

Piergiorgio Giacché
A Prologue and Three Unique Acts

In his essay Piergiorgio Giacché discusses the art of Carmelo Bene, an exception that dictates the rule, as happens in all the arts and as it is usually denied to the theatre. In painting and sculpture and poetry and literature the measurements are taken and the judgments are formed starting from the highest examples and experiments, while the theatre wants to be dejected as a “social game” or enslaved as a “public service”, where the arrogant right of the spectator hangs over the humble duty of the actor. Not a triumphant need to be but an exhausting need to become, that Carmelo Bene has pursued with greater freedom and greater height than the other artists of the twentieth century scene “all’italiana”.

Donatella Orecchia
Carmelo Bene at Beat 72 (1966-1967): The Stumbling as a Method

From December 1966 to June 1967 Carmelo Bene performed at Beat 72 in Rome. *Nostra Signora dei Turchi*, *Amleto o le conseguenze della pietà filiale*, *Salvatore Giuliano*, *Salomè*, represent an important field of investigation from several points of view: as a synthesis of Bene’s artistic career before his temporary detachment from the stage; as a new experiment of permanence in a space to inhabit (and transform), going beyond the single show; as a preamble for the “Nuovo Teatro” conference that will be held in Ivrea shortly thereafter; as an opportunity for a critical debate; as a focus on one of the liveliest Roman “cantina” in its beginnings.

Roberto Tessari
 «*Convenevoli del quotidiano fatti preghiere*».
Actor and Saint according to Carmelo Bene

In the first part of the novel *Nostra Signora dei Turchi* (1964), Carmelo Bene insists on the confrontation between the actor’s art and the condition of sanctity, focusing in particular on the paradoxical misunderstandings that could arise from an erroneous

evaluation of certain apparent similarities between the two realities. The elements that seem to homologate actor and saint are: ritualism (common to both training and asceticism), and the tension towards overcoming the operational logic of rational self-consciousness. In Carmelo Bene's vision, however, it is not a matter of confusing both an actor and a saint, but of envisaging a different concept of scenic artifex and a different concept of "sanctity": both based on overcoming the rules that encode the actor as an interpreter and the saint as a useful pawn of the ecclesiastical machine.

Sergio Ariotti

Carmelo Bene at Rai Production Center in Turin: The Case of Otello

In 1979 Carmelo Bene worked at the Rai Center in Turin for the production of an *Otello* taken from his homonymous theater show. The meeting-clash of Bene with the television media was very interesting: it revealed his extraordinary knowledge of the shooting technique but also his willingness to overcome it by experimenting with new languages. It also confirmed the magical power of player of Carmelo Bene who wanted to change the television studio into a real theater. The testimony is by Sergio Ariotti, then young Rai director.

Franco Prono

The Great Television Variety of Carmelo

In his television stagings Carmelo Bene shows that he is fully aware of the specific nature of the electronic medium, through which technical and linguistic tools he leads the destructuring of the text and the study of the *phoné* and subverts the standardized rules of television prose programs. When he intervenes as a guest on television programs of all kinds – even in the most banal and vulgar – Bene “is at the game”, imposes his histrionic presence and gives life to a Great Variety in which he highlights the irreducible contrast between the reality of his poetry and the unreality of the “imbecile” tv.

Simona Brunetti

Don Geronimo Fonati's Ascent and Ruin: A Spanish Jester in the Service of the Gonzagas

The article traces vicissitudes and journeys, which involve the Spanish jester Don Geronimo Fonati through several sovereign states of the Italian peninsula, the southern Netherlands, France and Spain in a chronological arc of almost thirty years; a period in which he is officially at the service of the Gonzagas family and Duke Vincenzo I in particular. A foul-mouthed entertainer and an impenitent gambler, don Geronimo was made sign of a certain credit in the major courts of Europe because of his privileged relation with the lords of Mantua until his sudden fall into disgrace, imprisonment and final set-aside.

Anna Laura Bellina

From Venice to Vienna: 450 Miles between Goldoni and Mozart

In 1764 Goldoni wrote his libretto of *La finta semplice* which was setted by Salvatore Perillo, a Neapolitan musician, for the Venetian theatre in San Moisè. Meanwhile

the young Mozart, teenager, wrote a new score for *La finta semplice* in 1768, that was further revised by Marco Coltellini and represented in Salzburg the next year. In 1784 Wolfgang composed the variations K 460 on *Come un agnello* from *Le nozze* by Goldoni and Sarti, quoting the aria's incipit in the last ensemble of *Don Giovanni*.

Bent Holm

Almost by Chance an Anarchist. Dario Fo between Harlequin and Avant-garde

Bent Holm's paper analyzes a famous work by Dario Fo, *Accidental Death of an Anarchist*, which was staged in 1970. The play deals with an event that actually happened the previous year: Pino Pinelli's death while he was in custody at the police headquarters in Milan. One of Holm's fundamental contentions is that Fo's political denunciation is not sufficient to explain the success of the performance. Rather, it must be sought at deeper levels than strictly ideological ones.

Roberto Alonge

Gabriele Lavia Interpretes John Gabriel Borkman. Fortunately a Comic Ibsen

The director, Marco Sciaccaluga, sets Ibsenian play in our day. The characters are on first-name terms among them. Gunhild smokes and drinks to express her state of depression. Dialogue is rewritten with colloquial cadences, not without obscene words. In conclusion, a production which wants to propose again the way of working of Ostermeier, but without the genius of the German director. However, it should be recognized that Gabriele Lavia's performance helps us to discover the ironic, desecrating dimension of Ibsenian dramaturgy. In fact Ibsen is not a serious and also a bit boring writer, as critics usually think. The audience continually laughs at the lines of Lavia, who sometimes forces the text, but more often limits himself to extracting from the text what is entirely the Ibsenian intention. Naturally, Ibsenian comic quality is only the expression of a merciless and cruel intelligence, which looks at reality, without self-consolation.

Ivan Pupo

New Grafts for L'innesto

Ivan Pupo reviews the edition of Pirandello's *L'innesto* edited by Roberto Gigliucci. The very stimulating reading of Gigliucci focuses on the presence of Darwinian suggestions and on the elements of sacred parody in the Pirandellian *pièce*. The philological work is interesting and innovative: Gigliucci chooses to publish a text different from the vulgate.