in 1974 that forced him to suspend his work as an actor. In 1977 the University of Birmingham awarded him an honorary doctorate in Literature.

He was appointed Senator for life in 1981, died in Rome later that year on October 31.



## TONI SERVILLO

(Director/Alberto Saporito) Toni Servillo is one of Italy and Europe's most popular and most distinguished actor/directors. Born in Afragola (Na), he was the founder of the Teatro Studio of Caserta (1977) and Teatri Uniti (1987). He has staged numerous authors, including De Filippo, Pirandello, Viviani, Moscato, Molière, Marivaux, Omero, Marcoaldi, Trevisan and Goldoni, and has directed operas by Mozart, Mussorgsky, Strauss, Rossini and Beethoven. In film he has worked with some of the most important Italian and European directors, including Mario Martone, Paolo Sorrentino, Matteo Garrone, Nicole Garcia, Theo Angelopoulos and Marco Bellocchio. His major successes on the stage include: Moscato's *Rasoi, Saturday, Sunday, and Monday* by De Filippo, *Tartuffe* and *The Misanthrope* by Molière, *False Confidences* by Marivaux, and *The Holiday Trilogy* by Goldoni (a co-production with Piccolo Teatro di Milano, on tour in 2009 at Lincoln Center, NY). His numerous film awards include: David di Donatello and Nastro d'Argento Awards as Best Leading Actor for *Le conseguenze dell'amore* by Paolo Sorrentino (2004); David di Donatello Award as Best Leading Actor for *La ragazza del lago* by Andrea Molaioli (2007); EFA (the European Oscar) as Best Actor for *Gomorra* by Matteo Garrone and *Il Divo* by Sorrentino (both award winners at the Cannes Film

Festival 2008). His most recent film appearances include: *Bella Addormentata*, directed by Marco Bellocchio (2012), *È stato il figlio*, by Daniele Cipri (2012), *Viva la libertà* by Roberto Andò (2013) and *La grande bellezza* by Paolo Sorrentino (official selection, Festival de Cannes, 2013). Mr. Servillo has also been directed by Antonio Capuano, Elisabetta Sgarbi, Fabrizio Bentivoglio, Stefano Incerti and Claudio Cupellini.



## LINO FIORITO

(Set Designer) Born in Ferrara in 1955, Mr. Fiorito lives between Naples and Cologne. An atypical figure in the Italian artistic panorama, since 1980 he has been part of the group Falso Movimento. He alternates his work for the visual arts (among his numerous projects, the creation, together with other artists, of the gallery Ibra Duarte in 1986 is particularly memorable) with cinema and theater, designing a personal method of treating the visual and scenographic dimensions of the projects in which he participates. In the theater he has created sets for Mario Martone, Toni Servillo, Scimone Sframeli, Andrea Renzi, Francesco Saponaro and L'Orchestra di Piazza Vittorio. For the cinema he has created sets for various films under the direction of Paolo Sorrentino, Antonio Capuano and Stefano Incerti.



# **ORTENSIA DE FRANCESCO**

(*Costume Designer*) Ms. De Francesco has worked as a costume maker in both theater and opera with Toni Servillo, Mario Martone, Andrea Renzi, Valerio Binasco, Mario Tronco and l'Orchestra di Piazza Vittorio. For the cinema she has created costumes for Pappi Corsicato, Fabrizio Bentivoglio, Paolo Sorrentino, Mimmo Paladino, Marco Risi and Stefano Incerti.



# **CESARE ACCETTA**

(*Lighting Designer*) Mr. Accetta moved towards photography in the 1970s, and his work followed the history of Italian experimental theater for a period of twenty years, meeting and collaborating with its most prominent figures. Alongside his creative activities interpreting the works of numerous scenographic artists, he started working increasingly on independent productions, with figurative works in both collective and personal exhibitions. In the field of photography, over time Mr. Accetta took on other professional roles, including lighting designer, which allows him to participate in the setting up of art exhibitions, event illumination, and lighting for theater productions, operas and concerts. He is involved in video and film production, and has received important industry recognitions in the role of director of photography.



# **DAGHI RONDANINI**

(*Uncle Nicola/Sound Designer/Stage Manager*) Mr. Rondanini collaborated first with the Falso Movimento group and then with Teatri Uniti for the creation of soundtracks and as chief sound technician. Over the last few years he has worked with musicians such as Peter Gordon, Alvin Curran, Franco Battiato, Giusto Pio and Steve Lacy. In the field of cinema he has worked on the soundtracks of a number of films by Mario Martone, Paolo Sorrentino, Antonio Capuano and Stefano Incerti, winning four Ciak d'oro Awards in the category of live recording.



# **COSTANZA BOCCARDI**

(*Assistant Director*) Born in Florence in 1966, and a literature and philosophy graduate of DAMS in Bologna, Ms. Boccardi holds a diploma in directing from the Paolo Grassi Civic School of Dramatic Arts, Milan. She has attended advanced courses in theatrical management run by the Ente Teatrale Italiano (Italian Theatrical Agency). She has been a member of the Teatri Uniti since 1988, and has worked with Mario Martone, Toni Servillo, Andrea Renzi, Paolo Sorrentino, Stefano Incerti, Matteo Garrone, Edoardo De Angelis, Ivan Cotroneo and Suzanne Bier as both director's assistant and casting director. Ms. Boccardi also works as an organizer of theatrical and dance reviews for the Ente Teatrale Italiano, the Council of Naples, the Biennale dei Giovani Artisti del

Mediterraneo, as well as various other organizations. In collaboration with the Onorivole Teatro Casertano, she was involved in the restoration and reopening of the historical Teatro Garibaldi di Santa Maria Capua Vetere.



# **CHIARA BAFFI**

(*Maria, the maid*) Ms. Baffi has worked in the theater with, amongst others, Francesco Rosi, Luís Pasqual, Luca De Filippo, Renato Carpentieri, Francesco Saponaro and Antonio Capuano. She played in *The Holiday Trilogy*, directed by Toni Servillo, and has studied with Enrique Vargas, Michele Monetta, Hassane Kassi Kouyaté, Spiro Scimone, Yves Lebreton, Laura Curino, Onorivole Teatro Casertano, Davide Iodice, César Brie, Andrea De Rosa, Leonor Loman and Alan Woodhouse. In 2008 she won the UBU Prize for Best Actress under 30, and the Eleonora Duse Prize for Best Emerging Actress. With the play *Chiòve*, in which she starred in the lead role, she won the ETI Gli Olimpici del Teatro (Olympians of the Theater) 2009 Prize for the "best innovative play" and the Associazione Nazionale dei Critici di Teatro (National Association of Theatrical Critics) Prize 2008 for the "best theatrical revelation." For television she has played a part in the cast of the fiction *La Squadra*.



# **BETTI PEDRAZZI**

(*Rosa Cimmaruta*) After graduating with a diploma from the Silvio d'Amico National Academy for Dramatic Arts in



1974, Ms. Pedrazzi has worked with Ronconi, Cobelli, Cecchi, Zucchi, Bassignano, Simone, Gagliardo, Ricordi, Salemm, Tessitore, Ghione and Martella. She works regularly in both the cinema and television with, among others, Guido Chiesa and Vincenzo Salemm. Among her more recent works are: *Saturday, Sunday and Monday, The False Confidences, The Holiday Trilogy* under the direction of Toni Servillo, *Hedda Gabler* for Carlo Cecchi, and *The Seagull* for Valerio Binasco. She has worked in radio, dubbing and theatrical management, and in 1984 founded the theatrical company Il Quadro.



## MARCELLO ROMOLO

(*Michele, the porter*) Mr. Romolo returns to work once again with Toni Servillo following the acclaimed staging of *Saturday, Sunday and Monday* in which he played a passionate amateur Pulcinella, but his professional credits extend for decades, moving from classic theater to cinema, from musicals to comedies, from avant-garde theater to television fiction, from operettas to traditional Neapolitan theater. As well as with Servillo, he has worked under the direction of, among others, Jérôme Savary, Tato Russo, Alvaro Piccardi, Renato Carpentieri, Roberta Torre, Vincenzo Salemm and Mario Scarpetta. In cinema, he has acted for Giuseppe Tornatore, Stefano Incerti, Vincenzo Salemm, Eduardo De Angelis and the Frazzi brothers; for television, as well as several episodes of *La Squadra*, he played alongside Diego Abatantuono in one of the main roles in the first Italian sitcom *Diego al 100%*. His latest theatrical work was the revelation *Jucature* by

the Catalan writer Pau Miró, directed by Enrico Ianniello, produced by Teatri Uniti.



## LUCIA MANDARINÌ

(*Matilde Cimmaruta*) Neapolitan by birth, Ms. Mandarinì, together with her husband—the famous Lello Scarano, a theatrical producer, has directed both the Politeama and Cilea theaters in Naples, as well as organizing numerous summer theatrical reviews. She has taken part in various theatrical plays, including *Novecento Napoletano, Andalusia Napoletana* and *Napoli chi resta e chi parte*. She was also director's assistant and costumer in various plays by Eduardo Scarpetta, directed by Gigio Morra.



## GIGIO MORRA

(*Pasquale Cimmaruta*) Mr. Morra graduated from the School of Dramatic Arts in Naples in 1966. He went on to become part of Eduardo De Filippo's company and, for a decade from 1970 to 1980, was part of Carlo Cecchi's Granteatro. Until 1989 he was a member of the company of Angelo Savelli. In the theater he has also worked with Maurizio Scaparro, Giuseppe Patroni Griffi, Luca De Filippo, Tato Russo, and over the last ten years with Toni Servillo (including *The Holiday Trilogy*). He has directed four plays by Eduardo Scarpetta for the publishing house De Agostini, and has acted in the cinema for Marco Bellocchio, Nanni Moretti, Lina Wertmüller and Matteo Garrone. In television he is a member of the cast of the series *Il commis-*

*sario Montalbano*, and has also acted in the successful series *Squadra Antimafia 3 Palermo oggi, Tutti pazzi per amore* and *Rebecca*. In 1982 he won the IDI Award and in 2008 the ETI GLI Olimpici del Teatro Award.



## PEPPE SERVILLO

(*Carlo Saporito*) Peppe Servillo made his debut in 1980 with the group Avion Travel. His history principally follows that of the group which, over a period of thirty years, has recorded numerous albums, gaining important acclaim. In 1998, together with the group, he took part in the Sanremo Music Festival with the song "Dormi e sogna," winning the Critics' Award and the Jury's Award for best music and best arrangement. In 2000 the group won the first prize in Sanremo with the song "Sentimento," as well as the Jury's Award, again for music and arrangement. In 2003 Mr. Servillo began a fruitful artistic collaboration with two Argentinian musicians, Javier Grotto and Natalio Mangalavite which in the years to follow resulted in the recording of two albums. In 2007 Avion Travel produced the album *Danson Metropoli—Canzoni di Paolo Conte*, which won a Gold Disc. In 2010 two films were presented at the Venice Film Festival in which Mr. Servillo acted: *Into paradiso* by Paola Randi and *Passione* by John Turturro. In the same year he acted alongside his brother Toni in *Sconcerto*. In 2011, accompanied by the orchestra Roma Sinfonietta, he was the voice of *Histoire du soldat* by Igor Stravinsky, which he also adapted into Neapolitan. The play was staged in various Italian cities including Naples, at the San Carlo Theatre. In October 2012 the album *Peppe*



*Servillo & Solis String Quartet "Spassunatamente"* debuted, an homage to classical Neapolitan culture and music.



# VINCENZO NEMOLATO

(*Luigi Cimmaruta*) Mr. Nemolato's formative years were spent in the three-year project Punta Corsara, which later became a company in which he remains a member. He has also worked in the theater with Arturo Cirillo and Maurizio Scaparro. He has worked in the cinema, directed by Ivan Cotroneo in the film *La kryptonite nella borsa* and in *Diario di una mamma imperfetta*. In 2012 he won the UBU Award for Best Actor under 30.



# MARIANNA ROBUSTELLI

(*Elvira Cimmaruta*) Ms. Robustelli was born in the world of theater and the arts into a family of scenographers and painters. She debuted as a singer at the age of five, a pupil of the Maestro Benito Nisticò. Her theatrical debut was with Maria and Valeria Tavassi, with whom she founded the Neapolitan company La Giostra. She took part in an intensive masterclass on the Strasberg Method, directed by Giorgina Cantalini and Alessia Siniscalchi, pupils of Susan Baston's Actors Studio in New York. In theater she has worked with Aldo Giuffrè, and debuted in cinema with the director Lina Wertmüller.



# ANTONELLO COSSIA

(*A Staff Sergeant*) In 1984 Mr. Cossia took up the study of contemporary dance. He participated in courses in Italy and Paris. In 1987 he was involved in the foundation of the Laboratorio Itinerante (the travelling workshop), directed by Antonio Neiviller and promoted by Teatri Uniti. As an actor both on stage and in the cinema, he has worked with directors including Antonio Neiviller, Claudio Collovà, Alfonso Santagata, Mario Martone, Stefano Incerti, Claudio Bonivento, Gianluigi Calderone, Marco Baliani, Daniele Segre, Renato Carpentieri, Ninni Bruschetta, Cristina Pezzoli and Toni Servillo. From 1995 to 2006, as director together with Raffaele Di Florio and Riccardo Veno, he created *coiadiflorioveno*, producing approximately fifteen creations and projects, all linked to a dramaturgy of places. In 2007 he wrote and played in the piece *A fronte alta*, starting a personal exploration of study and research for the staging of plays based on the works of authors such as Landolfi, Pennac and De Luca, writing and reciting a series of monologues.



# ROCCO GIORDANO

(*Capa D'Angelo*) Mr. Giordano trained with Michele Monetta's mime school and continued with FormAzione Scena, under the guidance of masters from the Lecoq school and Peter Brook's company. He has acted under the direction of Toni Servillo (a memorable experience: *The Holiday Trilogy* by

Goldoni), Salvatore Cantalupo, Anton Milenin, Francesco Saponaro and Egumteatro. He has also collaborated with Emma Dante and Giorgio Barberio Corsetti.



# MARIA ANGELA ROBUSTELLI

(*Teresa Amitrano*) Born in Naples, Ms. Robustelli was twenty years old when she moved to Paris, where she continued her study of French cinema, in particular of the new generation of young French immigrant directors who inspired her thesis. She took part in *Atelier*, directed by Jean-Paul Denizon, assistant director to Peter Brook. Ms. Robustelli is a singer and a pupil of Maestro Michael Aspinall. Her theatrical debut was with Maria and Valeria Tavassi, with whom she founded the Neapolitan company La Giostra. She took part in an intensive masterclass on the Strasberg Method, directed by Giorgina Cantalini and Alessia Siniscalchi, pupils of Susan Baston's Actors Studio in New York. She has participated in workshops directed by Anton Milenin, Giancarlo Sepe and Michele Monetta. In theater she has worked with Michele Placido, and debuted in cinema with the director Lina Wertmüller.



# FRANCESCO PAGLIANO

(*Aniello Amitrano*) In his studies Mr. Pagliano has crossed paths with Roberto Castello, Theodoros Terzopulos, Judith Malina, Jurij Alschitz and Mamadou Dioume, famous interpreter of the theater of Peter Brook. He has worked with Renato Carpen-

tieri, Enrique Vargas, Remondi and Caporossi, and in numerous productions by Teatri Uniti under the direction of Andrea Renzi and Toni Servillo (among these, *The Holiday Trilogy*).

## PICCOLO TEATRO DI MILANO—THEATRE OF EUROPE

Founded on May 14, 1947 by Giorgio Strehler, Paolo Grassi and Nina Vinchi, the Piccolo was the first, and is the most famous, repertory theater both in Italy and abroad. The idea of the founders was to create an institution funded by the State and local bodies (the Council and Province of Milan, the Lombardy Region) to be a public service necessary for the wellbeing of the citizens. "A Theatre of art for all" was the slogan which accompanied the Piccolo at the time of its creation, and today perfectly embodies its objectives: to stage quality productions aimed at as wide an audience as possible. In 1991 the Piccolo Teatro became a "Theatre of Europe." The Piccolo manages three auditoriums: the original theater (448 seats), renamed Piccolo Teatro Grassi, recently subject of a conservative restoration which "uncovered" and returned to the city the adjoining splendid cloister of the Renaissance; the experimental space of Teatro Studio (368 seats), a building that also houses the Theatrical School; and the main 968-seat theater, inaugurated in January 1998 and named the Piccolo Teatro Strehler. In more than sixty-six years of activity, the Piccolo has produced over 300 plays, 200 directed by Strehler, by authors ranging from Shakespeare (*King Lear* and *The Tempest*) to Goldoni (*Brawling in Chioggia*, *The Little Square* and above all *Arlecchino*, *Servant to Two Masters*), Brecht (*The Threepenny Opera*, *Life of Galileo*), and Chekhov (*The Cherry Orchard*). Since 1998, under the direction of Sergio

Escobar and Luca Ronconi, the Piccolo has increased its international and interdisciplinary profile, presenting itself as an ideal national and European cultural meeting point. Its stages host productions of prose and dance, reviews and cinema festivals, round tables and cultural workshops. As part of his continuous research, Luca Ronconi has proposed to the Piccolo such classics as Calderón de la Barca (*Life is a Dream*), Aeschylus (*Prometheus Bound*), Euripides (*The Bacchae*), Aristophanes (*The Frogs*) Shakespeare (*A Midsummer Night's Dream*, *The Merchant of Venice*), alternated with authors less typically staged (*Schnitzler, Professor Bernhardt*) or contemporary (*Jean-Luc Lagarce, Juste la fin du monde*, *Edward Bond, In the Company of Men, Rafael Spregelburd, Modesty and Panic*), alongside theatrical adaptations of famous novels (such as Nabokov's *Lolita*). An example of authentic theatrical experimentation was the play based on five scenarios on infinity (*Infinities*) by the English mathematician John D. Barrow, staged in a scenery warehouse on the outskirts of Milan. In the field of international activities, the Piccolo regularly hosts artists such as Peter Brook, Patrice Chéreau, Eimuntas Nekrosius, Robert Lepage, Lev Dodin, Lluís Pasqual, Ingmar Bergman, Declan Donnellan, Simon McBurney and Robert Wilson. The Piccolo has toured the world, from Russia to the United States, from China to Japan, from Europe to North Africa and New Zealand. Since 1986 the Piccolo has also operated a theatrical school, founded by Giorgio Strehler and currently directed by Luca Ronconi, who over the last few years has awarded diplomas to 198 professional actors.

## TEATRI UNITI, NAPLES

Teatri Uniti was created in Naples in 1987 through the

unification of Falso Movimento, Teatro Mutamenti and Teatro Studio, Caserta, three groups that had profoundly marked the Italian and international theatrical panorama since the second half of the 1960s, with acclaimed productions in both Europe and the USA. Under the guidance of the three founding directors, Mario Martone, Toni Servillo and the late Antonio Neiviller, Teatri Uniti took the form of a permanent workshop for the production and study of contemporary scenic art. Innovatively mixing the language of theater with that of music, the visual arts and cinema, Teatri Uniti has presented classic and contemporary works on the most prestigious stages of four continents, and has created a number of important independent films which have been received with success at the most prestigious international film festivals. The activity of Teatri Uniti, beyond making a name with important artists such as Licia Maglietta and Andrea Renzi, has received the creative participation of numerous writers and artists: Peter Gordon, Enzo Moscato, Thierry Salmon, Leo De Berardinis, Steve Lacy, Fabrizia Ramondino, Carlo Cecchi, Anna Bonaiuto, Lino Fiorito, Roberto De Francesco, Iaia Forte, Peppe Lanzetta, Cesare Garboli, Stefano Incerti, Pasquale Mari, Marco Baliani, Andrea De Rosa, Francesco Saponaro, Enrico Ianniello, Tony Laudadio, Peppe Servillo, Cesare Accetta, Agostino Ferrente, Giovanni Piperno, Massimiliano Pacifico, Enrico Ghezzi, Mimmo Paladino, Daghi Rondanini, Giovanni Cioni, Franco Marcoaldi, Fabio Vacchi, Vitaliano Trevisan, Giuseppe Montesano, Paolo Sorrentino, Iacopo Quadri, Silvio Soldini, Pippo Delbono, Fabio Tanzarella, Pau Miró, Silvana Grasso, Vladimir Denissov, Marco Lena and Giorgio Battistelli.

## TEATRO DI ROMA— THEATRE OF EUROPE

The Teatro di Roma was founded in 1964 as the Repertory Theatre of Rome, under the artistic direction of Vito Pandolfi, provisionally based at the Teatro Valle. In 1972, with the restoration of the original site at Teatro Argentina, the new director Franco Enriquez gave the Repertory Theatre its definitive name—Teatro di Roma. Enriquez promoted relations with the city and set up collaborations with various emerging theatrical groups, adding their productions to the Repertory's program. Luigi Squarzina joined the Teatro di Roma in 1976 and made the theater the driving force of the *Estatì Romane* ("Roman Summers"—an annual cultural festival which has taken place in Rome every summer since 1977), which transformed the city into a stage, enticing the citizens out into the streets to participate in collective activities in a period of fear and isolation. In 1983 Maurizio Scaparro began his project which, through a three-year program dedicated to Europe, Italy and Rome, promoted—via this "inverted pyramid"—an in-depth study of the theatrical language of the time. At the Teatro di Roma, since 1991, Pietro Carriglio has taken on various themes that he holds dear: words, the language of poetry—beginning with Dante—and tradition, because, as he himself claims, "a theatre without its own dramaturgy is a theatre without life." Luca Ronconi came to the Teatro di Roma in 1994 with all of the force of his international prestige, at a time when the theater had just become part of the Union of Theatres of Europe. It was in Rome that Ronconi directed a number of plays that had fundamental roles in his research. In 1999 Mario Martone, the new director of the Teatro di

Romano, acquired the non-traditional space of the Teatro India, thus enabling the expansion and renovation of the theater's program. Giorgio Albertazzi was the director from 2002, and among his initiatives was the creation of the XIV Festival of the Union of Theatres of Europe. Giovanna Marinelli took over the post of director in 2008, after having covered important roles within the Italian Cultural scene. Having always paid close attention to the language of the contemporary scene, from the reworking of the classics to the accompanying and support of new forms of expression, Giovanna Marinelli gave space to the educational and creative experience of theater for children, a permanent fixture of her work. With Gabriella Lavia, director since 2011, the Teatro di Roma's objective is to present the most exhilarating aspects of the classics while giving space to some of the most important "new arrivals" on the Italian and foreign scene.



## BARBARA GAINES

(CST Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). She received the Public Humanities Award from the Il-

linois Humanities Council, and is the recipient of the Spirit of Loyola Award. Ms. Gaines received an Honorary Doctorate of Humane Letters from Dominican University and an Honorary Doctorate of Fine Arts from Lake Forest College. She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She made her Lyric Opera debut directing Giuseppe Verdi's *Macbeth*.



## CRISS HENDERSON

(CST Executive Director) has produced CST's past twenty-three seasons. Under his leadership the Theater has become one of the city's major cultural attractions. Honors include the Tony Award for Outstanding Regional Theater as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson was named Arts Administrator of the Year by *Arts Management Magazine* at The Kennedy Center; was recognized among the top 40 business people under the age of 40 in *Crain's Chicago Business*; and was named Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He serves as president of the Producers' Association of Chicago area Theaters, and on the board of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year, graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.



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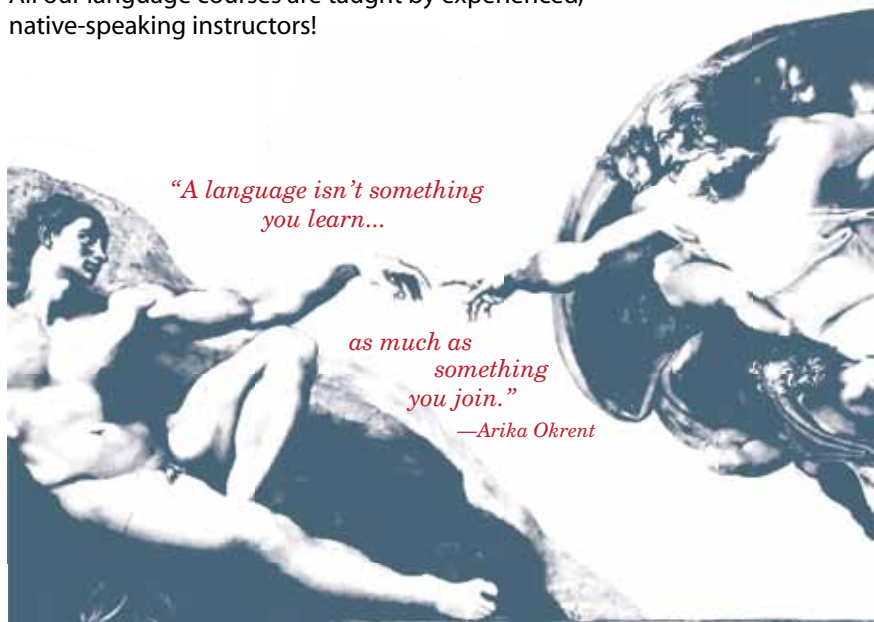
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*Reflects contributions received between May 30, 2012 and May 31, 2013*

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