

10.12.2019

Avraze
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Sotto
Sopra



First meeting with the performers
Chiara Guidi - La terra dei lombrichi

Ideal tragedy for children → Alcestis
speaks of death with lieto fine.

Lecture to the actors by Chiara in which she
elaborates on her considerations regarding the
play and the role of the child.

Sotto-sopra up & down over & under
Alcestis acts like an earthworm.

Chiara analyses the dramatic characters and
assigns the parts to the actors. She asks the
actresses to read the first lines. Her criterion for
the choice of the actors will be the sound of their
voices. It seems that Chiara has already a
sort list of her attrici preferite! After 3-4
readings she fixes her first casting selections
for Amore, Amica and Morte. She then continues
with the selection of the Lombrico, who should
speak like a drunk Romagnolo. In search of
the two Sarte she explains that she was
inspired for their dialogue by a short story of
Chechov. The role of the Signora changes in
accordance to the spazio dello spettacolo. In
Comandini it will be a signora della pulizia.
Before assigning the role to an actress, Chiara
refers to the act of tearing the cloths in
ancient Greek tragedy as a sign of pain and
grief. This is how she conceived the idea
of the Sarte.



During the performance the children are asked to adopt a feeling, a certain ^{emotion} sentiment and write in on their chest. A role playing game between names and ^{emotions} feelings will take place at one certain point.

The three Fates are assigned and eventually the casting process is completed!

The next phase of preparation consists of a thorough getting to know of the various locations and spaces in which the performance will take place. Chiara moves her actors to the entrance hall and explains the actions that are going to take place there. Her aim is to simulate the first entrance of the children to the theatre. The actors read the introductory lines and rehearse the first scene.

The second scene at the camera della sartoria involves the children in the tearing of the cloths. The sound of tearing the fabrics is the dominant sound.

During the rehearsal Chiara comments constantly on the acting of the Sorte and plays all the roles. She asks for a harmonious passage between the sounds and the tones of the voices. Her remarks are clear and comprehensory. She resembles of an orchestra conductor, she speaks of a partitura and of a fluid of composition (or a composition in fluidity).

In the hall of the souls (in Casala nera) Chiara teaches the actresses the voice of the anime.

